

Translation Strategies and Nomenclature in *The Spiderwick Chronicles* and its Finnish Translation

Ida Raikunen
Bachelor's Thesis
Department of English
School of Languages and Translation Studies
Faculty of Humanities
University of Turku
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This thesis explores the translation strategies used to translate nomenclature in *The Spiderwick Chronicles* (2009) by Holly Black and Tony DiTerlizzi. The material was collected from said novel and its Finnish translation, *Spiderwickin kronikat* (2008) by Ulla Lempinen. The aim of this thesis is to analyse what translation strategies the translator has used and discuss why certain strategies have been used for certain names. The theoretical part of this thesis is largely produced by Van Coillie, who has introduced ten possible strategies for translating proper nouns. Additionally, other authors and their translation strategies are mentioned, most notably Davies and Epstein.

The results of this thesis indicate that Lempinen has favoured certain translation strategies for certain types of names, although the results should not be generalised. Each of the human character names has been translated with the same translation strategy, but other categories of names contain more variation regarding what translation strategies have been used. Therefore, most of Lempinen's translation choices cannot be generalised and they seem to be dependent on the type of name and its connotations.

Key words: fantasy literature, nomenclature, proper nouns, translation, translation strategies.

Table of contents

1	Introduction	4
2	Material and Methods	5
2.1	<i>The Spiderwick Chronicles</i>	5
2.2	Data Collection	5
2.3	Methods	6
3	Theoretical Background	8
3.1	Translating Nomenclature	8
3.2	Translation Strategies	8
4	Analysis and Discussion	11
4.1	Character Names	11
4.2	Place Names	13
5	Conclusion	16
	References	18
	Appendices	20
	Tables of Nomenclature from <i>The Spiderwick Chronicles</i> (2009) and its Finnish Translation	20

1 Introduction

Fantasy literature is recognized for its imaginary worlds. It often contains invented terminology and peculiar names that can create challenges for the translator. However, there are different translation strategies that the translator may use to translate nomenclature in a natural manner. I study nomenclature in a novel called *The Spiderwick Chronicles* (2009) by Holly Black and Tony DiTerlizzi and its Finnish translation, *Spiderwickin kronikat* (2008) by Ulla Lempinen. This study is concentrated on the translation strategies used to translate nomenclature from the original work in English. To clarify, I study the character and place names present in said novel. I analyse what translation strategies Lempinen has used and how her decisions affect the Finnish translation.

The goal of this thesis is to learn what translation strategies the translator has used to translate specific terms. Consequently, the motivation behind this thesis is to learn about the translation strategies used in children's fantasy fiction. I aim to find out how the translator has translated nomenclature and how these translations may differ depending on the type of name. The theoretical part of this thesis is provided by Van Coillie (2006) whose ten translation strategies I use to analyse the nomenclature in *The Spiderwick Chronicles* (2009) and its Finnish translation. Van Coillie (2006) offers explicit strategies for analysing nomenclature which is ideal for this thesis. Additionally, I compare and support his theories with translation strategies that other authors have introduced, most notably Davies (2003) and Epstein (2012).

I begin my thesis by introducing the materials and methods of this study. In said section, I introduce *The Spiderwick Chronicles* (2009) in more detail along with its Finnish translation. Additionally, in the following subsections I explain the data gathering process and what methods I apply in this thesis. Next, I introduce the theoretical background of my thesis. I begin by briefly discussing the process of translating nomenclature, after which I discuss the translation strategies that I use to analyse my data. As stated earlier, I primarily use the translation strategies introduced by Van Coillie (2006) although I support his theories with strategies that have been introduced by other authors. In the next section I use these translation strategies to analyse the data. This section is divided into two parts – character names and place names respectively. Lastly, I summarise the results of this thesis in the Conclusion.

2 Material and Methods

In this section, I introduce the materials and methods used in this thesis. I begin this section by introducing the novel from which I have collected my material, *The Spiderwick Chronicles* (2009) and its Finnish translation. In this subsection I briefly introduce the plot of the novel alongside with other relevant information. In the next subsection I explain how I gathered data from the novel. I also explain what that data consists of and how I stored it. Finally, in the last subsection of this section I discuss what methods are applied in this thesis.

2.1 *The Spiderwick Chronicles*

The Spiderwick Chronicles: The Completely Fantastical Edition (2009) (from now on referred to as *The Spiderwick Chronicles*) by Holly Black and Tony DiTerlizzi is a series of children's fantasy novels, translated into Finnish as *Spiderwickin kronikat* (2008) by Ulla Lempinen. I compare the translation strategies for nomenclature in these two versions. Both works are comprehensive editions that include all five volumes of the series, each of which had previously been published individually. The Finnish compilation was released before the English one, although the original novels were released first in English and afterwards translated into Finnish. I have chosen these comprehensive editions for this thesis because they simplify the process of gathering data by minimising the number of books I had to work with during the data gathering process.

In short, *The Spiderwick Chronicles* (2009) tells the story of three young siblings named Simon, Jared, and Mallory who discover that faeries – which are different kinds of fantastic creatures – are real but invisible to most people. In the first book of the series the children find a guide that has information about the different kinds of faeries. Although fascinating, the guide quickly causes trouble for the children. Different kinds of faeries try to get a hold of the guide for their own good, often by violent matters. In each of the five books the children face adventures and meet different kinds of faeries, some of whom even become their friends. As in most stories, the villain is defeated and the world is saved in the end.

2.2 Data Collection

There are many fantastic creatures and names in *The Spiderwick Chronicles* (2009). This causes the story to feel almost like a fairytale. I chose to study names in *The Spiderwick Chronicles* (2009) for exactly this reason. This made for a rather broad research topic that

needed narrowing. Therefore, I settled for studying proper nouns in the novel. By focusing only on character and place names I managed to create a focused and uniform area of study. After acquiring both novels, I collected data by reading through *The Spiderwick Chronicles* (2009) and its Finnish translation side by side. I entered the names into a table as I found them. As I collected the names, I wrote down the following information about them: the name in both English and Finnish, page numbers, and notes if a name or its translation particularly caught my attention. This happened few times while I read through the books, for example with the place name 'Spiderwick'. While Black and DiTerlizzi had used multiple synonyms to refer to the place, Lempinen simply decided to refer to it as *Lukkivyöry*. This piqued my interest and therefore I commented on it in my notes. After I read through both books and gathered my material, I started to organise my data. I divided the names into three categories: character names, place names, and miscellaneous. The latter category contains terminology that does not fit the goal of this study but that I found interesting while reading through the novels. Next, I analysed the names and wrote down more thorough notes next to each one. These notes contain my analysis and the translation strategy used for each name. These names are analysed more thoroughly in the fourth section of this paper. The conclusive list of the names and translation strategies is found at the end of the paper, as an appendix.

2.3 Methods

This study makes use of both qualitative and quantitative research methods. An analysis combining both of these methods is referred to as “mixed methods” (Kuckartz and Rädiker [2023] 2025, 21). As indicated in the previous section, I gathered names from *The Spiderwick Chronicles* and its Finnish translation and entered them into a table. There are a total of 31 names in each of the categories combined, minus the miscellaneous section. This becomes more relevant in the analysis section where I briefly analyse the numerical data I gathered. By mixing both methods I can create a more comprehensive picture of the names in *The Spiderwick Chronicles* and its Finnish translation.

The primary method applied in this thesis is qualitative analysis, which enables an in-depth analysis of the translator's choices. I have gathered this data into a table as demonstrated in the previous subsection. In the fourth section this data is analysed with the translation strategies introduced in the third section of this thesis. Qualitative analysis is the predominant method used in this thesis because it allows me to analyse the individual decisions of the translator in depth. Additionally, my goal is to analyse the individual data and not solely

numbers. Although qualitative analysis is the predominant method used in this thesis, quantitative analysis is used to visualise the results of this thesis in a simple way. Put simply, quantitative data is numbers and analysing such data means analysing these numbers (Kuckartz and Rädiker [2023] 2025, 16–18). Quantitative data analysis is used only briefly during this thesis. In the analysis section I present the numerical data of my findings and concisely explain why certain translation strategies have been used more often than others. The numerical data is used to express the results of the analysis section and introduce how many terms I work with. Therefore, analysing the data in a quantitative manner offers an easily understandable and simple way to present the results of the thesis.

3 Theoretical Background

In this section, I introduce the theoretical background needed to understand the analysis section. This section consists of two subsections that discuss translation. In the first subsection I briefly describe the process of translating nomenclature. In the second subsection I discuss the translation strategies by Van Coillie (2006). I use these strategies in the fourth section of this thesis to analyse the data that I have gathered. I primarily work with the translation strategies introduced by Van Coillie (2006), although I also support his theories with the work of other authors, most notably Davies (2003) and Epstein (2012).

3.1 Translating Nomenclature

Nomenclature is a central part of any fictional novel. Names allow the reader to recognise characters easily and sometimes they even describe a character's personality. Therefore, translating these names may sometimes prove to be more difficult than it seems at a first glance. Before translating a name, the translator must analyse the name and recognise if it has any references or meanings (Epstein 2012, 72). These meanings can be references to the character's profession or humorous wordplays. Names can be used tools that inform the reader of a character's personality in fiction, after all (Epstein 2012, 71). Furthermore, names can stir emotions or offer knowledge of a character (Van Coillie 2006, 123). The translator may face difficulties when translating a name. Some languages have grammatical gender, and nicknames may not exist in the same sense in the target language which may pose as a difficulty for the translator (Epstein 2012, 74). Therefore, the translator may choose to somehow alter the difficult name. This is done to ensure that the new, translated name functions similarly as the original name (Van Coillie 2006, 124). Although names in fiction can also be left unchanged, sometimes altering the name may be the best option for the translator. The translator can rely on different translation strategies in these situations.

3.2 Translation Strategies

In this subsection, I discuss the translation strategies introduced by Van Coillie (2006). He introduces a total of ten possible translation strategies for translating nomenclature, which I use to analyse my material later in this thesis. Additionally, I compare his translation strategies to strategies introduced by other authors. Different sources may use different names for the same strategies which is noted when relevant. I divide Van Coillie's strategies into three categories to simplify the theoretical part of this thesis. Those categories are non-

translation, replacement, and miscellaneous. The first category consists of two strategies that use non-translation. In the second category there are five translation strategies in which the name is somehow replaced by another. The final category consists of only three strategies that do not fit into either of the two previous categories. Therefore, I grouped these three miscellaneous strategies into one group.

Firstly, I introduce the group of strategies in which the name is left unchanged. *Non-translation* is the term used for this kind of translation strategy (Van Coillie 2006, 125–126). This translation strategy is also called preservation (Kadarisman and Susanti 2019, 61; Davies 2003, 72–73). In this strategy the name is not changed in the translation process but instead preserved in the translation (Van Coillie 2006, 125; Davies 2003, 72–73). It is the most frequently used translation strategy for names in children's literature (Epstein 2012, 78). There are multiple possible reasons for using this strategy. The translator might use this strategy if a name is understandable enough for the target audience, in which case it may be preserved (Kadarisman and Susanti 2019, 61). However, non-translation can also have a foreignizing effect on the translation and as a result it might negatively affect the reading experience (Van Coillie 2006, 125). Additionally, Van Coillie introduced another similar translation strategy. With this strategy the name is preserved but additional information is added to the translation. The additional information can be added to the text to inform the reader of the meaning behind the preserved name (Van Coillie 2006, 125–126). This translation strategy is also known as addition (Davies 2003, 77). As stated earlier, non-translation is widely used as a translation strategy for character names in young adult fiction books. Lempinen follows this trend in her translation of *The Spiderwick Chronicles*.

Second, I introduce the translation strategies in which the name is replaced by another. Van Coillie (2006, 126–129) introduces a total of five strategies in which the name is replaced by another name. Many of these translation strategies are not explicitly named, but instead they are described. The name can be replaced with a common noun, another name with a different or similar meaning, a counterpart or a more known name (Van Coillie 2006, 126–129). Many of these strategies are similar to each other but Van Coillie still recognises them as their own, individual strategies. In the first translation strategy of this category, the name is replaced with a common noun to describe a character (Van Coillie 2006, 126). Additionally, some names have counterparts in other languages. Such names can be replaced with these counterparts in which case the translator uses a translation strategy called *replacement by a counterpart* (Van Coillie 2006, 126). Similarly, a name can be replaced by a name that is

widely known in the target culture in one of the ten translation strategies (Van Coillie 2006, 127). For example, the translator may change the name of a singer to another, a more widely known singer in the target culture (Van Coillie 2006, 127). However, *substitution* is a strategy in which the name is simply changed into another name altogether (Van Coillie 2006, 127). Finally, the name can be replaced with a name that has a different connotation than the original name (Van Coillie 2006, 128). This strategy is also known as addition (Epstein 2012, 82). Many of these translation strategies directly overlap with Epstein's (2012, 75) replacement strategy, in which a name is simply replaced with another name. This name can be another name from either the target or source culture, a similar name or a description (Epstein 2012, 75). Each of these strategies aims to integrate the name into the target culture in one way or another.

The third category consists of the leftover translation strategies by Van Coillie. These three strategies do not fit into the previous two categories and therefore have their own, third group. These three strategies are translation, the phonetic alteration of a name, and deletion (Van Coillie 2006, 126–129). In the first of these strategies, *translation*, the name is simply translated from the source language into the target language (Van Coillie 2006, 127). There are a few examples of this strategy in *Spiderwickin kronikat* (2008), most notably the place called 'elven grove' which has been translated into Finnish as *haltialehto*. The analysis section provides further discussion on this example. In the second translation strategy, *the phonetic alteration of a name*, the name is transcribed to fit better into the phonetic system of the target language (Van Coillie 2006, 126; Epstein 2012, 75). This translation strategy is also known as adaptation (Epstein 2012, 75). Lastly, *deletion* is a strategy in which the translator completely leaves out a segment of the original text (Van Coillie 2006, 129; Epstein 2012, 75). This strategy is also known as omission (Davies 2003, 79). The translator may choose to use this strategy if a segment of the text is especially tricky to translate, such as culture specific nomenclature and wordplays (Davies 2003, 79; Van Coillie 2006, 129). Deletion is a strategy that is not present in Lempinen's translations of names in *Spiderwickin kronikat* (2008) and therefore does not come up in the analysis section.

4 Analysis and Discussion

This section consists solely of my analysis of the data. It is further divided into two subsections. In the first subsection, I analyse the character names in *The Spiderwick Chronicles* (2009) and its Finnish translation with the theories introduced in the third section. I analyse three somewhat distinct groups of names in this section, which are the names of human characters, faeries, and pets respectively. In the second subsection, I discuss place names and the translation strategies that have been used to translate them. I do not analyse each name that I have gathered from my source material but instead a selection of names that I deemed most relevant. This includes groups of names that use similar translation strategies or names that have been translated differently from the other names.

4.1 Character Names

There are multiple different characters in *The Spiderwick Chronicles* (2009), both human and faerie. I analyse a selection of the 24 named characters from the book. I have divided character names further into three categories because of their amount. The names were divided into categories by the type of character – human, faerie, and animal. I have chosen a selection of names from each category to be analysed. There is a varying number of names in each category, and some categories are more diverse in terms of translation strategies. I aimed to choose the most relevant names from each category to analyse the names that optimally represent Lempinen's translation choices. Multiple different translation strategies can be spotted in Lempinen's translation. However, all human character names have been left unchanged in the Finnish translation. Characters such as Jared Grace, Arthur Spiderwick, and Richard are all characters that have the same name in both the original work and the Finnish translation. Therefore, Lempinen has used the non-translation strategy for this kind of names. Van Coillie (2006, 125) suggests that this strategy can have a foreignizing effect on the translation or possibly hinder the child reader's ability to relate to the characters. However, this strategy also allows the translator to keep the original culture visible in the translation (Atjony 2017, 96). Changing the name into a more familiar one to the Finnish audience may cause continuity issues for the translation, because real places – such as New York – are mentioned and described in the novel. Therefore, using the non-translation strategy for human character names is a solution that emphasises the setting of the book. Additionally, translating only some of the human characters names with a different strategy might confuse the reader.

A wider assortment of translation strategies has been used to translate the names of faeries in the book. There are a total of six faerie names in *The Spiderwick Chronicles* (2009). Non-translation has been used for two faerie names. Names Lorengorm and Korting have been left unchanged in the Finnish translation. These two characters are rather human-like in terms of intelligence and appearance. This may be a factor behind Lempinen's decision to use non-translation for their names. By contrast, names Hogsqueal and Thimbletack have been translated in a way that makes them look quite different in the Finnish translation. The name 'Hogsqueal' is translated as *Hoksnokka* and 'Thimbletack' is translated as *Yks'tikki*.

Hogsqueal's name has two recognisable words: hog and squeal. Thimbletack's name might be a wordplay on the word thumbtack, or it might be a compound of thimble and tack, similarly to Hogsqueal's name. Both Hogsqueal and Thimbletack are names that have rather clear meanings that contribute to the character's personality. For example, Thimbletack is a brownie that is often depicted with a sewing nail – therefore, a name related to a household item is quite fitting. The names Hogsqueal and *Hoksnokka* are structurally similar, and both start with the same two letters. This suggests that phonetic adaptation has been used.

However, the word *hoksnokka* also means clever in the Finnish language (Suomi sanakirja n.d., *hoksnokka*). Lempinen has replaced both Hogsqueal and Thimbletack's with names that have other connotations. Additionally, the phonetic adaptation strategy might have been used with Hogsqueal's Finnish name. Although many of the faeries in *The Spiderwick Chronicles* (2009) are not given names, distinct translation strategies have been used for those who do. Four different translation strategies have been used for the six faerie names. Lempinen has used domesticating translation strategies for a few of them but some of the names remain the same.

As demonstrated before, non-translation is Lempinen's most used translation strategy with especially human character names. Despite this, it is a strategy that has not been used to translate the names of pets, save for one. This exception is a griffin that the protagonists bring home from one of their adventures and treat as a pet. The name of this griffin is Byron in both the original work and the Finnish translation. This is exceptional because Lempinen has used other strategies for the other pets in the series. One reason might be because the griffin is not wholly tamed and does not resemble a traditional pet. However, the name Byron could also be a reference to Lord Byron, a writer from the Romantic era who was born in 1788 (Lansdown 2012, 17, 135). Turning now to the other pets' names in *The Spiderwick Chronicles* (2009). Multiple different animals are introduced in the series, some of them being

even given names. One of these pets is a cat named Kitty. Lempinen has translated ‘Kitty’ as *Kisu* in *Spiderwickin kronikat* (2008), which is a very literal translation. For the name Kitty, the strategy called translation has been used. *Kisu* is a term of endearment for a cat in Finnish (Kielitoimiston sanakirja 2024, kisu) and therefore makes the translation coherent. The translation preserves the nature of the original name. Lempinen has used substitution two times for translating the names of pets. Substitution has been used to translate the name of a cat named Tibbs. Lempinen has translated its name as *Täplä* in Finnish. Tibbs is a name, but the authors might have used it as a derivation from the word tabby, which is a word used to describe a cat’s fur pattern. Likewise, *Täplä* is a name that implies that the creature bearing said name is spotted. Although, Lempinen might only have wanted to give the cat a name that is familiar to the target audience. Overall, Lempinen has used three different translation strategies to translate the names of pets in *The Spiderwick Chronicles* (2009) – these strategies are substitution, non-translation, and translation. Although the human characters retain their original names, their pets do not. Lempinen may have thought that the target audience would have found the names too alienating and therefore decided to domesticate them.

4.2 Place Names

Rather few place names appear in *The Spiderwick Chronicles* (2009) compared to character names. A total of seven place names are mentioned in *The Spiderwick Chronicles* (2009), some of which are created by the authors. Five of the seven place names are fictional places. Three of these names have been directly translated into the target language. ‘Elven grove’ has been translated as *haltialehto* and the ‘Palace of Trash’ as *Saastapalatsi*. Both are rather straightforward translations that follow the strategy called translation. Although ‘trash’ is usually translated as *roska* in Finnish, it is nonetheless a rather straightforward translation that uses synonyms. Faerie has been translated as *Haltiala*, which follows the same translation strategy as the two previous place names. Lempinen has translated faerie as *haltija*, which makes the previous translation coherent. The suffix “-IA” in the Finnish place name indicates that it is a place name (VISK § 185). Therefore, adding said suffix to the word ‘haltija’ turns it into a place name in Finnish. The strategy called translation has been used for each of these three names.

Lempinen has translated the name of a school in the novel in a fascinating way. This school is named J. Waterhouse and it has been translated as M. Wendel in *Spiderwickin kronikat* (2008). These two names may seem dissimilar at a first glance. However, both names appear

to be references to real people – J. Waterhouse is most likely a reference to a person called John William Waterhouse. He was a British artist whose paintings are based on mythology (Peeters 2009, 89). Based on this information alone, it is quite likely that the name J. Waterhouse is a reference to him since many of the creatures in the novel are from mythologies and tales, such as the phooka, wyrm, and nixie. This suggests that M. Wendel is a reference to Martta Wendelin, a Finnish artist who may be more recognizable to the Finnish audience. Since both are artists and their initials match the names of the schools, I would claim that they are connected. Therefore, it can be deduced that Lempinen has used the translation strategy in which the name is replaced by a more known name.

Lempinen has translated one name in an especially peculiar way – a name that appears in the title of the book. The name ‘Spiderwick’ is both a place name and character name, and Lempinen has used different strategies with both contexts. The children live in a house called the Spiderwick estate and Lempinen has translated it as *Lukkivyöry* in *Spiderwickin kronikat* (2008). The Spiderwick estate is often referred to with synonyms in *The Spiderwick Chronicles* (2009), such as the house and the old estate. Despite this Lempinen has translated it exclusively as *Lukkivyöry* and not by using similar synonyms. Two translation strategies have been used for this place name. First, substitution has been used. The Finnish name is not a direct translation because spider is usually translated as *hämähäkki* in Finnish. Likewise, the suffix -wick likely refers to the suffix -wic in Old English which means ‘house’ (McIntrye 2020, 131–132). Therefore, the Finnish name is not a direct translation, and the terms have been replaced with similar ones. Second, the usage of this place name differs in the translation and original book. As mentioned earlier, the Spiderwick estate is often referred to with synonyms in *The Spiderwick Chronicles* (2009) whereas in the Finnish translation, *Lukkivyöry* has been used almost exclusively. This is close in definition to a translation strategy, in which a proper noun is changed to a common noun (Van Coillie 2006, 126). However, in this case the common noun has been replaced with the proper noun. The authors of *The Spiderwick Chronicles* (2009) may have used synonyms to avoid unnecessary repetition, whereas Lempinen has seen it best to refer to the house with its name. It is especially curious that Lempinen has decided to alter the place name ‘Spiderwick’ but leave it non-translated as a surname for the characters that have it, such as Artur Spiderwick. The reader is able to make a connection between the previously mentioned character and the house in *The Spiderwick Chronicles* (2009) but in the Finnish translation the connection between these two is less obvious because only one of the names has been altered.

Only two of the place names mentioned in *The Spiderwick Chronicles* (2009) exist on a real map. These are New York and California. Lempinen has used the Finnish names of both places, which are *New York* and *Kalifornia* respectively. Therefore, Lempinen simply translated both place names. Neither of these translations are too surprising. Both are places that should be rather familiar to the target audience, at least by name. Translating either of these real and known places with any other names would have just caused confusion for the reader.

5 Conclusion

The goal of this thesis was to find out what translation strategies have been used to translate the nomenclature in *The Spiderwick Chronicles* (2009) and its Finnish translation. I found that Lempinen has mostly favoured certain translation strategies for certain types of names. She has used only non-translation for the names of human characters. It is a commonly used strategy that translators use for especially human character names, which makes Lempinen's decision to exclusively use it for human character names understandable. However, I found that more variation has been used to translate other types of names. Lempinen has used substitution slightly more than the other translation strategies when translating the names of pets, and the translations suggest that she has wanted to domesticate these names for the target audience. This seems to be the case for each of the pets' names, save for one. Faerie names have been translated in varying ways – the translator has used four different strategies for the six names. Some of the names have been domesticated whereas some of them remain in the same form as the original name. Therefore, no conclusive strategy or translation goal has been seemingly made to either domesticate or foreignize the names of faeries. Finally, translation is the most used strategy for place names. Lempinen has used translation as a strategy for five of the seven place names. For some of the place names this is the obvious choice – New York and California already have established translations in Finnish. The other place names have been translated rather directly as well. Apart from the names of the human characters and place names, there are no clear outliers in the other name categories. Although some translation strategies are used more frequently than others, they do not clearly outnumber the other strategies.

The Spiderwick Chronicles (2009) contains a rich variety of things that could be studied. In this thesis, I aimed to analyse only a selection of nomenclature from the novel. Creature names were something that I originally considered looking into for this thesis but discarded for it would have created a far too broad area of study if I had decided to study it alongside with my current topic. There are many creature names in *The Spiderwick Chronicles* (2009) and I wrote down a part of them as I was gathering my data. I briefly studied some of these creature names while I analysed my data and I found that Lempinen had translated them in varying ways. Some of these creature names were translated with established translations in Finnish, whereas Lempinen had clearly used her imagination for some of them. Albeit this conclusion is not definitive and is based on only a short analysis on some of the names.

Nonetheless this might make for an interesting area of study, especially if one decided to compare the translations of names with translations from other fantasy novels.

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Appendices

Tables of Nomenclature from *The Spiderwick Chronicles* (2009) and its Finnish Translation

Names of human characters

Name in English	Name in Finnish	Translation strategy
Jared Grace	Jared Grace	Non-translation
Simon Grace	Simon Grace	Non-translation
Mallory	Mallory	Non-translation
Lucinda	Lucinda	Non-translation
Terrence	Terrence	Non-translation
Mrs. Levette	Rouva Levette	Non-translation
Dianna Beckley	Dianna Beckley	Non-translation
Aunt Lucy	Lucy-täti	Non-translation
Helen Grace	Helen Grace	Non-translation
Arthur Spiderwick	Arthur Spiderwick	Non-translation
Lucinda Spiderwick	Lucinda Spiderwick	Non-translation
Melvina	Melvina	Non-translation
Chris	Chris	Non-translation
Richard	Richard	Non-translation

Names of faeries

Name in English	Name in Finnish	Translation strategy
Thimbletack	Yks'tikki	Replacement by a name with other connotations
Hogsqueal	Hoksnokka	Phonetic adaptation or replacement by a name with other connotations
Lorengorm	Lorengorm	Non-translation
Mulgarath	Mulgarat	Phonetic adaptation
Korting	Korting	Non-translation
The big one	Kakkiainen	Common noun replaced with a proper noun

Names of pets

Name in English	Name in Finnish	Translation strategy
Jeffrey and Lemondrop	Aapeli ja Nekku	Substitution
Tibbs	Täplä	Substitution
Byron	Byron	Non-translation
Kitty	Kisu	Translation

Place names

Name in English	Name in Finnish	Translation strategy
The house The old estate The Spiderwick estate	Lukkivyöry	Common noun replaced by a proper noun or substitution
Elven grove	Haltialehto	Translation
The Palace of Trash	Saastapalatsi	Translation
California	Kalifornia	Translation
J. Waterhouse	M. Wendel	Replacement by a more known name
New York	New York	Translation
Faerie	Haltiala	Translation