

Translation Strategies and Translations of Realia in the Finnish Translation of *The Cruel Prince*

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This thesis explores the translation of nomenclature from *The Cruel Prince* (2018) by Holly Black. The aim of this research was to understand what translation strategies were used and what other effective factors were considered in this translation. The material was collected from the novel *The Cruel Prince* and from its Finnish translation *Julma Prinssi* (2024). The material was analysed in the light of Ritva Leppihalme's translation strategies, Mika Lopenen's definition of irrealia, and Ainiala's view on translation nomenclature.

The results indicated that the translation of the nomenclature used foreignizing and domesticating as the global strategies, and different local strategies according to the needed solution for a certain problem, for example with character names or with place names. While these findings cannot be used to generalize the translation process of fantasy literature, they give an idea of what types of solutions are possible to use when translating fantasy.

Key words: translation, translation strategies, fantasy literature, realia, irrealia, nomenclature, young adult literature.

Table of contents

1	Introduction	4
2	Fantasy Fiction and <i>The Cruel Prince</i>	5
3	Theoretical Background	8
3.1	Understanding the Translation Process and Strategies	8
3.2	Realia and Irrealia	11
3.3	Translating Nomenclature	12
4	Method, Analysis, and Results	13
4.1	Method	13
4.2	Analysis and Results	13
4.2.1	Place Names	13
4.2.2	Character Names	15
4.2.3	Species and other names	17
5	Conclusion	19
	References	20
	Appendices	21
	Appendix 1 Nomenclature from <i>The Cruel Prince</i> and its Finnish Translation	21

1 Introduction

In this thesis will analyse how the fantasy terminology of the novel *The Cruel Prince* (2018) by Holly Black has been translated in its Finnish translation, *Julma Prinssi* (2024). My goal is to understand what strategies have been used to translate the fantasy terminology, including place names and character names. It is also intriguing to see whether there are some aligning solutions used for translating certain nomenclature.

The motivation behind this thesis is the interest in new fantasy novel translation, how it is done and what translation choices have been made. It is interesting to see how the nomenclature has been translated in this specific fantasy world because the Finnish translation by Suvi Kauppila came out in the beginning of 2024. This also means that there has not been research about this exact novel yet. I think it is fascinating to find out how the terminology has been translated into Finnish in a novel that is almost fairy-tale like. Looking into these types of translations gives more insight into the difference between languages and how those languages describe same fantasy terms. This fantasy world is filled with different creatures, places, and characters with unique names and looking into these translations provides more understanding on the language used in fantasy literature.

The material was collected by reading through the novel in English and in Finnish and listing the terms that are characteristic to this fantasy world. I also made use of the map of the novel's fantasy world that is attached at the beginning of both novels and collected those place names as well. After that I divided these names and terms into categories which are domesticated terms, new translations, literal translations, and non-translated terms to have a closer look of the translations.

I begin my thesis by introducing what fantasy literature is and what some key elements of it are, after which I introduce Holly Black's novel *The Cruel Prince*. In section three, I then discuss the translation strategies translators use, after which I move on to talk about realia and irrealia. The theoretical background is concluded with an introduction to nomenclature translation. The fourth section consists of my analysis and discussion of the nomenclature from the novel which is divided into three types of terms, character names, place names, and others to demonstrate some findings more clearly. The fifth and final section summarises the main findings of this study.

2 Fantasy Fiction and *The Cruel Prince*

The second section of this thesis introduces fantasy literature and the primary material, *The Cruel Prince*. I begin the section by introducing the plot of the novel and its target audience. Then I move on to defining what is fantasy literature through talking about its typical characteristics including what makes something high fantasy. All fantasy books have their own terminology which is why it is important to define what it is and what are the characteristics in *The Cruel Prince* to be able to talk about the translation choices of this novel.

In *The Cruel Prince* the focus is on the main character Jude. She is a human who was taken to the Faerie land as a young child along with her twin sister and half fae sister. Her parents were killed by her now father figure. The main plot is about Jude trying to find her place in Faerie without the same advantages than the immortal Fae have. Most of her life, Jude has been ridiculed and mocked for just being a human and she must be cunning and deceitful like the Folk to survive in this land where war is threatening to ruin it all. She has to make unlikely alliances, which include her sworn enemy, Prince Cardan, and find out the truth behind her father figure's decisions. Jude has to make her own choices about who she backs at this battle for power that could shape the whole kingdom of Elfhome.

The Cruel Prince was originally published in 2018 and it was translated into Finnish in 2024 by Suvi Kauppila and published by Karisto. This novel represents a young adult fantasy novel. Young adult literature is often directed towards 12 to 18 years olds but there is no "defined age group" (Garcia 2013, 6). In these books the main character is usually a teenager, as in *The Cruel Prince* where the protagonist, Jude, is seventeen. The book was chosen specifically because it is an example of new translated fantasy literature. There are many studies about J.R.R Tolkien's work and other more classic fantasy books so it is revealing to look what translation strategies are used in more recently translated and written fantasy. *The Cruel Prince* also has its own fantasy world which comes with a specific vocabulary and terminology that is used in only this book and its world. The world is separate from the real world, which means the nomenclature is unique to *The Cruel Prince*. This unique nomenclature is the reason it is interesting to look at them more closely in the translation. Next, this section continues defining these mentioned characteristics typical to fantasy literature.

According to Bengtsson (2000, 15; 34) fantasy books, especially high fantasy, describe mythical and irrational events, and magic and supernatural are in the very centre of the story. *The Cruel Prince* is classified as high fantasy because its events take place mostly in imaginary world and there is magic involved constantly. These kinds of fantasy worlds are called secondary worlds and some of those worlds are located outside the reader's understanding when the exact location is not known (Nikolajeva 1988, 43–45; Sisättö 2006, 16). The terms closed world, open world, and implied world can also be used to describe the different types of fantasy worlds (Nikolajeva 1988, 36). Nikolajeva defines the closed world as synonymous to high fantasy but without a possible denotation of its opposite, low fantasy. She continues to add how open world fantasy has some connections between the fantasy world and the everyday world (ibid). For example, in *The Cruel Prince* there are some connections to the human world, and it is possible to travel between those worlds. Secondary worlds in high fantasy are the main setting and are based on the idea of “secondary belief”, as Nikolajeva (1988, 36) says. According to Nikolajeva (1988, 37) the reader is outside the secondary world while the characters live in that secondary world or might travel between primary and secondary. Elfhome, the secondary world of *The Cruel Prince*, is the main setting in the novel and differs from the human world readers find familiar.

Fantasy worlds are typically based on the Middle Ages society with a strong hierarchy, royalty, and schemes between upper class without the modern inventions, like electricity and technological devices such as phones (Bengtsson 2000, 35). The world of *The Cruel Prince* follows this type of society excellently because Elfhome has all the above-mentioned characteristics, with the exception that it exists alongside the modern human world. The novel also includes a map of its fantasy world which is another typical characteristic for fantasy books (Sisättö 2006, 16). The connection to human world means that *The Cruel Prince* is open fantasy (Sisättö 2006, 16). In his article, Sisättö (2006, 16) adds that the ways to travel between these different worlds can vary a lot, and the creatures as well can access the human world. In *The Cruel Prince*, for example, characters can ride a toad to the human world, and it is not typical for just humans, but Fae can cross to the modern world as well. Fae are the main species that live in Elfhome, and they have some special powers and long lifespans. Nikolajeva (1988, 35) states that it is typical to cross between the worlds by magic only and without any scientific explanations and in *The Cruel Prince* there are no explanations of how or why that is possible. The main plot in *The Cruel Prince* includes a form of a battle between

good and evil. The main character Jude represents a minority, which according to Bengtsson (2000, 16) is a usual plotline in high fantasy, and she fights against all assumptions to earn a place equal to the Fae. According to Sisättö (2006, 17–18) in fantasy books the problem of equality is a common theme accompanied by the questions of right and wrong. In its preferred form it includes moral questions for the characters to solve, for example, Jude has to consider how much she is able to trust her family and what things she has to keep to herself.

It is typical that the hero has allies who represent the different races of the fantasy world (Sisättö 2006, 17) which happens in *The Cruel Prince* as well when Jude finds herself to be an ally with her main rival and other Fae. Bengtsson (2000, 17) mentions how majority of the high fantasy books are based on epics, the classic stories of heroes known from Greek mythology for example. The goal is to change society in some way in the end which goes along with Jude's task of making Elfhome better for her and for her brother in the future. The attraction of fantasy literature is based on the imagination of the author and how they have created this new world on top of the world we live in (Bengtsson 2000, 34).

3 Theoretical Background

In this section I introduce the theoretical background for my thesis. These theories are the ones used when talking about the findings. The theories presented fit the topic of translation strategies and realia in fantasy literature by giving more context on these themes. In subsection 3.1, I start with the translation strategies mentioning global and local strategies after going through some general decisions the translator must consider. After that, in subsection 3.2 I move on to discuss realia and its subcategory, irrealia. With these themes I use mostly Ritva Leppihalme's definition and Mika Loponen's doctoral dissertation of irrealia. Finally, in this section I briefly introduce the study and translation of nomenclature.

3.1 Understanding the Translation Process and Strategies

In this section I first address what the translation process contains and what elements need to be considered while translating. Then I discuss various translation strategies because these strategies need to be understood to realise how those may have been used in the translation of *The Cruel Prince*. There are several researchers and definitions for these strategies, but I mainly focus on the strategies of Ritva Leppihalme (2008) and Jan Van Coillie (2006) as both have been referenced quite often in other works and their definitions are reasonably neutral. The goal is to use these strategies when later discussing the observations from the novel. According to Leppihalme (2007, 365) a translator's goal is a functional and well-done translation and to achieve this goal, the translator has to make decisions and solve problems. The process of translation is a series of strategic choices of which some are automated and some a result for a certain problem but also the strategies are the general orientation of the text which works together with the chosen procedure (Loponen 2019, 34; Munday et. al, 2022, 20–21).

Translator needs to face a different set of problems and questions when translating fantasy fiction. For example, they need to consider the relation between real world and the fantasy world (Loponen 2019, 33). These problems can include, for example, a certain place name that cannot be translated directly because of a differing connotation, or a character name that holds a hidden meaning. These types of problems in *The Cruel Prince* are some of the things discussed later in section four. Loponen (2019, 40) mentions that the translation has to relay the connotations and meanings of the target culture which means that the translator must understand both the source and the target language well enough to succeed. The translating

strategies can be identified from the whole work, for example a novel, or based on different characteristics in the text (Leppihalme 2007, 365). Leppihalme (2007, 366) mentions that one of the main problems in translating is equivalence, the assumption that every word or phrase has a corresponding word or phrase in another language. The norms of the target culture guide the translating process where the text is edited for the reader's benefit (Leppihalme 2007, 367).

Translations are a form of rewriting which comes from the need to solve a problem by using different solutions and strategies (Oittinen 2006, 42). There are different strategies for the translation process, which include local and global strategies. According to Leppihalme (2007, 366) global strategies are easier to identify because they define the type of translation on a broader scale and influence the chosen strategies. The global strategies are usually divided into two; foreignizing and domesticating and the translator has to decide whether they will bring the story to the reader or guide the reader towards the story world (Leppihalme 2007, 372). Foreignization is also a possible solution which refers to maintaining elements from the source text which offers a possibility for the readers to detach from their everyday life (ibid). For example, in the case of *The Cruel Prince* the translator had to consider how far or how close she wanted to bring the world considering the target audience of Finnish readers. Foreignization leaves clear elements of the source text in the target text (Oittinen 2006, 42). In this case the translator can follow the norms from the source language with the dialogues and certain cultural elements if they choose this distancing translation strategy (Leppihalme 2007, 372). Domesticating strategy means that the target text is brought closer to the target audience, for example by choosing to use terms that are typical in Finnish culture (ibid). The goal of this strategy is to make the audience more comfortable while facing the foreign fantasy world. Most of the translation choices made in the translation can be traced back to the overall global strategies.

Alongside the global strategies there are local ones which means that the global direction is implemented on individual level, such as word or sentence level (2007, 368). There are four different local strategies, according to Leppihalme (2007, 368–372): borrowing, changing, additions, and reductions. Borrowing is keeping the word same as in the source language. Leppihalme (2007, 368) mentions that it is usually used when some phenomena have no corresponding term in the target language. In many novels the exclamations or terms of address are kept as they are in the source language. Leppihalme (2007, 369) states that syntactic changes are also possible which means that the word in the source language has a

different word class in target language or the structure of a sentence is changed to fit the target culture. Semantic changes can fill up a blank in the target language, for example, if that target language does not have a certain species of tree, using the hypernym 'tree' instead can be a good choice (Leppihalme 2007, 369). Additions are needed when an explanation is required for more context for the target culture. Additions can also be the translator's choice to keep the tone of the text the same, for example if the humour needs to be brought to the front more (Leppihalme 2007, 368). Leppihalme (ibid.) defines reduction as a situation when a term or phrase is not translated at all and left out completely.

Leppihalme (2007, 370) says that the most notable pragmatic change is adaptation, making the text more familiar. Adaptation is mostly used in translated literature for children and young people, which is also the target audience of *The Cruel Prince*. This includes explanations of cultural phenomena that may be difficult for the reader to understand because of its alienating nature (Leppihalme 2007, 370). She mentions that pragmatic solutions are needed to clarify subject matters because literal translation does not transmit these meanings because the audience might not possess the knowledge of the source culture. The familiarising of the text can be part of domestication which Oittinen (2006, 42) explains as something that "assimilates texts to target linguistic and cultural values" and is then accommodated to the reader's familiar surroundings. Leppihalme's (2007, 370) idea of adaptation and how it is used to explain the alienating nature of the translated text and thus making it more familiar to the reader aligns with Oittinen's views. Foreignness of the name in the original text can be the reason why it is translated in the target text. Especially in literature that is directed to younger readers, the more 'exotic' names are often modified or translated into something else (Van Coillie 2006, 130). This is something that is concentrated on in the section four. Leppihalme (2007, 372) comments that the reader expects more alienating text when the novel, for example, has an unfamiliar setting, such as the fantasy world in *The Cruel Prince*.

Non-translated content can have that alienating effect on the reader and that makes it difficult for them to identify with the novel and its characters (Van Coillie 2006, 125). Leppihalme (2007, 372) then discusses the strategy of reduction which can be a solution for translation problems especially if the translator's knowledge is not enough or if there is not a working translation and the information is not essential.

3.2 Realia and Irrealia

The Helsinki Term Bank for the Arts and Sciences defines realia as a term in a source language that does not exist in target language and culture, and such is a culture-bound term. Realia can be material or abstract terms such as religious, values or taboos. It is important to understand that the fantasy nomenclature is specific to its world and thus realia and irrealia are terms that are necessary to understand. Realia is very typical in fantasy worlds because those are mostly unique, for example *The Cruel Prince's* world of Elfhame exists only in this universe. As a subtype of realia there is the term irrealia. In his doctoral dissertation, *The Semiospheres of Prejudice in the Fantastic arts: The Inherited Racism of Irrealia and Their Translation*, Mika Loponen (2019, 14) defines it as something that can anchor the fictional setting and culture. According to Loponen (ibid) irrealia is specific to fantasy of fictional worlds and include concepts that determine the cultural, geographical, or historical elements in those fictional settings. He mentions that irrealia and realia are often used side by side to blend the domesticating and foreignizing aspects, especially if the work of fiction is set partly in the real world (Loponen 2019, 15). The term irrealia can be seen as evoking meanings that are represented in the text in various ways, including descriptions and dialogue (ibid). Irrealia does not function completely independently outside the source culture and many irrealia in fantasy have roots in folklore and myths (ibid). In addition, Loponen says that (sub)genre defining irrealia is something that sets the work of fiction into specific genre, for example different creatures like elves or dragons can define a genre (2019, 18). Irrealia can be unique as well, which means it has not existed in any earlier works but might bare some resemblance to those works that came first (ibid). This type of irrealia tends to set the text into a new fantastic world and help the reader to imagine something new (ibid).

The above-mentioned translation strategies are tools for translating irrealia, but those can also be a problem because of the irrealia that has been translated before (Loponen 2019, 33). For one example Loponen mentions the connotations that some terms have that may differ from the source language because different concepts have already been translated before (ibid). In addition to this the irrealia is affected by the main culture it is related to as well as the fantastic world it is tied to (Loponen 2019, 35). This means that the translators need more tools to tackle the irrealia in fantastic fiction than in non-fiction. Loponen (2019, 41) mentions how one of the problems in translating irrealia is finding a concept in target language that matches completely the source language, in its role, connotation, and denotation. In this

situation Loponen suggests that the translator can use a substitute term with related meaning (2019, 41).

3.3 Translating Nomenclature

Names are part of the identity and provide different links in the work of fiction (Nikolajeva 1988, 109). Therefore, it is fascinating to look how the nomenclature in *The Cruel Prince* has been translated and if the same connotations have been kept. Names have several functions and of which identifying characters is the primary function (Van Coillie 2006, 123). Names carry also consequential functions which can be related to awakening emotions from the reader (ibid). When looking at the function through translation studies, it is more of a textual function which is rare to use at word level (Van Coillie 2006, 124). According to Ainiala (2008, 26–27) people tend to categorize the surrounding world and one must remember to think of the purpose the name and how important it is to the setting, and this is especially important with the fantasy literature because of the new magical world created. The classification of names is tied to the language because names are understood differently so the classification choices are dependent on the researcher and their point of view and so also the translator's (Ainiala 2008, 25–26). Ainiala (2008, 23; 26–27) states that names are usually divided into two: toponyms, which are used to structure the physical world, and anthroponyms, which usually reflect the human experiences. Toponyms are then divided again into two: nature names, which are places such as oceans or mountains, whereas cultural names refer to places that are built by humans (Ainiala 2008, 23–24). In fiction, the names might have meanings that are relevant for the plot, which then broadens the interpretations of those names. The names in fictional writing are divided into two, the fictional and non-fictional, according to Ainiala (2008, 332–333). Fictional names refer to things that only exist in the secondary worlds and not in the real world, for example, the character and place names from a novel (Ainiala 2008, 333). Translation of names in literature may have effects that were not intended, same goes to not translating them (Van Coillie 2006, 124). If the translator decides to change the name, the goal is to have functionally and dynamically corresponding name which means that the translated name works the same as the original names does, no matter what the decision is, it will have an impact (ibid). In addition to having an impact, names also have a phonetic form which refers to something else, whether fictional or non-fictional, and usually proper names only have one of these referents (Ainiala and Sjöblom 2020, chap.19).

4 Method, Analysis, and Results

In this section of the thesis, I first talk about the method of how I conducted my research and how I divided the nomenclature found in the novel. After that, I analyse and discuss some of the translation choices of nomenclature found in *The Cruel Prince* and *Julma Prinssi* to illustrate the logic that the choices follow and also some exceptions to this. This nomenclature includes the names of people, places, species, and some other terms typical to this specific fantasy world. I use the theories presented above to analyse what strategies and ideas are used in the Finnish translation.

4.1 Method

My thesis focuses on the fantasy nomenclature in *The Cruel Prince*. I began the research by reading through the novel in both languages side by side and marking up the terms under discussion. After writing down the terms and names in English and Finnish I made tables for different categories, namely domesticated, literal translations, new Finnish words (neologisms), and non-translated terms. This division aimed at gaining a better understanding of different types of translations. This grouping made it easier to clearly see which strategy is the most frequently used in this book and are there any consistencies between the types of names. The tables can be found in Appendix 1.

4.2 Analysis and Results

Based on the classification I noticed that most of the character first names are not translated. This may be because many of them sound normal to the reader due to them sounding similar to common names in the real world. I found approximately 87 terms and names specific to *The Cruel Prince's* world and from those 33 were not translated at all. There were 31 literal translations, and twenty completely new words in Finnish. Three terms were domesticated to fit the Finnish culture better. Next, I analyse these place names, character names, and species and other names and exemplify each category to demonstrate my findings.

4.2.1 Place Names

The majority of proper names are kept the same in fiction translations because of internationalisation (Pascua-Febles 2006, 116). Those names rarely have the type of meaning that is significant for understanding the text or the world of the novel (ibid). However, some

names may have a connotation that is relevant for the development of the story, and those names need to be translated (ibid). For example, in *The Cruel Prince*, place names such as Elfhome (Keijuvalta) and Faerie (Keijumaa) (when referring to the world) are translated into Finnish. These place names are examples of irrealia because they are specific to the culture of the fantasy world of Elfhome. The place names are also classified as fictional names because they appear only in the secondary world and these names include toponyms. The terms referring to locations and the physical world of the novel are mostly translated literally. For example, nature name 'Crooked Forest' is 'Kiero lehto', and cultural name 'Tower of Forgetting' translates as 'Unohduksen torni'. This is recurring observation with names describing different smaller locations. The literal translations are consistent throughout the novel, with some exceptions.

'Elf' can be translated as 'keiju' and 'faerie' can also mean 'keijukaisten maa'. The name of the world (Elfhome) is not exactly a literal translation because the word 'maa' has been added. Other examples of place names that are not directly translated are the Unseelie Court and the Seelie Court. These are translated as 'Synkät Hovit' (dark courts) and 'Onnelliset Hovit' (happy courts), which can be considered logical because in the world of *The Cruel Prince* these courts are also known as Night and Bright courts. Bigger locations such as these mentioned courts or Faerie in general are not translated literally but smaller locations such as Tower of Forgetting or Crooked Forest mostly have literal translations. I categorised all the non-literal translations of locations as "new Finnish translations" because the names, no matter how fitting the translation might be, are not literal and thus "new" translations. These can be part of unique irrealia as well because this specific translation points to this exact world and not to something else. The place names anchor this world and to maintain this fantastic or specific feeling of belonging in the fantasy genre. Based on the theories applied and how the place names have mostly been translated, this unique feeling is achieved better by translating place names into the target language. This way the reader can be more immersed in this world and realise its uniqueness without it being too foreign.

One interesting choice I found which strays from the common strategies used is about the places called 'Insmire', 'Insmoor', and 'Insweal' which all are the names of the different islands that constitute the main part of the fictional world. These are left as they are meaning that the strategy of borrowing is utilised. Though those islands have secondary names in the novel and the reason for this is not explained and these secondary names are translated. For example, Isle of Woe (Surun / murheen saari) which then again is translated literally but in

two different ways during the novel. This proves to be interesting because one name for the island is following a foreignizing strategy and another domesticating strategy. As many of the place names are translated directly, the meanings of the source language are retained. However, these island names are the only ones that are in English in the translation. In contrast to these island names there is a place called Milkwood, which is again, a smaller place when compared to Insmoor or Elfhome. This forest is translated as ‘Mahlametsä’ (sap forest), and this translation is a fascinating choice because it does not follow the literal translation logic which is the most common. However, in this instance the connotation has been prioritised because in Finnish the word ‘mahla’ is more associated with a forest than the literal translation ‘maito’.

4.2.2 Character Names

Van Coillie’s (2006, 130) idea of how first names are replaced more often than last names do not really match with this novel because the majority of character names in *Julma Prinssi* are not translated but kept as they are compared to the place names. The non-translation of the majority of first names can be seen as a global strategy, which was discussed earlier in section 3.1, that the translator has used with this novel. Many of the character names in this novel are quite common sounding to the reader, for example the main characters, Jude and Cardan. Their names carry no hidden meanings and therefore remain unaltered. The same applies to many other characters and more specifically to more human-like characters, or characters that have a higher social class. In contrast, many characters that belong to a lower social class have their names translated because they are more creature-like compared to the characters from a higher social class. For instance, Jude’s household’s maid named Tatterfell has been translated as ‘Synkänkauhta’ (gloomy worn cloth), and another worker Gnarbone has been translated as ‘Pahkarysty’ (burl knuckle). With both of these there is a new translation created for the character names. In contrast to this, none of the household member’s names have been translated, for example Jude’s little brother’s name, Oak, has been kept the same in the Finnish translation when that could have been translated. Pascua-Febles (2006, 112–114) discussed how the translator has to decide whether to domesticate or foreignize terms and needs to keep in mind the target audience and the social norms of the target culture when translating. In the case of the translation of *The Cruel Prince*, Finnish speaking and reading young adults are the target. This means that when choosing what names or terms to translate and what not, the translator had to think of the Finnish speaking readers and how the target audience might think of translating names. An example of a foreignized character name could

be the character Madoc, who is the adoptive father of the main character Jude. He is described to have green skin and golden eyes, which do not awake the image of human, but his name has not been translated, which supports my observation on how the characters in higher positions keep their name from the source text.

More interestingly, there were few character names, or nicknames, that were translated that do not quite follow the observations I made about the majority of the character name translations. What made these perceptions interesting were the translation choices. The names of the three spies that the main character joins in the novel and translation of their names follows a different tactic with all three characters. First is Roach, whose description states that he is a goblin who has green skin, scars, and a black tongue. He has a very non-human-like appearance, and his nickname has quite logically been translated as 'Torakka'. This aligns with other observations about how the names of lesser Fae are more often translated compared to Fae with higher social class. However, his associate's name has been translated differently. Based on the novel, the reader can deduce that this character's nickname, The Bomb, comes from her ability to make explosives and she is described to look more human-like even if she is considered to be part of the lesser fae who belong to a lower social class. Her name though, has been translated as 'Sähikäinen' (sparkler), which is not in line with all other observations. Though, this translation has some connotations to the original name, it awakes a question of why her names was not translated directly as 'Pommi' when the name provides a clear link to the character's abilities. Possibilities for The Bomb's translation can be the different connotations for the word. In English the word 'bomb' can be used to describe something good but in Finnish it can give out a negative understanding instead leading into a different translation solution.

The third spy, Ghost, follows the before-mentioned logic more closely, except he is described to look very much like a human, as he is half-human. His name is translated as 'Aave', which again is a literal translation, and his nickname has an underlying meaning as well, because he moves like a ghost. With all three names the domestication strategy can be noticed when the translator has chosen to bring the novel and its characters closer to the reader. This strategy appears in diverse ways. Ghost and Roach are translated directly into Finnish but The Bomb is not though her Finnish name keeps similar connotation from the English version without being a literal translation.

4.2.3 Species and other names

As discussed above in section 3.3, translation strategies can be a helpful tool with irrealia but not always. As fantasy as a genre is old, many more common species names already have an established translation. For example, the word ‘goblin’ has a few different Finnish translations. In the Harry Potter series, Jaana Kapari-Jatta translated goblin as ‘maahinen’ and in *the Hobbit* Kersti Juva used the word ‘hiisi’ as the translation for ‘goblin’. Suvi Kauppila has used ‘hiisi’ as well for the translation for ‘goblin’ in *The Cruel Prince*. This choice is intriguing observation because the dictionaries and ontologies that I looked at (such as sanakirja.fi and finto.fi) translate goblin as ‘peikko’ or ‘menninkäinen’. The choice to use ‘hiisi’ is a domesticating translation because ‘hiisi’ is a Finnish mythological creature that can mean either a holy forest or a creature that is the forest’s protector (Kielitoimiston sanakirja, s.v. “hiisi,” 2024). Another interesting translation with a species name was ‘hob’. In the novel hobs can have animal-like features, and generally are less human-like. By contrast according to dictionaries, a hob is more like a gnome, and maybe more commonly known to refer to a stovetop. In *The Cruel Prince’s* case, hob is translated as ‘haltija’ which can generally be understood as a translation for an elf or a fae. For example, in Sarah J. Maas’ books, which are also fantasy, fae has been translated as ‘haltija’. Because the word ‘haltija’, in fantasy literature, is commonly used to describe beautiful, human-like creatures with pointed ears, the choice in *The Cruel Prince* can be considered remarkable. The associated image to ‘haltija’ comes from the well-known world of *The Hobbit* and from other modern popular fantasy novels (such as *Throne of Glass*, *A Court of Thorns and Roses*). Therefore using this particular translation to describe beings that are not in line with the general idea is fascinating and linked strongly to the irrealia of *The Cruel Prince’s* fantasy world.

Few other terms and names that stand out because of their translation choices were the names of magical twin swords and an enchantment protection. The swords are called Heartseeker and Heartsworn. One of these blades never misses, and the other can cut through anything. Heartseeker is translated as ‘sydänvarjo’, and its counterpart as ‘sydänvala’. There is not too much information about these swords other than their abilities mentioned above, so it is unclear whether these names have more meaning or not. What was noticeable was that the rhyme has been kept in the translations with changing both into something that has the /va/ sound that corresponds the /s/ sound in the English name. It can be seen to bring out the connection these items have to each other with such a small detail. The third example is a term called ‘geas’ which is explained as follows: “[...] a geas of protection from

enchantment.” (Black 2018, 87). The section in the novel explains that there are different types of geas, but in this case the most important type is the one which gives protection from magical enchantments. This is a power the Fae have, they can compel others to do as they wish and with this geas, our main character Jude is now able to resist it. The term geas is kept as it is, there is no translation for it. This term is an example from a foreignized or borrowed word because it is not translated but kept the same as in the source language. It does not resemble any corresponding Finnish term to hint at its meaning, which means it needs to be explained. With the translations of species and other categories there was not a one clear logic or strategy, and the choices were more case by case solutions. Many of these types of terms were literal translations, but there were some other choices as well of which the examples were from.

5 Conclusion

In this thesis, I intended to understand the different ways of how the nomenclature of Holly Black's *The Cruel Prince* (2018) has been translated in its Finnish version, *Julma Prinssi* (2024). Another angle for this thesis was to see if there were any consistent strategies within the nomenclature translations. Through the different translation strategies defined by Ritva Leppihalme and Jan Van Coillie and Loponen's definition of irrealia, I found that there were some consistencies in different translation choices. The analysed material was collected from the novel which was over 80 terms and names which were then analysed in three different subsections.

The first category I analysed was place names where the world specific nomenclature had couple common ways. The place names of smaller locations (lakes or forests) were mostly literal translations and bigger places (the world name) were translated into Finnish with more creativity but there were exceptions to this as well. In the second category of character names the main logic in translating is that most of the character names were not translated at all and thus foreignizing strategy was used. If character names were translated, they were usually characters from a lower social class. The third angle, species and other terms, was a group that did not have clear main logic but the translations were accommodated to the world of *The Cruel Prince*. The most notable example from this group was how the creature 'hob' was translated as 'haltija' which does not correspond with the generalised idea of the creature 'haltija'.

For future research it would be interesting to investigate further on how the translation choices compare to other fantasy translations and whether there are any common or uncommon patterns between different works. For example, how common it is to not translate character names, or how much of the realia of the world is usually domesticated. However, ultimately this thesis shows that the translation of nomenclature makes use of different translation solutions and that represents the unique fantasy world while bringing it to the target audience.

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Appendices

Appendix 1 Nomenclature from *The Cruel Prince* and its Finnish Translation

Kotoutettu // Domesticated [3]

Goblin	hiisi
Milkwood	Mahlametsä
Nixies	vetehiset

Suorat käännökset // Literal Translations [31]

Hollow Hall	Kolea kartano
Red cap	punalakki
Crooked forest	kierolehto
Lake of masks	naamioiden järvi
Tower of Forgetting	unohduksen torni
gentry	vallasväki
faerie horse	keijuhevonen
Isle of Stone	kivisaari
Isle of Woe	surun saari, murheen saari
Court of Termites	termiittien hovi
sea horse	merenhevonen
Land of Promise	lupausten maa
Folk	väki
Court of Shadows	varjohovi
Faerie glamour	keijulumous
faerie	keiju
Circle of Falcons	haukkojen piiri
faun	fauni
Blood Crown	verikruunu
Circle of Grackles	kottaraisten piiri
Circle of Larks	kiurujen piiri
pixie	menninkäinen
wild fae	villi väki
Roach	torakka
Heartsworn	sydänvala
sprite	henki
High court / Court	Suurhovi / Hovi
Poesy	Runo
Court of Moths	Koiden hovi
Alderking	Leppäkuningas
Ghost	Aave
Nightfell	Yönkoitto

Kokonaan uudet käännökset // New translations (neologisms) [20]

Boggan	suohiisi
Foxkin	Ketunkainen
Tatterfell	Synkänkauhta
the Bomb	Sähikäinen
ragwort pony	villakkoponi
hob	haltija
Yarrow	Akillea
imp	tihulainen
Wattle	Vitsas
Gnarbone	Pahkarysty
Heartseeker	Sydänvarjo
root men	juurinkaiset
Faerie (as a place)	Keijumaa
Elfhome	Keijuvalta
grig	siipingäs
Undersea	Merensyvä
The Unseelie Court	Synkät hovit
The Seelie Court	Onnelliset hovit
Trow	Turjakokki
Shifting Isles	Vaeltavat saaret

Kääntämättä jätetyt // Non-translated / Foreignized [33]

Insmoor	
Insweal	
Insmire	
Jude	
Cardan	
Madoc	
Taryn	
Duarte	
Vivienne	
Oriana	
Oak (first name)	
Eldred	
Mab	
Greenbriar	
Balekin	
Dain	
Elowyn	
Caelia	
Rhyia	
Valerian	
Nicasia	

Locke	
Orlagh	
Roiben	
Grimsen	
Heather	
Fand	
Geas	
Annet	
Severin	
Kaye	
Dulcamara	
Liriope	