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Proper Names in Jäniskerroin by Antti Tuomainen and Their Translations:
A Comparative Study

Master's Thesis

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Author's Affirmation

I confirm that I have written this thesis independently and have correctly cited all sources. The thesis complies with the requirements of the Institute of Estonian and General Linguistics and with good academic practice.

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Abstract

This thesis examines the proper names in Antti Tuomainen's novel *Jäniskerroin* and their translations into Estonian, English, and Slovak. The study focuses on translation strategies in different semantic categories, with particular attention to semantically loaded names, in this case, attractions and meals in the fictional adventure park environment. The aim of the thesis is to compare the strategies used in the three target languages and to determine whether semantically loaded names are treated differently from semantically empty names.

The study combines quantitative and qualitative methods. In total, 167 proper names were identified, categorized by semantic function, and matched with a translation strategy used, primarily based on Christiane Nord's (2003) model. The results show that transference is the dominant strategy across all three target languages, especially in the categories of personal names, geographical names, and internationally recognizable brand names. Semantically loaded names, however, show greater variation and are more frequently translated, adapted, or substituted. This tendency is most evident in the categories of attractions and meals, where translators often modify names to preserve the humorous, playful atmosphere of the original text.

The analysis also reveals clear differences between the three translations. The Estonian translation remains closest to the source text, while the English translation demonstrates the strongest tendency toward target-oriented solutions. The Slovak translation frequently uses intertextual glosses.

Keywords: proper names, translation strategies, literary translation, semantically loaded names, culture-specific items

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Introduction

Proper names have long been considered one of the more difficult elements in translation. Although they are often seen only as labels used to identify persons, places, or objects, many proper names also carry semantic, stylistic, or cultural meaning. This is especially evident in fictional literature, where authors frequently create names with descriptive, humorous, or symbolic functions. In such cases, translators must decide whether to preserve the name's original form or adapt its meaning for the target audience. Therefore, the translation of proper names remains an important and frequently discussed topic in translation studies.

This thesis focuses on the proper names in the Finnish novel *Jäniskerroin* by Antti Tuomainen and their translations into Estonian, English, and Slovak. *Jäniskerroin* is a humorous crime novel published in 2020, with the plot set mainly in Helsinki and its suburbs, as well as in an adventure park filled with peculiar workers and many fictional attractions and meals with semantically loaded, strange names. The novel offers suitable material for the analysis of translation strategies, as many of the names connected with the adventure park were created by the author himself and therefore lack ready-made equivalents in the target languages. In particular, the names of attractions and meals allow greater room for translator creativity and adaptation.

The aim of this thesis is to examine how proper names are translated in the Estonian, English, and Slovak versions of the novel and to compare the translation strategies used in each language. Special attention is paid to semantically loaded names and their treatment in comparison with semantically empty names. The main focus of the analysis is the category of attractions and meals, where the greatest variation between translations is expected.

The study's material consists of the original Finnish novel *Jäniskerroin* and its published translations into Estonian and English, as well as the thesis author's own Slovak translation. The analysis combines quantitative and qualitative methods. First, all proper names in the source text are identified and categorized according to semantic function. The names and their translations are then analyzed based on selected translation strategies described in previous research on proper names and culture-specific items.

The thesis is divided into three main parts. The first chapter presents the theoretical background and previous research on the translation of proper names. The second chapter introduces the methodology, corpus, and categorization used in the analysis. The third chapter presents the quantitative and qualitative analyses of proper names and discusses the results across different semantic categories.

1 Literature review

“For a century, a question of hot debate has been in what way proper names refer and specially whether proper names can be attributed any meaning or sense and if so, what kind of meaning would be involved.” (Van Langendonck, 2007, p. 20). In translation studies, as well as in semantics and philosophy, many works on proper names have been published over the past few decades. Some studies address the translatability of proper names, while others examine how translators deal with this issue in practice by proposing concrete translation strategies. Few authors in recent decades have based their studies, among others, on popular fictional novels such as Harry Potter, Alice in Wonderland, and The Lord of the Rings, which all feature a large number of semantically loaded names for fictional characters and places. Therefore, they have become a source of discussion among translators worldwide about possible translation options.

Even though translators have always been facing the challenge of dealing with proper names in fictional literature, a recurring dominant question has been occurring, which also nowadays still lacks a clear answer, and it is whether proper names carry semantic meaning and how this may influence their treatment in translation, or, more broadly, to what extent they are translatable. The idea that proper names are untranslatable has its roots in the past century, when authors such as Sciarone (1967) and Vendler (1971) considered them inherently untranslatable. For them, phonological and orthographical adjustments as well as equivalent names (e.g., the English name, *Vienna*, for the German name, *Wien*) are not translations, but are versions, which can be added to the stock of proper names in the given language. In fact, it was widely believed that names do not need to be translated (Sato, 2016, p. 2).

However, many other authors, such as John Searle (1971), argue that the view that proper names are mere labels used to identify a person or thing is faulty. The belief that proper names have some semantic meaning and should therefore be treated accordingly in translation is a prevailing view among present-day authors. An often-cited author, Theo Hermans, already in his study “*On Translating Proper Names,*” with reference to De Witte and Max Havelaar (1988), divided proper names into conventional and loaded. He sees conventional names as unmotivated and lacking meaning in themselves. On the other hand, loaded names, according to Hermans, somehow seem motivated and range from faintly suggestive to overtly expressive names and nicknames, and they can include both fictional and non-fictional names. Despite the theories that have already been published, many authors (Abdolmaleki, 2012; Aguilera, 2009; Castañeda-Hernández, 2004; Gutiérrez Rodríguez, 2003; Ibraheem, 2015; Jaleniauskienė &

Čičelytė, 2009; Leppihalme, 2011; Nord, 2003; Nyangeri & Wangari, 2019; Omarova et al., 2025; Parianou, 2007; Sato, 2016) still, in the introduction of their works, consider and label translating proper names as challenging and point out that the general opinion about the translatability of proper names is not uniform. This idea seems to date back to the last century, when Sciarone (1967) and Vendler (1971) believed that proper nouns have no meaning or connotations and are therefore both untranslatable and not to be translated. Christiane Nord introduces her study of the translation of proper names in *Alice in Wonderland*, referring to the idea that “Proper names are never translated” as a rule deeply rooted in many people’s minds (Nord, 2003, p. 182). A similar introduction is offered by Eriko Sato (2016, p. 1) in her study about proper names in the English translation of a Japanese novel, *Night of the Milky Way Railway*: “Rendering of proper names in a translational context may be considered a simple and automatic process that only involves minor phonological adjustments.”

The literature reviewed above indicates a lack of consensus regarding the status of proper names in translation, particularly in relation to their semantic content. While some approaches treat them as purely referential, many contemporary studies highlight their semantic and cultural significance and argue for their careful treatment in translation. Proper names are therefore not merely empty labels but elements that may carry semantic, stylistic, and cultural meaning.

The following sections examine how proper names are treated in translation and present selected approaches to translation strategies proposed by different authors. The authors are discussed in chronological order to illustrate the development of approaches over time. This overview helps clarify the terminology used for different translation strategies and provides the theoretical background necessary for the subsequent analysis of *Jäniskerroin* and its translations.

Earlier, I already mentioned Theo Hermans, who divided proper names into loaded and conventional. In his article (1988) about English and German translations of the Dutch novel *De Witte* (1920) and eight different translations of another Dutch novel, *Max Havelaar* (1860), he mentions at least four main ways of transferring a proper name from one language into another. He names the strategies coping, transcription, substitution, and translation. Plus, he adds other alternatives, which are non-translation, insertion, and replacement. Hermans supports this categorization with numerous examples from the novels, which are here cited in brackets. According to the author, *copying* means reproducing the proper name in the target text exactly as it was in the source text (e.g., the protagonist's name, *Max Havelaar*, is simply copied unchanged in all versions of the book). *Transcription* means that names are

transliterated or adapted on the level of spelling or phonology (e.g., the name *Fien Pandoer* is transcribed as *Fine Pandur* in German). Names can also be *substituted*, which means a formally unrelated name can be replaced in the target text for any given name in the source text (e.g., the name *Verbrugge* was substituted by *Dipanon* by a French translator). And finally, the names can also be *translated* (*Rezien Boer* in the original translates to *Rosine Bauer* in German). Plus, a translator can decide for *non-translation*, e.g., deletion of a source-text proper name in the target text or for a *replacement* of a proper noun by a common noun (Hermans, 1988, pp. 13–14).

Another author I want to mention here is Albert Vermes. In his article “*On Translation of Proper Names*” (1996), he named three major strategies for translating proper names: transference, translation, and modification. Later in his case study (2003) on the translation of Kurt Vonnegut’s *Slaughterhouse-Five*, he also added substitution to the list. According to Vermes, *transference* is a process in which we decide to incorporate the source language’s proper name unchanged into the target language text; for example, the city of *New York* is transferred unchanged into Slovak as *New York*. A very similar process to that is *substitution*, when the source-language name has a conventional correspondent in the target language, which replaces the source-language item in the translation. This is a case with many geographical names, where the translator is more or less obliged to use the conventional correspondent in translation, e.g., *Wien* is rendered as *Viedeň* in Slovak. Here, Vermes also mentions graphological substitution, also known as *transliteration* (Catford, 1965), in which target-language graphological units replace source-language graphological units. To describe the process of *translation*, the author refers to Peter Newmark’s (1988) definition of translation as the rendering of meaning from one language into another. An example that Vermes offers is the English name of a historical personage, *James the Lackland*, and the Hungarian translation *Földnélküli János*. Here, the epithet is clearly a description of some characteristic of the person and is to be treated as such: it needs to be translated into the target language (Vermes, 1996, pp. 183–184). The last strategy mentioned in the article is *modification*, a process of choosing a target language substitute for the source language name that is logically or conventionally unrelated, or only partly related, to the original. An example is the name of the fictional character *Winnie-the-Pooh*, which is translated into Hungarian as *Micimackó*. Vermes also treats cases of *omission* (deleting the proper name in the translation), *addition* (a proper name in the target text that did not occur in the source text), and *generalisation* (a proper name in the source text is replaced by a common name in the target text) as sub-cases of modification. Already at this point, we can see some similarities in the strategies offered by these two authors

(e.g., Hermans's copying corresponds to Vermes's transference), which we will also see later when we discuss other authors and their strategies.

Javier Franco Aixelá, in his text *Cultural-specific Items in Translation* (1996), in contrast to Hermans or Vermes, uses a very detailed strategy for treating culture-specific items (CSI) in translation. By CSIs, we commonly identify place names, personal names, periodicals, works of art, streets, local institutions, etc. Aixelá divides CSIs into two major groups separated by their conservative or substitutive nature: *conservation* and *substitution*. In his discussion of conservation processes, he includes *repetition* when the translator keeps as much of the original reference as possible, and he adds that this is the way to treat most toponyms (en. *Seattle* > sk. *Seattle*). *Orthographic adaptation* includes procedures like transcription and transliteration, which are mainly used when the original reference is expressed in a different alphabet, *linguistic (non-cultural) translation* (translator chooses a denotatively very close reference to the original but increases its comprehensibility; units of measure and currencies are very frequent instances of this strategy; en. *dollars* > es. *dólares*), *extratextual gloss* where a translator puts explanation in the form of footnote, endnote, glossary, etc., and *intratextual gloss* where explanation of a culture-specific item is a part of the text, which does not disturb the reader's attention. Under substitution, Aixelá includes *synonymy* (the translator resorts to a synonym or parallel reference to avoid repetition) and *limited universalization*, where a culture-specific item is considered too obscure for the target audience and is therefore replaced (e.g., en. *American football* → es. *un balón de rugby* 'a ball of rugby'), *absolute universalization* (translators decide to delete any foreign connotations and choose a neutral reference for their readers; en. *a Chesterfield* > es. *un sofá* 'a sofa'), *naturalization* (translator brings the CSI into the intertextual corpus felt as specific by the target language; en. *Brigid* > es. *Brígida*), *deletion* (translator considers the CSI unacceptable on ideological or stylistic grounds, or they think it is not relevant enough; en. *dark Cadillac sedan* > es. *Cadillac oscuro* 'dark Cadillac') and *autonomous creation* (a little-used strategy in which the translators decide that it could be interesting for their readers to put in some nonexistent cultural reference in the source text). Compared to earlier models, Aixelá's categorization is more fine-grained. He justifies this approach on methodological grounds, emphasizing that the categories are not intended to describe objectively existing classes but rather serve as analytical tools. This way, there will no doubt be border cases of fuzzy or overlapping nature (Franco Aixelá, 1996, p. 60).

Christiane Nord, in her study (2003) on translating proper names in children's literature, based on quantitative analysis and the example of *Alice in Wonderland*, mentions the following

translation procedures. *Reproduction* (i.e., non-translation) of source-language names without any changes in the form (e.g., en. *Ada* > de., it., es. *Ada*), *adaptation* of source-cultural names to target-language on the level of phonology (e.g., en. *Alice* is in Italian pronounced as *Alice* [a'litche]) or morphology (en. *Alice* > es. *Alicia*). Adaptation can also happen on a cultural level (*cultural adaptation*), as the name *Alice* is adapted to Finnish as *Liisa*. Other strategies applied in the translations of *Alice in Wonderland* and mentioned by Nord, are the use of *exonyms*, i.e., using of conventional equivalents in the target language (e.g., en. *William the Conqueror* > es. *Guillermo el Conquistador*), *substitution* of source-culture names by target culture names (e.g., en. *Bill* > de. *Egon*), *neutralization* i.e. cases where a culture-specific name is rendered by a culture-unspecific or “transcultural” reference (however not found much in Nord’s corpus), *calque* i.e. literal translation (also not found much in the corpus) and *omission* (e.g. references to historical figures *William the Conqueror* or *Edwin, the Earl of Mercia*, are omitted completely by the Brazilian translator). Here again, we can find some overlap with the strategies introduced by previous authors, differing only in terminology. For instance, the strategy of reproduction can be identified with Vermeer’s transference or Hermans’s copying, in which the proper name from the source language is left unchanged in the target language.

Eirlys E. Davies, in her article (2003) about treating culture-specific references in translations of the Harry Potter books, names these translation procedures: preservation, addition, omission, globalization, localization, transformations, and creation. According to her, *preservation* is a process where an entity has no close equivalent in the target language. She also mentions that Javier Aixelá (1996) calls this process repetition, Peter Newmark (1988) transference, and Hervey and Higgins (2002) cultural borrowing. As an example, she offers the name of the main character of the book, which is preserved as *Harry Potter* in some translations, to preserve his Anglo-Saxon identity. However, some translators here opt to preserve the descriptive meaning of a name (for a British audience, Harry Potter sounds banal and ordinary) rather than its form (Davies, 2003, p. 75). This approach may result in a shift in meaning, as different dimensions of meaning – such as semantic content, form, and sound – may be preserved or modified in different ways. *Addition*, according to Davies, means that the translator may decide to keep the original item but supplement the text with whatever information is judged necessary and that is inserted directly into the text. Aixelá calls this intertextual gloss. The downside is that it may slow the narrative or burden the reader with irritating detail. Davies calls the strategy in which a translator omits a problematic culture-specific item altogether so that no trace of it appears in the translation *omission*. There can be several reasons for this choice: either the target culture cannot receive the source culture

phenomenon because it simply does not exist there, or it can be an act of desperation by a translator. For example, the French translator of Harry Potter omitted the cultural reference to *Yorkshire pudding* altogether (Davies, 2003, pp. 79–80). The strategy of *globalization*, which Aixelá calls universalization, is a process of replacing culture-specific references with more neutral or general ones (e.g., *Mars bars* in English were replaced by *chocolate bars* in French). The process of *localization* is frequently opposed to globalization because, rather than aiming for culture-free descriptions, translators may seek to anchor a reference firmly in the target audience's culture. Javier Aixelá calls this process naturalization. For example, Davies uses the Harry Potter French translation, where *babas* is replaced by *trifle and jelly*, and *Christmas cake* becomes *bûches de Noël*. Cases where the modification goes beyond globalization or localization are, in Davies's model, called *transformations*. It could be seen as an alternation or distortion of the original. The last strategy mentioned by Davies is when translators have created culture-specific items not present in the original text; this strategy is called *creation*.

The last author I want to mention in this literature review is Ritva Leppihalme, whose chapter on translating realia appears in the *Handbook of Translation Studies Online* (2011). According to the author, realia are words and phrases that are intimately bound up with the universe of reference of the original culture. Here, another author, Loponen (2009), proposes, in contrast, the neologism irrealia for invented items presented as real in the fictional world but non-existent in our world. Leppihalme describes seven strategies for dealing with culture-bound items in translation: direct transfer, calque, cultural adaptation, superordinate term, explicitation, addition of a text-external (paratextual) explanation, and omission. *Direct transfer* refers to cases where the source word is left unchanged or undergoes a minor change, such as a slightly altered spelling or italics. Personal and geographical proper names are usually transferred directly, but some names have conventional assimilated or translated forms (e.g. *Aristoteles* > en. *Aristotle*). Leppihalme refers to the strategy of *calque*, sometimes described as word-for-word translation, as the direct translation of the components of a source-language expression, often resulting in a target-language neologism (e.g., fin. *potkukelkka* → en. *kick sled*). In translations for children, to avoid culturally sensitive references, a cultural analogue is often substituted for the original realia item; this is called *cultural adaptation* (e.g., *beer* is substituted for *lemonade*). *Superordinate term* (which is the same as, for example, Davies's globalization) stands for a strategy where the target language word skips the full meaning and is generalized (e.g., source text *Oreo* > target text *biscuit*). *Explicitation* means that implicit elements of the realia are made explicit in the text itself. Leppihalme gives

an example from Finnish mythology in which the name *Tuonela* appears in the target text as *Tuonela, the Land of the Dead* (where this additional description is simply added for the reader without prior knowledge to help them better understand). A common procedure among Chinese mainland translators (Davies, 2003, pp. 77–78) and offered by Leppihalme as well is to *add a text-external (paratextual) explanation* as a footnote or a glossary. However, translators should be careful with these solutions because they can cause readers to lose fluency while reading, as they must always stop, and they are, for example, rarely seen in crime fiction. The last procedure mentioned is *omission*, which has been previously mentioned among other authors too (Davies, 2003; Franco Aixelá, 1996; Hermans, 1988; Nord, 2003; Vermes, 2003), where the realia item is skipped altogether for various reasons, often the reference is too obscure or nonexistent in the target culture.

In conclusion, this chapter has shown that authors employ various strategies when translating proper names. Therefore, it is no longer accurate to assume that proper names have no meaning and should simply be transferred unchanged. In fact, many proper names carry semantic, stylistic, or cultural meaning, and translators must therefore choose appropriate strategies when working with them. This chapter aimed to provide the theoretical background for the treatment of proper names in translation. As the literature review has shown, the terminology used to describe translation strategies for proper names varies considerably across scholars. The introductory chapter helped orient this study within the existing theoretical approaches and provided a basis for selecting suitable terminology and methodology for the comparative analysis of Antti Tuomainen's novel *Jäniskerroin* and its translations into Slovak, English, and Estonian.

Building on the theoretical framework presented above, this thesis addresses the following research questions: What translation strategies for proper names are used in the Estonian, English, and Slovak translations of *Jäniskerroin*? To what extent are semantically loaded names treated differently from semantically empty names in the three translations? Based on the reviewed literature, the study is guided by the hypothesis that semantically loaded names are more likely to be translated, adapted, or substituted than semantically empty names. It is also assumed that the category of attractions and meals will contain the greatest number of modified items and offer the greatest room for translator creativity and variation.

The following chapter presents the methodology used to analyze the selected material and to answer the research questions and hypotheses presented above.

2 Methodology

This study is inspired by case studies from Albert Vermees (2003), Christiane Nord (2003), and Eirlys E. Davies (2003), and its aim is to analyze different solutions for translating proper names in the novel *Jäniskerroin* and to provide an overview of the translation strategies used in the Estonian, English, and Slovak versions of the book. The terminology is a combination of the authors mentioned above and their previous research, primarily drawing on Christiane Nord's article (2003) on translating proper names in *Alice in Wonderland*. This is a comparative study combining quantitative and qualitative analysis. The methodology presented in this chapter is designed to answer the research questions and test the hypotheses introduced in the previous chapter.

Firstly, all proper names were identified in the source text – the Finnish novel *Jäniskerroin* (Tuomainen, 2020). The names were extracted and compiled into a table. For consistency, all items were recorded in their basic form, although in the original text, they appear in different inflected forms. In total, 167 proper names were identified. Each name was then matched with its corresponding expression in the three target-language versions, and the matches were recorded in the table. In cases of inconsistency, all variants were documented, although such cases were rare. The original names and their translations are the primary material in this work, and the dataset includes both real-world and fictional names.

As source texts, I used the original Finnish novel *Jäniskerroin* by Antti Tuomainen, published in 2020, and the English translation by David Hackston, *The Rabbit Factor* (2021c), the Estonian translation *Jänesefaktor* (2021a) by Mihkel Mõisnik, and my own Slovak translation named *Králičí faktor* (2021b). The complete dataset is provided in the appendix of this thesis, and some tables with examples worth discussing are also included within the text.

In the next step, the names were sorted into the following semantic categories: names of persons; names of famous people; geographical names; names of institutions and organizations; brand names; names of attractions and meals; and the remaining items were grouped under the heading 'other names'. This categorization enables systematic comparison of translation strategies across different types of proper names and helps identify patterns related to semantic load and function. Particular attention is paid to the category of attractions and meals, which forms the main focus of this study.

As the final step in the quantitative part of this analysis, I assigned each translated expression to the strategy the translator used. I primarily based the terminology on that of Christiane Nord (2003) because it best fit my existing corpus; however, I adjusted it slightly to align with the

reviewed literature and reflect the actual data. The strategies identified in this study include transference (reproduction), literal translation (calque), the use of exonyms, adaptation, substitution, universalization, addition, omission, and intertextual gloss.

Transference was used to label names that were reproduced in the target text in their original form, with only minor pronunciation differences where applied. Literal translation (calque) refers to cases where the translator applied a direct, word-for-word translation. The category of exonyms was used when an established equivalent already existed in the target language, making it the conventional choice. Adaptation was identified when the name underwent morphological or culturally conditioned modification in accordance with target-language conventions. Universalization refers to instances in which a proper name is replaced with a more general or common noun in the target language. Addition was used when new proper names were introduced in the target text that were not present in the source text. Omission was recorded when the translator removed the reference entirely. Intertextual gloss refers to cases where a name was transferred in its original form but accompanied by additional explanatory information within the text. As noted by Hermans (1988), translators may employ multiple strategies simultaneously. Therefore, in cases where more than one strategy was identified within a single instance, all applicable strategies were recorded.

All translation strategies are discussed in detail, together with examples, in the theoretical part of the thesis. While these categories are analytically useful, it should be noted that in some cases the boundaries between strategies are not always clear-cut, and classification involves a degree of interpretation. Some cases involve elements of multiple strategies, which were also documented during the analysis.

The quantitative analysis was carried out by calculating the frequency of each strategy across languages and categories. This provides an overview of general tendencies in the translation of proper names. The quantitative results are then complemented by a qualitative analysis, focusing on selected examples that illustrate key patterns, differences between languages, and translator decision-making. Particular attention is paid to semantically loaded names, especially those in the category of attractions and meals, which form the core focus of this study. The combination of quantitative and qualitative methods enables both generalization and detailed interpretation of the data.

One limitation of this study concerns the classification of translation strategies. In several cases, it proved difficult to assign a single category, as some translations combine elements of multiple strategies. For this reason, qualitative analysis and interpretation are essential alongside quantitative data.

3 Analysis and discussion

This chapter presents the results of the analysis of proper names in *Jäniskerroin* and its Estonian, English, and Slovak translations. The analysis combines quantitative and qualitative analyses to provide both an overview of the translation strategies used and a more detailed analysis of selected examples. First, results for the entire dataset are presented, followed by a category-based analysis of different types of proper names.

The quantitative analysis examines the use of different translation strategies across the three target languages. The results are illustrated using tables and figures, which summarize the frequency of individual strategies. These results are complemented by a qualitative discussion, in which selected examples are analyzed in more detail to demonstrate how and why specific strategies were applied.

The aim of this chapter is not only to identify which strategies are used, but also to explain the differences between the three translations. Extra attention is paid to semantically loaded names, especially those in the category of attractions and meals, where the greatest variation is expected. The findings are interpreted in relation to the research questions and the earlier hypothesis.

3.1 All names

The analysis of the full dataset (167 proper names) provides an overall view of the translation strategies used in the Estonian, English, and Slovak versions of the novel. The results of the quantitative analysis show that translators used different techniques to translate names throughout the book. Among the 167 names, the prevailing strategy in Estonian, English, and Slovak is transference (see Table 1), in which the name is simply copied from the original form into the source text. In Estonian, it is 60,6%; in English, 50,9 %; and in Slovak, 37,6% (Table 2). The results can be explained by a large number of semantically empty names (that do not usually carry meaning, therefore are simply copied), especially among names of persons, famous people, brand names, and geographical names.

Although transference is the most used strategy, its proportion differs across languages. While the Estonian version shows the strongest preference for this strategy, in the English version, the transference is still the most used, but it also shows a more balanced distribution of other translation strategies. Slovak, by contrast, shows the lowest proportion of transference,

indicating a greater tendency toward adaptation, substitution, generalization, or the use of intertextual glosses.

The second-most-frequent strategy explored by the quantitative analysis differs across languages. In Estonian (17,65%) and Slovak (16,47%), literal translation or calques represent the second most common approach. In English, however, the second most frequent strategy is substitution (15,20%), in which the source-language name is replaced by a more familiar or culturally accessible equivalent. This may suggest a stronger target-oriented tendency in the English translation.

Further differences can be observed in the use of adaptation and intertextual gloss. Adaptation is relatively rare in the Estonian (1,18%) and English (1,75%) versions, but somewhat more frequent in Slovak (8,82%), reflecting the grammatical or cultural conventions of the target language. Similarly, intertextual gloss is used only once in Estonian (0,59%) throughout the whole book and a few more times in English (3,51%), but it is considerably more common in the Slovak translation (14,12%), indicating a tendency to provide additional explanatory information for the reader.

Other strategies, such as universalization, omission, and addition, occur sporadically across the dataset. Omission appears in Estonian (2,94%) and English (5,26%) but is absent in Slovak, suggesting that the Slovak translator tried to avoid deleting content and instead opts for clarification or modification.

Table 1. All proper names: occurrences of translation strategies used

	EST	ENG	SVK
Transference	103	87	64
Translation	30	15	28
Exonym	19	17	16
Adaptation	2	3	15
Substitution	8	26	14
Universalization	2	7	9
Addition	0	1	0
Omission	5	9	0
Intertextual gloss	1	6	24

Table 2. Translation strategies used for all proper names (%)

%	EST	ENG	SVK
Transference	60,59	50,88	37,65
Translation (calque)	17,65	8,77	16,47
Exonym	11,18	9,94	9,41
Adaptation	1,18	1,75	8,82
Substitution	4,71	15,20	8,24
Universalization	1,18	4,09	5,29
Addition	-	0,58	-
Omission	2,94	5,26	-
Intertextual gloss	0,59	3,51	14,12

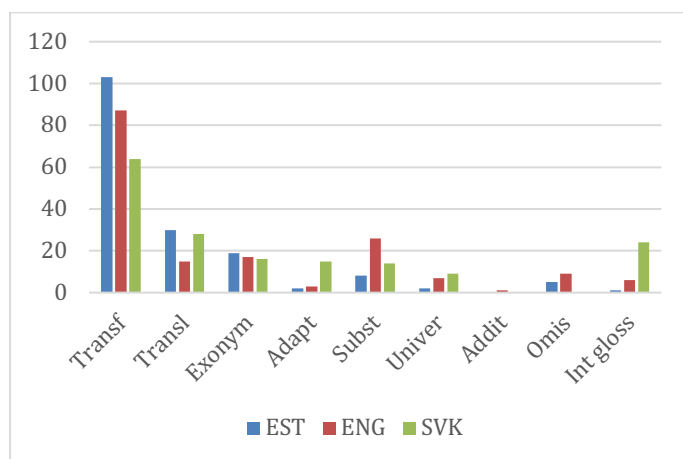


Figure 1. Translation strategies used for all proper names

These findings provide an overview of general tendencies in each translation, but without a quantitative analysis of the examples, these numerical results are not satisfactory or complete for a full understanding of this topic. The concrete examples will be further explored in the following sections, where individual categories are analyzed in more detail.

3.2 Names of persons

In this category, the dominant translation strategy across all three languages is transference. It is 92,9% in Estonian, 85,7% in English, and 89,3% in Slovak. This is an expected result, and it shows that, in most cases, the proper names of fictional characters are preserved in their original form. This finding is consistent with Verme's hypothesis that names with empty logical entries are typically transferred (2003, p. 95).

The name Aabraham Keräsaari is preserved in EST and SVK, while the English translation shows slight adaptation (en. Abraham Keräsaari), adjusting the first name to a more familiar form in the target language. This represents a minor cultural and orthographic adaptation.

The abbreviation *AK* presents an interesting case, as its meaning remains ambiguous throughout the novel. The author suggests that it can mean both first and last name, like Aabraham Keräsaari, as well as Antero Korhonen. All translators kept it unchanged; however, there may be differences in pronunciation across these three languages. According to Finnish pronunciation, it is [ɑ: koo], Estonian [ɑ: ka:], English [eɪ 'keɪ], and Slovak [a: ka:].

In the Slovak translation, two cases of adaptation occur due to grammatical conventions when the female surnames were adapted to the Slovak tradition (Madarásová et al., 2000), which take the female suffix *-ová*. These are cases of *Kaislapurová* and *Helantová* (fin. Kaislapuro and Helanto). In addition, the English version slightly modifies *Minttu K.* by omitting the punctuation.

There are also cases of omission. The surname *Kaislapuro* is omitted in both Estonian and English, while it appears in Slovak as *Kaislapurová*. This strategy removes the element entirely, which can be for various reasons. According to Aixéla (1996, p. 64), the reasons could be that the translator considers the CSI unacceptable on ideological or stylistic grounds, or they think that it is not relevant enough for the effort of comprehension required for the readers, or that it is too obscure, and they are not allowed or do not want to use procedures such as the gloss, etc. In this case, the Estonian and English translators omitted the part where we learn the character's full surname, Minttu K. Kaislapuro. The reason this was deleted from the Estonian and English versions is not known.

(1) Olin sisään tullessa katsonut sukunimen ovenpielestä. Kaislapuro.

[‘When I came in, I had looked at the last name on the doorframe. Kaislapuro.’]

The only name in this group that has a filled-in logical entry is *Liskomies*, translated as *Sisalikmees* in Estonian, *Lizard Man* in English, and *Jašter* in Slovak. All translators chose literal translation, which preserves their semantic strangeness but loses their foreign look (Nord, 2003).

All other personal names of the characters appearing in the novel were simply transferred unchanged (see Appendix). The reason is to preserve the foreign look of the names and preserve their Finnish identity. As the novel is intended for an adult audience, there is generally less need for extensive domestication, since adult readers are more likely to accept foreign elements in translation. This is supported by Nord (2003), who emphasizes that translation strategies

depend on the target audience, with children's literature often requiring greater adaptation, whereas texts for adults allow for a higher degree of source-text preservation.

These findings are consistent with previous research on the translation of proper names. Semantically empty names are often preserved through transference, particularly in literary texts, where proper names function as cultural markers. Their preservation helps maintain the cultural specificity of the source text, in this case Finnish. This tendency is especially evident in literature for adult audiences, where translators are more likely to retain foreign elements rather than adapt them (Grima, 2018; Nord, 2003; Nyangeri & Wangari, 2019).

Table 3. Names of persons

FIN	EST	ENG	SVK
Aabraham Keräsaari	Aabraham Keräsaari	Abraham Keräsaari	Aabraham Keräsaari
AK	AK	AK	AK
Kaislapuro	-	-	Kaislapurová
Laura Helanto	Laura Helanto	Laura Helanto	Laura Helantová
Liskomies	Sisalikmees	Lizard Man	Jašter
Minttu K.	Minttu K.	Minttu K	Minttu K.

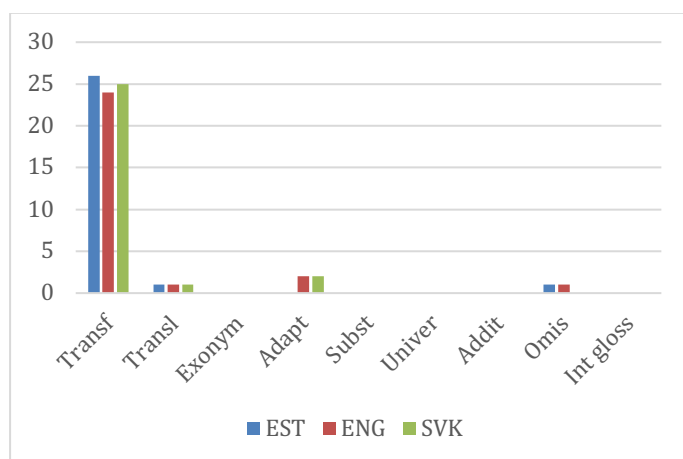


Figure 2. Names of persons

3.3 Names of famous people

The difference between this group and the previous one is that names of persons refer only to fictional characters appearing in the novel, whereas names of famous people refer to well-known persons like painters, scientists, or philosophers widely known in the source culture and in all three target cultures.

As expected, the dominant strategy across all three languages is transference, with most names preserved in their original form. This applies to painters' names such as Cassatt, de Lempicka, O'Keeffe, Rothko, or Pollock, as well as philosophers like Schopenhauer and Leibniz. These names are internationally recognized and do not require translation, as they already function as established references across cultures.

A notable feature of the Slovak translation is the adaptation of female surnames by adding the suffix *-ová*, which reflects standard Slovak grammatical conventions (e.g., *Cassattová*, *O'Keeffová*, *Tove Janssonová*). This represents a form of morphological adaptation rather than a change in referential meaning. These are the eight instances in the Slovak version: Cassattová, de Lempická, Dorothea Tanningová, Helen Frankenthalerová, Lee Krasnerová, O'Keeffová, and Tove Janssonová.

One irregular case is the rendering of *Kolmogorov* as *Komogorov* in the Slovak translation. This appears to be a deviation from the established form and may be interpreted as an error rather than a deliberate translation strategy.

Overall, the results show that names of famous people are usually not translated but kept in their original form, as they are widely recognized across cultures.

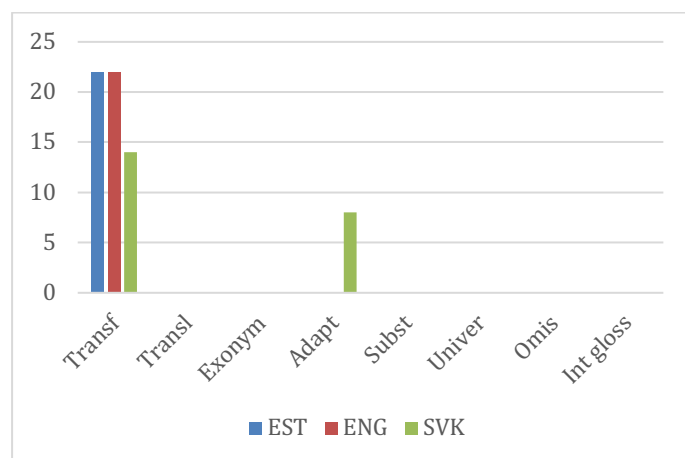


Figure 3. Names of famous people

Table 4. Names of famous people

FIN	EST	ENG	SVK
Arthur Schopenhauer	Arthur Schopenhauer	Arthur Schopenhauer	Arthur Schopenhauer
Cassatt	Cassatt	Cassatt	Cassattová
Helen Frankenthaler	Helen Frankenthaler	Helen Frankenthaler	Helen Frankenthalerová
Kolmogorov	Kolmogorov	Kolmogorov	Komogorov

O'Keeffe	O'Keeffe	O'Keeffe	O'Keeffe
Tove Jansson	Tove Jansson	Tove Jansson	Tove Janssonová

3.4 Geographical names

As expected in this category, geographical names often have a local equivalent in the source language, which is frequently preferred in translation, though not in all cases. In some cases, historical names persist for certain places; for example, *Budweis* is the German name for České Budějovice. The town is known by both names, and the question may arise as to which form should be used in Spanish, English, or French when translating (Castañeda-Hernández, 2004). However, Finnish place names may present fewer difficulties in this respect, as many Finnish locations have not historically been as internationally known under multiple linguistic forms.

Castañeda-Hernández (2004) proposes that if a translator does not know the exact translation, he/she should keep the name in the original language. This is a strategy most used in Estonian and English, and it concerns mostly neighborhoods and street names in Helsinki that appear in the novel, which often lack direct cultural equivalents due to relatively limited cultural connections. As seen in Table 5, a very common strategy appears to be the use of exonyms. According to Nord (2003), these are geographical names that often have specific forms in other languages, which may differ not only in pronunciation or spelling but also in morphology, or may seem to be different lexical entities. In the novel, place names such as Lontoo, Malesia, Ranska, Saksa, Toronto, and Wien appear. They are not originally from Finnish culture, so, based on the reviewed literature, the translators had no choice but to use local equivalents in each of the three target languages, as shown in Table 6.

Table 5. Geographical names

	EST	ENG	SVK
Transference	56,3%	34,4%	21,2%
Translation	9,4%	9,4%	9,1%
Exonyms	31,3%	28,1%	24,2%
Adaptation	0,0%	0,0%	0,0%
Substitution	0,0%	0,0%	0,0%
Universalization	0,0%	12,5%	9,1%
Addition	0,0%	0,0%	0,0%
Omission	0,0%	9,4%	0,0%

Intertextual gloss	3,1%	6,3%	36,4%
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FIN	EST	ENG	SVK
Lontoo	London	London	Londýn
Malesia	Malaisia	Malaysia	Malajzia
Ranska	Prantsusmaa	France	Francúzsko
Saksa	Saksa	Germany	Nemecko
Toronto	Toronto	Toronto	Toronto

Table 6. Non-Finnish countries and cities

A somewhat used strategy in English and Slovak translation is universalization, which is, however, not used by Estonian translator at all. This can be caused by closer cultural contact, when an Estonian reader knows about Finnish cultural references and has a somewhat clear picture of what the reference could be, but for English and Slovak readers, some references could be foreign, so the translator uses more general terms to describe the entity. There are four cases in English translation in which the Helsinki district *Etu-Töölö* is simply rendered as *downtown*, the western part of the province Uusimaa (fin. *Länsi-Uusimaa*) as *in the middle of the southern Finnish countryside*, street *Puistotie* as *park boulevard*, and street *Tuusulantie* as *a nearby highway*. In the Slovak translation, there are three cases of universalization, and those are when Southern Finland Province (fin. *Etelä-Suomi*) is rendered as *na juhu Fínska* ‘in the south of Finland’, *Etu-Töölö* as *okraj štvrte Töölö* ‘edge of Töölö district’, and *Helsingin Rautatieasema* ‘Helsinki Central Station’ as *hlavná stanica* ‘main station’.

Three cases of omission in the English translation are interesting findings. In the first case, the translator decided to omit the name of the train station Aviapolis, and instead added a more general description that it is about taking a commuter train, which substitutes the meaning of Aviapolis as a train station located outside the Helsinki city center, connecting it mainly with Helsinki Airport.

(2) fin. Ajoin junalla Aviapolikseen, vaihdoin bussiin.

eng. I first took the commuter train, then changed to the bus.

[‘I took the train to Aviapolis, then changed to a bus.’]

Another case of omission is the names of the park Karhupuisto, more exactly, the phrase *Karhupuiston laidalla* ‘on the edge of Karhupuisto park’. It appears the translator did not find this information important enough to include in the target text.

- (3) fin. Olen pistäytynyt myös lakimies Heiskasen – se on hänen nimensä, hänen jättämänsä lasku ja käyntikortti kertoivat sen – toimistossa Kalliossa **Karhupuiston laidalla** ja antanut hänelle tehtäviä.

eng. I have also paid a visit to a lawyer named Heiskanen – that is his real name, according to the business card and bill he gave me – in his office in Kallio and given him a number of tasks.

[‘I have also stopped by the office of lawyer Heiskanen – that is his name, the invoice and business card he left behind said it – in Kallio, on the edge of Karhupuisto Park, and given him tasks.’]

The reference to the city district Vantaa is omitted twice in the English translation. In the second case, the main character's direct speech has been changed.

- (4) fin. SunMunFun sijaitsi täpärästi **Vantaalla**, aivan Helsingin rajan tuntumassa.

eng. YouMeFun was situated just beyond the Helsinki city limits.

[‘SunMunFun was conveniently located in Vantaa, right near the border with Helsinki.’]

- (5) fin. – En ole koskaan tilannut mitään sellaista. Tämä on älytöntä. Miksi tilaisin jotain sellaista keskellä yötä **Vantaalla** ja vielä tuntemattomalta henkilöltä?

eng. ‘I beg your pardon? I never ordered anything of the sort. This is utter madness.’

[‘I’ve never ordered anything like that. This is ridiculous. Why would I order something like that in the middle of the night in Vantaa and from someone I don’t even know?’]

The most prevalent strategy used by the Slovak translator is the use of intertextual glosses (36,4%). This is in contrast to the Estonian and English translations, where this strategy appears only marginally. In the Slovak version, place names are often supplemented with additional information that helps the reader better understand the reference. For example, elements such as *štvrť* ‘district’, *ulica* ‘street’, or *bulvár* ‘boulevard’ are added to the original names. This can be explained by the assumption that Slovak readers are less familiar with Finnish geographical references. While an Estonian reader may recognize names such as Munkkivuori or Kannelmäki, this may not be the case for Slovak readers. Therefore, the translator opts for explicitation in order to avoid potential misunderstanding.

In some cases, geographical names are translated when their meaning is transparent, as in *rautatieasema*, *hautausmaa*, or *puistotie*, where the components can be directly rendered in the target language. However, an interesting case is *Teollisuuskatu*, translated into Slovak

as *Priemysel'ná ulica* ‘Industrial Street’. While most street names are transferred unchanged, this example shows that the translator chose to translate the name because of its clear semantic meaning, making it more accessible to the reader.

Overall, the results in this category confirm the tendencies already observed in previous sections. Estonian shows the strongest preference for transference; English combines several strategies depending on context but does not rule out deletion; and Slovak, by contrast, demonstrates a clear tendency toward explicitation and reader-oriented translation, especially when the cultural reference may not be immediately accessible.

Table 7. Helsinki place names

FIN	EST	ENG	SVK
Etu-Töölö	Etu-Töölö	downtown	na okraji štvrte Töölö
Kallio	Kallio	Kallio	štvrť Kallio
Malmin hautausmaa	Malmi surnuaed	the cemetery in Malmi	cintorín v Malmi
Malminkartano	Malminkartano	station at Malminkartano	mestská štvrť Malminkartano
Munkkiniemen puistotie	Munkkiniemi puistee	Munkkiniemi Boulevard	bulvár Munkkiniemi
Pasila	Pasila	Pasila	stanica v Pasile
Teollisuuskatu	Teollisuuskatu	Teollisuuskatu	Priemysel'ná ulica
Tuusulantie	Tuusulantie	nearby highway	cesta Tuusulantie

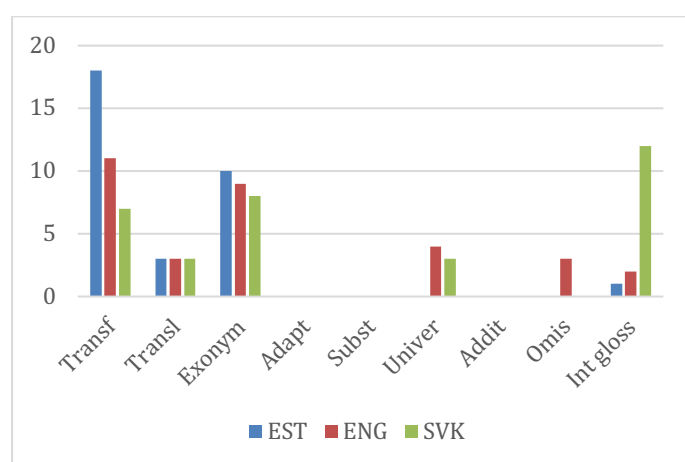


Figure 4. Geographical names

3.5 Names of institutions and organizations

In the source text, eight instances of institutions' or organizations' names were identified (Table 8). Estonian translator transferred 88% of the names and generalized only *Aluehallintovirasto* as *kohalik omavalitsus*. This instance is also generalized in English and Slovak, probably because this institution is too obscure for readers, and more general terms better describe it. As already noted during the analysis, the Slovak version shows a strong tendency toward intertextual glosses. The decision for these solutions is rooted in the assumption that Slovak readers are not familiar with all Finnish cultural references. But still, the goal is to preserve the Finnish foreign look, which can, for many readers, also be exotic, but which helps the reader better understand what type of CSI this is. An interesting instance is Linnanmäki, which appears twice in the source text, but each time it is treated differently by English and Slovak translators. In the first case, the English translator substituted it with Disneyland.

- (6) fin. Olin yrittänyt ennen muuttoa sanoa, että tämä on riskienhallintaosasto, **ei Linnanmäki**, mutta sillä ei ollut tuntunut olevan vaikutusta heihin, jotka asioista päättivät.

eng. Before moving into our new premises, I tried to explain that our office was a risk-control department, **not Disneyland**, but this didn't seem to have any impact on those making the decisions.

[‘Before moving, I had tried to say that this was the risk management department, not Linnanmäki, but it didn't seem to have any effect on those who made the decisions.’]

Example (6) shows a case in which the translator chose to replace the source name Linnanmäki with a conventional equivalent, Disneyland. This can be interpreted as an attempt to make the reference to an amusement park more accessible to the target audience. While Estonians usually know that Linnanmäki is an amusement park in Helsinki, this may not be clear to the target audience in England. The translator's choice here reflects a domesticating approach for the target audience, as the reference to Disneyland is likely much clearer. Slovak translation opts for universalization in the case of Linnanmäki, as this reference is likely incomprehensible for the target Slovak audience.

The other occurrence for Linnanmäki shows a different strategy in English and Slovak. The English translator adds a reference closer to British culture, Alton Towers. The Slovak translator specifies that it is located in Helsinki.

- (7) fin. Huvipuisto on niin kuin vaikkapa **Linnanmäki**.
 eng. An amusement park is like **Linnanmäki**, like Alton Towers.
 sk. Zábavný park je niečo ako **Linnanmäki** tu v Helsinkách. [‘The amusement park is something like Linnanmäki here in Helsinki.’]

Table 8. Names of institutions and organizations

FIN	EST	ENG	SVK
Aluehallintovirasto	kohalik omavalitsus	regional state administrative agency	regionálna štátna správa
Ateneum	Ateneum	Ateneum	galéria Ateneum
Galerie Belvedere	Galerie Belvedere	Galerie Belvedere	Galerie Belvedere
Kiasma	Kiasma	Kiasma museum	galéria Kiasma
Linnanmäki ¹	Linnanmäki	Disneyland	lunapark
Linnanmäki ²	Linnanmäki	Linnanmäki, like Alton Towers	Linnanmäki tu v Helsinkách
Tate Britain	Tate Britain	Tate Britain	galéria Tate Britain
Tate Modern	Tate Modern	Tate Modern	galéria Tate Modern

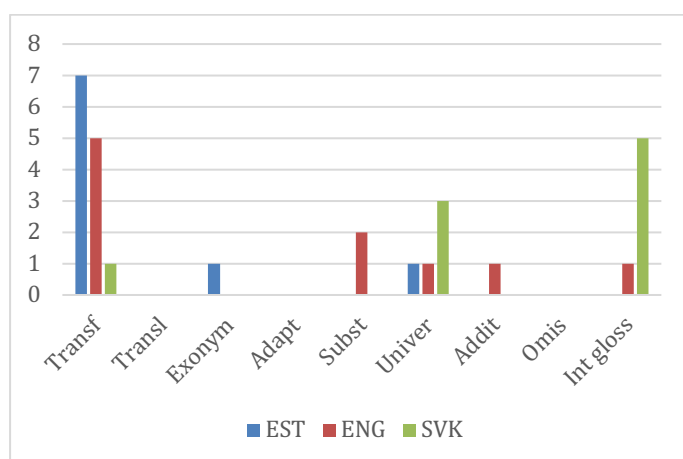


Figure 5. Names of institutions and organizations

3.6 Attractions and meals

This group consists of the most semantically loaded names. In total, 30 instances were identified in the source text. These names form the main focus of this thesis. They refer to different attractions and dishes at the adventure park and were created by the author himself,

so they are not well-known references in the target cultures. The hypothesis was that this category would contain the greatest number of translated or modified items and would offer the greatest room for translator creativity in preserving semantic meaning. Many of the names appear only once in the text, and their roles or functions are often not clearly described. Therefore, the translator has more freedom to modify the name while still preserving its original function and making it more accessible to the target audience.

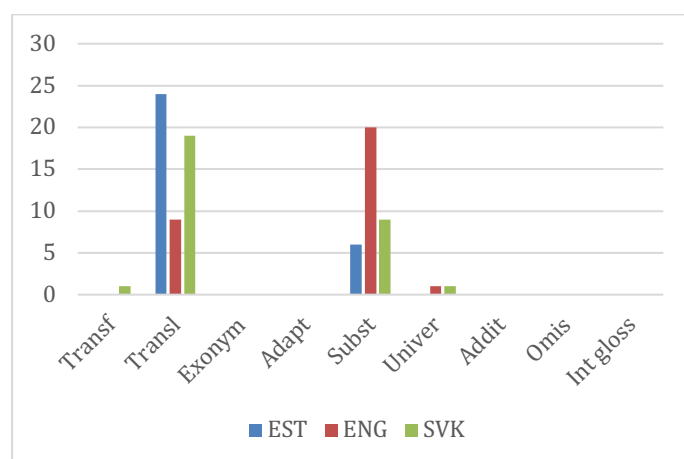


Figure 6. Attractions and meals

As shown in Figure 6 transference is among the least used strategies across all three source languages. This shows a clear tendency to treat proper names with semantic meaning differently from those without. Generally, names without a clear semantic load tend to be preserved, sometimes with phonological adaptation (Jaleniauskienė & Čičelytė, 2009; Pogacar et al., 2017), while names that carry descriptive, humorous, or symbolic functions are often translated or adapted to maintain their communicative role (Jaleniauskienė & Čičelytė, 2009; Valúchová, 2025). This already supports the hypothesis that the category of attractions and meals would show the greatest degree of variation and translator creativity. The Estonian translator chooses the literal translation in 80% of cases, the English translator in 30% of cases, and the Slovak translators in 63,33% of cases. The second most used strategy is substitution, in EST 20% of cases, ENG 66,67% of cases, and SVK 30% of cases. This can lead us to make some simple preliminary conclusions. The English translator, rather than translating the items word-for-word, chooses an item that works well in the source language and culture, even with slight adjustments to the meaning. Most of the names of attractions and meals appear in the text only once, and it is not very clear what they look like or what their exact function is. That is why there is room for a translator to choose the best solution for the source language and culture. Other strategies used in this category are universalization, which is used once by the

English and Slovak translators but not by the Estonian translator at all. In the Slovak translation, there is also one instance of transference, which will be discussed later.

Table 9 shows the first group of different attractions in the adventure park. As mentioned earlier, the author uses the attractions to describe the park's dynamic, wild, and a bit crazy atmosphere; however, they usually do not directly interfere with the plot. Therefore, we know very little about them, and it also creates space for the reader's imagination. *Banaanipeili* is a bent mirror, currently a broken one of unknown size, probably resembling a banana. In all three target languages, this is literally translated (est. *Banaanipeegel*, eng. *Banana Mirror*, sk. *Banánové zrkadlo*), preserving its original semantic meaning. *Donitsi* is the park's first acquired attraction and still one of the park's firm favorites. It is an enormous transparent plastic tube, probably looking rounded like a doughnut, where children are bumping into one another and knocking against the padded walls (Tuomainen, 2021c, p. 38). It is translated into English as *Doughnut*, into Slovak as *Donut*, and into Estonian as *Sõõrik*, while *sõõrik* is the locally used name for a doughnut.

Jättikihara 'Giant curl', a twisting, turning slide shaped like a corkscrew attached to the Big Dipper, demonstrates different translation strategies. The Estonian *Hiidkihar* is a literal translation preserving both form and meaning. The English *Crazy Coil* replaces the size element with a more expressive adjective, adapting the name to amusement-park conventions. The Slovak *Megakučera* 'Megacurl' retains the idea of size but intensifies it with the colloquial prefix *mega-*. *Käyrätorviamunta* 'French horn shooting', is translated literally into Estonian as *Metsasarvetiir*, preserving the original meaning. Compared to the previously mentioned attractions, we know very little about this one. The English *Trombone Cannons* replaces the original musical instrument but also adds the reference to cannons, which is missing in the original text. This helps create a more dynamic image, adapting the name to the adventure park's noisy, chaotic atmosphere. As with many other attractions in the book, this attraction does not play any significant role in the plot but rather contributes to the overall image of the adventure park. The Slovak *strelnica U krivej mušky* 'shooting range at the crooked sight' abandons the original musical instrument and recreates the meaning using a culturally natural naming pattern, while still preserving the absurd and playful character of the attraction names.

The mountain consisting of different slides called *Liukuvuori* 'Slide Mountain', probably looking like mountains with hills, is in Estonian simply translated as *liumägi*, preserving the original meaning while changing the proper name to a common noun by using a lowercase initial letter. The Slovak translation preserves only the element *vuori* 'mountain' and renders the name as *Hora* 'Mountain'. In its first occurrence, there is an explanation of *obrovská*

šmykl'avka ‘huge slide’, added, but later only *Hora* is used. The English translator again uses the most creative solution with *Big Dipper*, which is a well-known name for an asterism. This choice may have been motivated by the association with amusement park attractions such as roller coasters, where names often evoke excitement, movement, and height rather than describing the attraction literally. In this way, the translator preserves the playful, adventurous atmosphere of the original, though the semantic meaning shifts considerably.

Temppulinna refers to a funhouse attraction commonly found in amusement parks. In the novel, it is compared to Vekkula, a popular attraction at the amusement park Linnanmäki in Helsinki. Estonian translator opts for a word-for-word translation and translates this compound word as *Trikiloss*. In English, it is translated as *Caper Castle*, preserving the reference to the castle. The noun *caper* can mean a playful jump, prank, or adventurous act, which fits the playful and chaotic atmosphere of the amusement park, even though the original meaning of *temppu* ‘trick’ shifts slightly. In Slovak, the meaning shifts slightly. Still preserving the castle element but adding the reference to Tarzan. This is in accordance with the park’s fantasy element and other attractions, *Viidakkorumpu* ‘Jungle Trump’, which will be mentioned later. Here, we see a case where the translator chooses a name that works better in the target language while still preserving the overall atmosphere of the adventure park. The last attraction in Table 9 is *Villin Viskaja* ‘Wild Thrower’. In the source text, it is mentioned only once, and we know it is a precision shooting range. The Estonian translation *Vapper Viskaja* slightly changes the meaning, as *vapper* means ‘brave’ or ‘courageous’ rather than ‘wild’. However, the second component, *Viskaja* ‘thrower’, is preserved, and the alliteration of the original name is maintained. The English *Furious Flingshot* changes the structure more significantly, replacing the agent noun with a compound referring to a weapon or attraction, while still preserving the dynamic and aggressive atmosphere of the original. The Slovak *Divoká píšťalka* ‘Wild Whistle’ abandons the original meaning almost completely but retains the adjective *divoká* ‘wild’, preserving at least part of the expressive character of the attraction name.

Table 9. Attractions I

FIN	EST	ENG	SK
Banaanipeili	Banaanipeegel	Banana Mirror	Banánové zrkadlo
Donitsi	Sõõrik	Doughnut	Donut
Jättikihara	Hiidkihar	Crazy Coil	Megakučera

Käyrätorviammunta	Metsasarvetiir	Trombone Cannons	strel'nica U krivej mušky
Liukuvuori	liumägi	Big Dipper	Hora, obrovská šmykl'avka
Temppulinna	Trikiloss	Caper Castle	Tarzanov hrad
Villin Viskaaja	Vapper Viskaja	the Furious Flingshot	Divoká píšťalka

Kilpikonnakilpa-autot ‘turtle race cars’ is rendered in Estonian as *Kilpkonnaralli autod*, a close translation preserving the original components. The English *Turtle Trucks* simplifies the concept and alters the vehicle type. The Slovak *korytnačky – pretekárske autička* ‘turtles – racing cars’ translates the components literally but creates a more general noun for the race cars → *korytnačky* ‘turtles’, which is later in the text used without the description *pretekárske autička* ‘racing cars’. In the park, there are thirty “turtles,” and the track goes around almost the entire hall. They are dark green, probably looking like turtles, meant for children, and have a maximum speed of no more than ten kilometers per hour. The attraction *Mansikkalabyrintti* ‘Strawberry Labyrinth’ is literally translated in Estonian and Slovak as *Maasikalabürint* (EST) and *Jahodový labyrint* (SK) and slightly changed in English when the translator substituted strawberry with strawberry fields, which may help to create a better picture for the reader. The author does not offer any more detailed picture of this attraction.

Mörkökeinu refers to a fictional character in the Moomin stories Mörkö (eng. The Groke) created by Swedish-speaking author Tove Jansson. The Groke is a melancholic and lonely character. She appears as a big dark sheet ghost with a big nose, who passively freezes everything around her. In Estonian, this character is replaced by a troll known from Scandinavian folklore (est. *Trollikiik*). English uses the term “bogeyman,” a mythical creature typically used to frighten children into good behavior. Slovak substitutes Mörkö with the more general term *močiar* ‘swamp, swampland’, where such creatures are usually found. The swing element is preserved in all three target languages. These solutions show the target-oriented text, as the fictional character Mörkö is mostly known in Finland but not as much in other cultures. The attraction *Naamiotunneli* ‘Mask Tunnel’ is translated literally in Estonian and Slovak as *Maskitunnel* and *Tunel masiek*, preserving both the structure and semantic meaning of the original. The English translation of *Ghost Tunnel* changes the meaning more significantly by replacing the reference to masks with ghosts. This creates a more explicit horror atmosphere that may sound more natural or recognizable to English readers in the context of amusement park attractions. While the original name evokes disguise or mystery through masks, the English version shifts the focus more directly toward fear and supernatural imagery. This

example again shows the tendency of the English translator to adapt the names of attractions more freely to preserve the atmosphere rather than the literal meaning.

The attraction *Salainen vesiputous* ‘Secret Waterfall’ is translated literally in English and Slovak as *Secret Waterfall* and *Tajomný vodopád*, preserving both the structure and semantic meaning of the original. The Estonian translation *Salajane Kosk* slightly modifies the name by omitting the element *vesi* ‘water’, since *kosk* already refers to a waterfall or rapid in Estonian. This makes the translation sound more natural while preserving the original attraction’s overall meaning and mysterious atmosphere. The attraction *Varaanijuna* ‘Monitor Lizard Train’ is translated quite closely in Estonian and Slovak as *Varaanirong* and *Varaní vláčik*, preserving both the animal reference and the train element of the original. The English translation *Komodo Locomotive* modifies the animal reference by specifying the Komodo dragon, which may be more familiar or visually expressive to English readers. At the same time, the translator preserves the playful rhythm and alliteration of the original through the combination *Komodo Locomotive*. This example shows a slight semantic shift while maintaining the adventurous, playful atmosphere of the attraction’s name. *Viidakkorumpu* ‘Jungle Drum’ is translated literally into Estonian as *Džunglitrumm*. The English translation *beating a set of jungle drums* changes the proper name into a descriptive expression referring more to an activity than to the attraction itself. Similarly, the Slovak *bubnovat’ vo fiktívnej džungli* ‘drumming in a fictional jungle’ abandons the original noun structure and recreates the attraction through description. In both English and Slovak, the translators focus more on explaining the atmosphere or function of the attraction than on preserving the original name form.

Table 10. Attractions II

FIN	EST	ENG	SVK
Kilpikonnakilpa-autot	Kilpkonnaralli autod	Turtle Trucks	korytnačky – pretekárske autíčka
Mansikkalabyrintti	Maasikalabürint	Strawberry Fields Labyrinth	Jahodový labyrint
Mörkökeinu	Trollikiik	Bogeyman Swing	Močiarna hojdačka
Naamiotunneli	Maskitunnel	Ghost Tunnel	Tunel masiek
Salainen vesiputous	Salajane Kosk	Secret Waterfall	Tajomný vodopád
Varaanijuna	Varaanirong	Komodo Locomotive	Varaní vláčik

Viidakkorumpu	Džunglitrumm	beating a set of jungle drums	bubnovat' vo fiktívnej džungli
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Table 11 shows other names in the adventure park that are not necessarily attractions, but they are part of the park or the name of the park itself. With *Järkilaina*, we can talk about literal translation in Estonian and Slovak. However, the Finnish name *Järkilaina* (lit. ‘reasonable loan’) is rendered in English as *Loan Sense*, which most likely introduces a wordplay based on the expression ‘common sense’. While this is not a literal translation, it preserves the original’s reference to rationality and functions effectively as a brand name. In this case, we classified it as a substitution for the original name with focus on the target audience. The park’s cafeteria, *Käyrä Kakku* ‘Curved Cake’, is translated literally into Estonian as *Kõvera Koogi*, preserving both the structure and the semantic meaning of the original. In the source text, the full form appears as *Käyrä Kakku -kahvila* ‘Käyrä Kakku café’, and the name also occurs in several inflected forms, such as *Käyrän Kakun* (genitive), *Käyrästä Kakusta* (relative), and *Käyrässä Kakussa* (inessive). Similarly, the Estonian translation adapts the name to Estonian grammatical conventions, for example, in the forms *Kõveras Koogis* (inessive) and *Kõverast Koogist* (relative). This shows that the translated name functions naturally within the target language’s grammatical system. The English version of *Curly Cake Café* introduces an additional element, *café*, which is not always explicitly present in the original, and slightly shifts the meaning of *käyrä* ‘curved’ to *curly*. The Slovak *kaviareň U šikmej torty* ‘Café at the crooked cake’ also adds a cultural framing element (*U* + genitive), reflecting a common naming convention for pubs, cafés, bars, etc. in Slovak. This example shows a combination of literal translation and cultural adaptation across languages.

Lasten päivä ‘Children’s day’ is translated directly in Estonian as *lastepäevad*, with only a minor shift to plural and omitting the capital letter. The English *A Kiddies’ Day* adapts the expression by using a more informal and playful term, while the Slovak *Deň detí* ‘Children’s Day’ is a straightforward equivalent. A similar case is *Lasten Viikko* ‘Children’s Week’, where one of the characters emphasizes that it does not have to be only a children’s day but even a whole children’s week, which is why the noun *Viikko* ‘Week’ is written with a capital letter. In Estonian, *lastenädal* ‘children’s week’ preserves the original singular form but omits the capital letter, while *lastepäevad* ‘children’s days’ may evoke associations with *suvepäevad* ‘summer days’, a commonly used plural expression in Estonian. The English translator uses a similar strategy as with *Lasten päivä* and substitutes *Lasten* with *Kiddies*, creating a more informal and playful tone. The Slovak version opts for a literal

translation, *Týždeň Detí* ‘Children’s Week’, while also preserving the original orthographic emphasis through capitalization.

- (8) – Lasten päivä?
 – Niin. Isoilla kirjaimilla. Mahdollisesti Lasten Viikko. Mutta voimme aloittaa päivällä.
 [‘– Children’s Day?
 – Yes. In capital letters. Possibly Children’s Week. But we can start with the day.’]

The name *Sisilisko-ryhmärannekkeet* ‘lizard group wristbands’ is translated quite closely in Estonian as *Sisalikuga grupikäepaelad* and in Slovak as *jašteričie náramky pre skupiny* ‘lizard wristbands for groups’, preserving both the animal reference and the function of the item. The English translation *Newt Bracelets* simplifies the original expression by omitting the reference to groups and replacing *lizard* with *newt*, a smaller amphibian that may sound more playful or natural in English. This example shows a partial semantic shift in English, while Estonian and Slovak remain closer to the original meaning.

The name of the adventure park itself, *SunMunFun*, is a playful compound based on the colloquial Finnish expressions *sun* ‘your’ and *mun* ‘my’, combined with the English word *fun*. The Estonian translation *SinuMinuFun* preserves both the structure and semantic meaning of the original by replacing the Finnish pronouns with their Estonian equivalents. The English *YouMeFun* follows a similar strategy and recreates the playful compound naturally in the target language. The Slovak translation leaves the original form *SunMunFun* unchanged, probably because the mixed Finnish-English structure already functions as a brand-like name, and the semantic meaning is less important for comprehension. This example shows different approaches to preserving multilingual wordplay and brand-like naming conventions.

Table 11. Other names in the adventure park

FIN	EST	ENG	SVK
Järkilaina	Mõistlik Laen	Loan Sense	Rozumná pôžička
Käyrä Kakku	Kõvera Koogi	Curly Cake Café	kaviareň U šikmej torty
Lasten päivä	lastepäevad	A Kiddies’ Day	Deň detí

Lasten Viikko	lastenädal	A Kiddies' Week	Týždeň Detí
Sisilisko-ryhmärannekkeet	Sisalikuga grupikäepaelad	Newt Bracelets	jašteričie náramky pre skupiny
SunMunFun	SinuMinuFun	YouMeFun	SunMunFun

Table 12 presents a different set of meals offered in the park's cafeteria, Käyrä Kakku. They are all mentioned only once in the novel, and the author does not offer any description of the meal, leaving space for the reader's own imagination. *Aurinko-aamiainen* 'Sun breakfast' is translated into Estonian as *Helisev hommikusöök* 'Melodic breakfast', into English as *Boisterous Breakfast*, and into Slovak as *Slnečné raňajky* 'Sunny breakfast'. The literal meaning or the reference to the sun is preserved only in Slovak. Estonian opts for a different attribute, *helisev*, 'beautifully sounding, melodic', which keeps the positive meaning but gives up the reference to the sun. The English adjective *boisterous*, defined in the Oxford English Dictionary as "(of people, animals or behaviour) noisy and full of life and energy," omits the reference to the sun and instead creates an attribute describing the atmosphere of the adventure park throughout the work.

The meal name *Leikkivät Lihapullat* 'Playful Meatballs' contains the attribute *leikkivät*, whose literal meaning is 'playing' or 'at play'. The name creates a vivid and absurd image, while the author provides no further description and uses the item only once in the novel. The attributes differ across the translations. In Estonian, the name is rendered as *Lendavad lihapallid* 'Flying Meatballs', which preserves the playful and chaotic atmosphere of the original, although the meaning shifts slightly. In addition, *leikkivät* and *lendavad* are phonologically similar, which may have influenced the translator's choice. The English *Mighty Meatballs* replaces the playful element with an attribute that refers more to size or strength. The Slovak *Hravé mäsové gul'ky* preserves the original meaning most closely, as *hravý* directly corresponds to 'playful'. The meatballs appear once more in the novel as *Liukumäen Lihapullat* 'Slide Meatballs', referring to a playground slide. The Estonian translation preserves the original meaning closely in *Liiumäe lihapallid*. The Slovak *Šmykl'avé mäsové gul'ky* slightly modifies the reference, as *šmykl'avý* means 'slippery' or 'slidy', but it still evokes the idea of sliding and sounds more natural in Slovak. The English *Mum's Meatballs*, however, replaces the original attribute completely. This may be explained by the cultural association of meatballs with homemade food and traditional family cooking, making the expression sound more natural and familiar to English readers.

Papukaijan Pannukakut ‘Parrot Pancakes’ are literally translated into all three target languages: Estonian as *Papagoi pannkoogid*, English as *Parrot Pancakes*, and Slovak as *Papagajčie palacinky*. The semantic meaning of the meal *Pomppivan perunan muussi* ‘Bouncing potato mash’ is preserved in all three translations, in which the meal consists of mashed potato with the attribute “bouncy, bouncing,” evoking the dynamic, playful atmosphere of the park. The last meal in the cafeteria is *Seikkailijan Spagetti* ‘Adventurer's Spaghetti’. Estonian preserves the original meaning as *Seikleja spagetid*, the same as the Slovak *Dobrodruhave špagety*. In English, we see a shift from the original meaning again: instead of referring to an adventure or an adventurer, the translator substitutes it with the attribute ‘silly’, which, however, is not disturbing for the reader because it aligns with other crazy names in the park.

Table 12. Meals in the cafeteria

FIN	EST	ENG	SVK
Aurinko-aamiainen	Helisev hommikusöök	the Boisterous Breakfast	Slnčné raňajky
Leikkivät Lihapullat	Lendavad lihapallid	Mighty Meatballs	Hravé mäsové guľky
Liukumäen Lihapullat	Liumäe lihapallid	Mum’s Meatballs	Šmykľavé mäsové guľky
Papukaijan Pannukakut	Papagoi pannkoogid	Parrot Pancakes	Papagajčie palacinky
Pomppivan perunan muussi	Kargav kartulipuder	Bouncy the Mashed Potato	Hopkajúca zemiaková kaša
Seikkailijan Spagetti	Seikleja spagetid	Silly Spaghetti	Dobrodruhave špagety

The last table (Table 13) includes different types of buns and cakes offered in the cafeteria. *Kikattava Kanelipulla* ‘giggling cinnamon bun’ is translated literally in Estonian as *Kõkutav kaneelisi*, preserving both form and meaning. The English *Cinnamon Gigglebuns* modifies the structure to create a more natural and playful compound, while retaining the humorous effect. The Slovak *Chichotavé škoricové slimáky* ‘giggling cinnamon snails’ follows a literal strategy, using the conventional term for cinnamon rolls, *škoricové slimáky*, which means ‘cinnamon snails,’ though this is more common in the Slovak environment. The same word for

a bun includes *Puuhapulla*. In this case, though, we do know what kind of a bun it is. Puuha in Finnish means “work, chore, task, activity,” and this does not describe either the flavor or the color of the bun. Estonian translator opts for a word, kukkel, which means bun with the attribute keksu, which refers to the hopscotch game. The English translator completely alters the original meaning and creates the name *The Doughnut of the Day*. Rather than preserving the semantic meaning of *puuha*, the translation evokes a familiar expression commonly used in cafés and restaurants, making the item sound natural and recognizable for the target audience. This example again demonstrates the English translator’s tendency toward target-oriented and culturally accessible solutions rather than literal translation. The Slovak *Zábavný koláč* ‘Fun Cake’ simplifies the original meaning and replaces the vague concept of *puuha* with a more explicit reference to entertainment and amusement. The Slovak *Zábavný koláč* ‘Fun Cake’ simplifies the original meaning and replaces the vague concept of *puuha* with a more explicit reference to entertainment and amusement.

In example (9), the main character and narrator, Henri, comes to the cafeteria with a detective inspector, Pentti Osmala, and both of them take something to eat from the counter. The problem is with the name *Vanilja vesseli*. According to Kielitoimiston sanakirja¹ *vesseli* refers to children, especially of cheerfully bustling boys. The Estonian translator keeps this original meaning and translates the name as *Vanillivigurvänt*. Vigurvänt in Estonian means a person who does pranks. In fact, the name *Vanilja vesseli* is most likely a pun, because in many Finns it can evoke a thought of a *vaniljakiisseli*, a popular pudding-like dessert in Finland. However, in Estonian, this pun does not work the same way as in Finnish. The English translator omits the reference to a bustling boy, leaving a Very Vanilla cake. The same with Slovak, when *Vanilková taštička* means something like vanilla-filled pastry. In example (9), there is one more dish: *Mimma-mummin mustikkapulla*. The reference to a Finnish traditional blueberry bun (fin. mustikkapulla) is retained in all three languages: in Estonian as mustikasai, in English as Blueberry Pie, and in Slovak as čučoriedkový mafin. However, in the latter, we can see a minor shift, as pulla is not the same as mafin; when čučoriedkový mafin refers to a blueberry muffin. Attribute *Mimma-mummin* is composed of Mimma, which can be a female name, and mummi, “grandma, granny”. It is a nicely sounding pair of words, very melodic and playful. In Estonian, this works well, when mamma similarly sounds with the meaning “grandmother”. Due to differences in English phonetics, the translator had to substitute this and created *Grandma’s Best Blueberry Pie*, which sounds more natural and culturally familiar

¹ <https://www.kielitoimistonsanakirja.fi/vesseli>

to the target audience. In Slovak, the reference to the grandmother is omitted, and instead the translator offers the attribute *mňamkový* “yummy”, which fits the playful naming conventions of the adventure park.

- (9) Kun vuoromme tulee, Osmala ottaa **Vanilja vesselin** ja minä **Mimma-mummin mustikkapullan**.

[‘When it's our turn, Osmala takes “Vanilja vesseli” and I take “Mimma-mummin mustikkapulla.”’]

Table 13. Buns and cakes

FIN	EST	ENG	SVK
Kikattava Kanelipulla	Kõkutav kaneelisi	Cinnamon Gigglebuns	Chichotavé škoricové slimáky
Mimma-mummin mustikkapulla	Mimma-mamma mustikasai	Grandma's Best Blueberry Pie	Mňamkový čučoriedkový mařin
Puuhapulla	Keksukukkel	the Doughnut of the Day	Zábavný koláč
Vanilja vesseli	Vanillivigurvänt	Very Vanilla cake	Vanilková tařtička

3.7 Brand names

In the text, 32 different brand or product names were identified. This category includes both internationally recognized commercial brands and more culture-specific product names. The dominant strategy in this group is transference, as expected, since these names usually lack semantic meaning and are often simply copied (EST 78,8%, ENG 66,7%, SVK 36,4%).

Additionally, many of the names already have ready-made equivalents in the source language, leaving little room for the translator to come up with other solutions. This can be seen in brands like Adidas, Mars, Pall Mall, or Versace that maintain the same form across all four languages. Some of the products in the translations received additional information, such as *malinovka Jaffa* ‘lemonade Jaffa’ or *tyčinka Tupla* ‘Tupla bar’, in Slovak, when the products could feel foreign to the target audience. Some brand names are generalized and become common nouns, like a *chocolate-bar* for *Tupla-patukka* in English, *mentolové cukríky* ‘menthol candies’ for *Mynthon-kurkkupastillit*, and *stromček do auta* ‘car air freshener’ for *Wunderbaum* in Slovak. Other references already have established equivalents in the target language, such as *vormel-üks*, *Formula One*, and *formula jeden* for *Formula ykkönen*, or *Exceli tabel*, *Excel*

spreadsheet, and *excelová tabuľka* for *Excel-taulukko*. In these cases, the translators naturally opt for the conventional target-language equivalent.

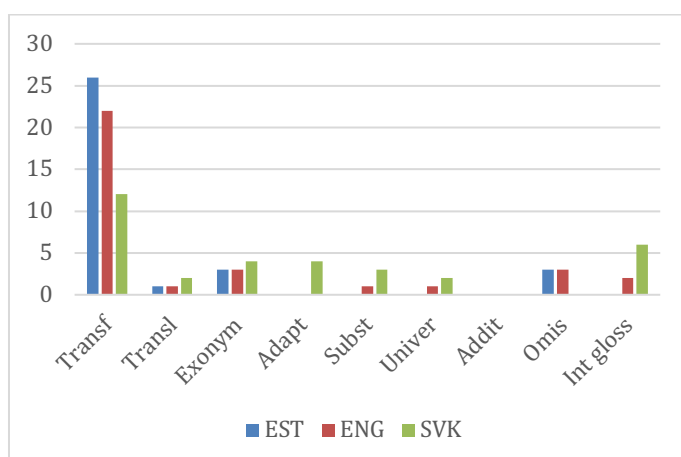


Figure 7. Brand names

Both Estonian and English omit three references in one particular passage involving a pun. In the original text, the character Liskomies confuses the surname *Einstein* with *Emmental* because of their phonological similarity. Henri then explains that Emmental is a type of cheese, which leads to further references to cheeses such as *Oltermann*, *Cheddar*, and *Mustaleima*. The Estonian and English translators omit the wordplay completely, whereas the Slovak version preserves it, replacing only the Finnish cheese brand *Mustaleima* with *Président*, which is likely more familiar to Slovak readers.

- (10) Jos tarkoitus on yllättää joku, hän jatkaa. – Niin pienenä vihjeenä: se pitää yllättää. Ymmärrätkö sinä emmental mitä minä sanon.
- Einstein, sanon ja nousen penkiltä.
- Mitä?
- Einstein, sanon. – Oli fyysikko. Tarkoitit varmasti häntä, kun sanoit Emmental. Mutta Emmental on juusto.
- [‘– If the intention is to surprise someone, he continues. – As a small hint: it should surprise. Do you understand what I am saying, Emmental?
- Einstein, I say and get up from the bench.
- What?
- Einstein, I say. – He was a physicist. You must have meant him when you said Emmental. But Emmental is cheese.’]

Table 14. Brand names

FIN	EST	ENG	SVK
Emmental	Emmental	Emmental	Ementál
Cheddar	–	–	Čedar
Mustaleima	–	–	Président
Oltermann	–	–	Oltermann
BMW	BMW	BMW	BMW-čko
Etelä-Suomen Säilyke ja Marja	Lõuna-Soome Hoidis ja Mari	Southern Finland Preserves and Berries	Konzervy a Zaváraniny
Sotka	Sotka	MDF furniture	Ikea
Tupla-patukka	Tupla batoon	chocolate-bar	tyčinka Tupla
Viru	Viru	the Viru Hotel	lacný hotel Viru
Teräsmies	Ironman	Ironman	Ironman

Minor adaptations occur mainly in Slovak, often due to grammatical or stylistic conventions, as in *BMW-čko* or *Ikea*. Greater variation appears in less internationally transparent or culturally specific items. In such cases, English and Slovak more frequently employ substitution or explicitation, as seen in *Sotka* → en. *MDF furniture*, sk. *Ikea*, or *Opel Vectra* → sk. *automobil značky Opel Vectra*. In the case of the name *Sotka*, which refers to a Finnish furniture brand, the Estonian translator keeps the item; the English translator substitutes it with *MDF furniture*, which refers to a cheaper brand; the same in Slovak as *Ikea*, which also refers to the most common and affordable furniture. While the Estonian translator preserves the original Finnish name of the furniture brand, the English and Slovak translators replace it with references that are likely more accessible to their readers and evoke the idea of affordable, mass-produced furniture. In Table 14 we can also see that the reference to a triathlon competition, *Teräsmies*, is retained in accordance with the source culture name.

Overall, brand names show a strong tendency toward transference, particularly when the references are internationally recognizable. Greater variation occurs mainly in culture-specific or semantically transparent items, where translators more frequently employ substitution, explicitation, or generalization in order to increase comprehensibility for the target audience. Compared to the category of attractions and meals, however, brand names offer considerably less room for translator creativity.

3.8 Other names

This category includes proper names and culture-specific references that do not fit clearly into the previous semantic groups. Although the items are heterogeneous, they still reveal interesting tendencies in the translators' treatment of semantically loaded and culturally marked expressions. In Estonian, transference (36,4%) and translation (18,2%) are the most frequent strategies, indicating a strong tendency to preserve both the form and meaning of the source text. This is reflected in examples such as *Helsingin Sanomat*, which remains unchanged, and *Midaksen kosketus* → *Midase puudutus*, where the meaning is directly translated. Even when slight modifications occur, they tend to remain close to the source, suggesting a predominantly source-oriented approach.

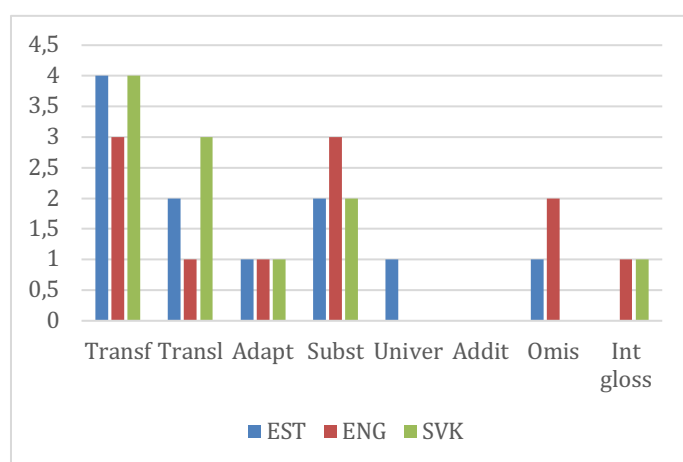


Figure 8. Other names

English, by contrast, shows a higher proportion of substitution (27,3%) and omission (18,2%), pointing to a more target-oriented strategy. This is evident in examples such as *Einsteinin kenkä* ‘Einstein's shoe’ → eng. *Einstein's long-lost cousin*, where the original metaphor is replaced by a more accessible expression. Rather than translating the original metaphor directly, the English translator chooses a more natural and humorous expression for the target audience.

- (11) – Tätä mä tarkoitan. Yksi tyyppi hangoittelee vastaan joka kerta ja kaikessa. Ainoastaan yksi henkilö vielä laskeskelee keskenään kuin joku vitun pimeään nurkkaan vetäytynyt **Einsteinin kenkä**. Arvaa kuka.
 en. ‘You see? That’s exactly what I mean. There’s one guy always pushing back against everything we do. One guy still sitting in his own little corner calculating away like fucking **Einstein’s long-lost cousin**. Guess who?’

[‘– This is what I mean. One guy is always trying to get back at you, every time. Only one person is still calculating like some fucking Einstein shoe that's been pulled into a dark corner. Guess who.’]

Similar tendencies can also be observed in omitted references, especially when the cultural reference or wordplay would be difficult to preserve in translation. In addition, English occasionally employs intertextual gloss (9,1%), as in *essay ‘On the Vanity and Suffering of Life’*, where additional information clarifies the reference. Slovak, on the other hand, combines features of both approaches. While it relies heavily on transference (36,4%) and translation (27,3%), it also includes intertextual gloss (9,1%), for example, in *denník Helsingin Sanomat* ‘Helsingin Sanomat newspaper’, where contextual information is added to help comprehension.

The reference to *Halloween* is listed in Table 15 as an omission in the Estonian and English translations. When searching for an equivalent in these two versions, an interesting finding emerged. The reference appears in the final chapter titled *Kuusi viikkoa myöhemmin* ‘Six weeks later’. However, locating the corresponding chapter in the English and Estonian translations proved difficult, as both versions instead contain a chapter titled *Two weeks later* (et. *Kaks nädalat hiljem*). Further comparison revealed that the Estonian translation follows the so-called international English version, which differs from the original Finnish ending. This finding further supports the observation that the English version tends toward a more target-oriented translation approach.

Overall, the results confirm the patterns observed throughout the analysis. Estonian consistently favors source-oriented strategies, maintaining the original form and meaning wherever possible. English demonstrates the highest degree of adaptation, frequently modifying or omitting elements to suit the target audience. Slovak occupies an intermediate position, balancing meaning preservation with occasional clarification and stylistic adjustment.

Table 15. Other names.

FIN	EST	ENG	SVK
Einsteinin kenkä	Einsteini nõbu	Einstein’s long-lost cousin	tvári sa ako Einstein
Elämän turhuudesta ja kärsimyksestä	Elu tühisusest ja kannatustest	essay ‘On the Vanity and Suffering of Life’	O márnosti a utrpení života
Halloween	–	–	Halloween

Helsingin Sanomat	Helsingin Sanomat	Helsingin Sanomat	denník Helsingin Sanomat
Kon-mari-yhteiskeskustelu	KonMari vestlusring	KonMari Method	metóda KonMari
Krasner Goes Adventure Park	Krasner Goes Adventure Park	Krasner Goes Adventure Park	Krasner Goes Adventure Park
Midaksen kosketus	Midase puudutus	Midas touch	Midasov dotyk
Mikki Hiiren	Miki-Hiir	Mickey Mouse	Mickey Mouse
Pessimistin elämänviisaus	Elutarkus	A Pessimist's Wisdom	Životná múdrosť pesimistu
Positiivinen Tahtotila -seminaari	positiivse tahteruumi seminar	Positive Impact seminar	seminár Pozitívny stav mysle
Rooke-Ankka	pardionu Robert	Scrooge McDuck	strýko Držgroš
Suudelma	Suudlus	The Kiss	Bozk
Tanning Takes the Train	Tanning Takes the Train	Tanning Takes the Train	Tanning Takes the Train
Windjammer	Windjammer	—	Windjammer

Conclusion

This thesis examined proper names in Antti Tuomainen's *Jäniskerroin* and their translations into Estonian, English, and Slovak. The study focused on two main research questions: which translation strategies are used in the three translations, and to what extent semantically loaded names are treated differently from semantically empty names. Particular attention was paid to the semantic category of attractions and meals, which formed the main focus of the analysis.

The quantitative analysis showed that transference is the most frequently used strategy across all three languages. This was especially visible in the semantic categories of personal names, famous people, geographical names, and internationally recognized brand names. These findings support earlier research by Hermans (1988), Vermes (1996; 2003), and Nord (2003), who observed that semantically empty proper names are often preserved through transference or reproduction. The least used strategy in all three translations was addition, which means creating a new name that was not present in the source text. The results also showed that the use of different strategies differs significantly across the three languages. The analysis confirmed the hypothesis that semantically loaded names are more likely to be translated, adapted, or substituted than semantically empty names. In the semantic category of attractions and meals, the most used strategies were translation and substitution. Unlike many previous studies that focus mainly on children's literature or fantasy fiction, this thesis examined the translation of proper names in contemporary Finnish crime fiction. The study also contributes to existing research by comparing three target languages within the same corpus, enabling observation of how different linguistic and cultural contexts influence the choice of translation strategies. In particular, the analysis of fictional attraction and meal names demonstrates how semantically loaded names create broad opportunities for translator creativity and target-oriented adaptation.

The quantitative analysis, in which names were sorted into semantic groups and matched with a translation strategy for each language, was followed by a qualitative analysis that discussed the concrete solutions used in each semantic group. The names in the category of attractions and meals offered the greatest room for translator creativity, as translators often adapted them to preserve their humorous, descriptive, or absurd effect. In many cases, the names appeared only once in the novel and were not clearly defined, allowing translators greater freedom to choose solutions suitable for the target language and culture. The analysis

showed that in this group, preserving the humorous and playful effect was often more important than semantic precision, meaning that function was prioritized over literal equivalence.

Clear differences between the three translations could also be observed. The Estonian translation remained closest to the source text and showed the strongest preference for transference and literal translation. This may be connected to the closer linguistic and cultural relationship between Finnish and Estonian, as Estonian readers are generally more familiar with Finnish conventions. In the focus group of attractions and meals, Estonian used transference most frequently among the three translations. The English translation showed the strongest tendency toward target-oriented solutions; substitution was the most used strategy in this group. The translator often sacrificed literal meaning in favor of creating a more natural-sounding expression in the target language. This tendency reflects a more target-oriented approach to translation, prioritizing readability and cultural accessibility over formal equivalence. By comparison, the Slovak translation occupied an intermediate position between Estonian and English, relying mainly on literal translation and substitution. In other categories containing semantically empty names, it frequently employed intertextual glosses, especially when Finnish cultural references might be unclear to Slovak readers.

An additional finding of this study was that the English and Estonian versions contain a modified ending that differs from the original Finnish text. The Estonian translation follows the international English version rather than the Finnish original, which further supports the observation that the English translation tends toward a more target-oriented approach.

One limitation of this study is that some examples combine elements of multiple translation strategies, and therefore, the boundaries between strategies are not always clear-cut. The results of the quantitative analysis, therefore, show general tendencies and provide an overview rather than exact scientific data. It was therefore important to complement the quantitative analysis with qualitative analysis to examine the examples and translation solutions more closely. Another limitation is that the analysis is based on a single literary work. Therefore, the findings do not allow broader generalizations about the tendencies of these languages as a whole, but rather about the concrete solutions chosen by these three translators. Future research could compare semantically loaded proper names across different language versions of this novel or across different novels translated into these three languages.

Overall, the analysis showed that the translation of proper names depends strongly on semantic meaning, cultural accessibility, and the translator's assumptions about the target audience. While semantically empty names are usually transferred unchanged, semantically loaded names allow considerably greater variation and translator creativity. These findings

support the work of Hermans (1988), Vermes (1996; 2003), and Nord (2003), who argue that proper names may carry semantic, stylistic, and cultural meaning and therefore cannot always be treated as semantically empty elements. The present study further demonstrates that semantically loaded names in contemporary literary fiction are often translated with a strong emphasis on preserving atmosphere, function, and readability rather than literal semantic equivalence.

Summary

Proper names represent an important and challenging aspect of literary translation, particularly when they carry semantic, stylistic, or cultural meaning. This thesis examined the proper names in Antti Tuomainen's Finnish novel *Jäniskerroin* and their translations into Estonian, English, and Slovak. Special attention was paid to semantically loaded names associated with the fictional adventure park environment, such as attractions and meals, which provided particularly interesting material for the analysis of translation strategies and translator creativity.

The study combined quantitative and qualitative methods. In total, 167 proper names were identified in the source text and divided into semantic categories: persons, famous people, geographical names, institutions and organizations, attractions and meals, brand names, and other names. The names and their translations were analyzed using selected translation strategies, primarily based on Christiane Nord's model (2003). The quantitative analysis showed that transference was the most frequently used strategy in all three target languages, especially in the categories of personal names, famous people, and internationally recognizable geographical and brand names. At the same time, semantically loaded names showed much greater variation in translation strategies. In the categories of attractions and meals, translators frequently used literal translation, substitution, adaptation, and universalization to preserve the humorous, descriptive, and playful atmosphere of the original text.

Clear differences between the three translations were also observed. The Estonian translation remained closest to the Finnish original and showed the strongest preference for transference and literal translation. The English translation demonstrated the highest degree of target-oriented solutions, often prioritizing readability and atmosphere over literal meaning. The Slovak translation occupied an intermediate position and frequently used explicitation and intertextual glosses when Finnish cultural references might not be accessible to Slovak readers. An interesting finding of the study was that the English and Estonian translations follow a modified international version of the novel's ending rather than the original Finnish text. This further supported the observation that the English translation tends toward stronger target-oriented adaptation.

Overall, the study showed that proper names in literary translation cannot always be treated as semantically empty elements. Many names carry semantic, stylistic, and cultural meanings that strongly influence translators' decisions and allow considerable room for creativity and adaptation.

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Pärisnimede tõlkimine romaani *Jäniskerroin* tõlgetes. Kokkuvõte

Käesolev magistritöö uurib pärisnimede tõlkimist Antti Tuomaineni soomekeelse romaani *Jäniskerroin* eesti-, inglise- ja slovakeelsetes tõlgetes. Uurimus keskendub erinevate pärisnimede kategooriate tõlkestrateegiatele, pöörates erilist tähelepanu semantiliselt laetud nimedele, nagu väljamõeldud atraktsioonide ja toitude nimetused. Töö eesmärk on võrrelda kolmes sihtkeeles kasutatud strateegiaid ning selgitada, kas semantiliselt laetud nimesid käsitletakse teisiti kui semantiliselt tühje nimesid.

Uurimus ühendab kvalitatiivsed ja kvantitatiivsed meetodid. Kokku tuvastati lähtetekstis 167 pärisnime, mis kategoriseeriti nende semantilise funktsiooni järgi ning mida analüüsiti valitud tõlkestrateegiate alusel. Tulemused näitavad, et kõigis kolmes keeles on domineerivaks strateegiaks ülekandmine, eriti isikunimede ja brändinimede kategoorias. Semantiliselt laetud nimed näitavad aga suuremat varieeruvust ning neid tõlgitakse, kohandatakse või asendatakse sagedamini. Inglisekeelne tõlge kaldub kõige enam sihtkultuurile orienteeritud lahenduste poole, samas kui eestikeelne tõlge jääb lähtetekstile kõige lähedasemaks. Slovakeelne tõlge näitab suuremat kalduvust eksplitsiitsusele ja tekstisisestele selgitustele.

Märksõnad: pärisnimed, tõlkestrateegiad, ilukirjanduse tõlge, semantiliselt laetud nimed, kultuurispetsiifilised elemendid

Appendix 1. List of all proper names sorted out by categories

Names of persons			
FIN	EST	ENG	SK
Aabraham Keräsaari	Aabraham Keräsaari	Abraham Keräsaari	Aabraham Keräsaari
AK	AK	AK	AK
Antero Korhonen	Antero Korhonen	Antero Korhonen	Antero Korhonen
Esa	Esa	Esa	Esa
Heiskasen	Heiskanen	Heiskanen	Heiskanen
Henri Pekka Olavi Koskinen	Henri Pekka Olavi Koskinen	Henri Pekka Olavi Koskinen	Henri Pekka Olavi Koskinen
Iira	Iira	Iira	Iira
Johanna	Johanna	Johanna	Johanna
Juhani	Juhani	Juhani	Juhani
Julius	Julius	Julius	Julius
Kaislapuro	—	—	Kaislapurová
Kari Halikko	Kari Halikko	Kari Halikko	Kari Halikko
Kimmo	Kimmo	Kimmo	Kimmo
Kristian	Kristian	Kristian	Kristian
Laura Helanto	Laura Helanto	Laura Helanto	Laura Helantová
Liskomies	Sisalikmees	Lizard Man	Jašter
Miikka Lehtikoinen	Miikka Lehtikoinen	Miikka Lehtikoinen	Miikka Lehtikoinen
Minttu K.	Minttu K.	Minttu K	Minttu K.
Pekka Koponen	Pekka Koponen	Pekka Koponen	Pekka Koponen
Pentti Osmala	Pentti Osmala	Pentti Osmala	Pentti Osmala
Samppa	Samppa	Samppa	Samppa
Susa	Susa	Susa	Susa
Tero	Tero	Tero	Tero
Tuomo Perttilä	Tuomo Perttilä	Tuomo Perttilä	Tuomo Perttilä
Tuuli	Tuuli	Tuuli	Tuuli
Venla	Venla	Venla	Venla
Viivi	Viivi	Viivi	Viivi

Names of famous people			
FIN	EST	ENG	SK
Arthur Schopenhauer (philosopher)	Arthur Schopenhauer	Arthur Schopenhauer	Arthur Schopenhauer
Cassatt	Cassatt	Cassatt	Cassattová
de Lempicka	de Lempicka	de Lempicka	de Lempická
Degas	Degas	Degas	Degas
Dorothea Tanning	Dorothea Tanning	Dorothea Tanning	Dorothea Tanningová
Einstein	Einstein	Einstein	Einstein
Esa	Esa	Esa	Esa
Helen Frankenthaler	Helen Frankenthaler	Helen Frankenthaler	Helen Frankenthalerová
Hockney	Hockney	Hockney	Hockney
Klimt	Klimt	Klimt	Klimt
Lee Krasner	Lee Krasner	Lee Krasner	Lee Krasnerová
Leibniz	Leibniz	Leibniz	Leibniz
Monet	Monet	Monet	Monet
O'Keeffe	O'Keeffe	O'Keeffe	O'Keeffová
Pissarro	Pissarro	Pissarro	Pissarro
Pollock	Pollock	Pollock	Pollock
Rothko	Rothko	Rothko	Rothko
Sisley	Sisley	Sisley	Sisley
Tove Jansson	Tove Jansson	Tove Jansson	Tove Janssonová
Turner	Turner	Turner	Turner
Wertheimer	Wertheimer	Wertheimer	Wertheimer
Gauss	Gauss	Gauss	Gauss
Kolmogorov	Kolmogorov	Kolmogorov	Komogorov

Names of institutions and organisations			
FIN	EST	ENG	SK
Aluehallintovirasto	kohalik	regional state administrative	regionálna štátna správa

	omavalitsus	agency	
Ateneum	Ateneum	Ateneum	galéria Ateneum
Galerie Belvedere	Galerie Belvedere	Galerie Belvedere	Galerie Belvedere
Kiasma	Kiasma	Kiasma museum	galéria Kiasma
Linnanmäki	Linnanmäki	a) Disneyland b) Linnanmäki, like Alton Towers	a) lunapark b) Linnanmäki tu v Helsinkách
Tate Britain	Tate Britain	Tate Britain	galéria Tate Britain
Tate Modern	Tate Modern	Tate Modern	galéria Tate Modern

Attractions and meals			
FIN	EST	ENG	SK
Aurinko-aamiainen	Helisev hommikusöök	the Boisterous Breakfast	Slnečné raňajky
Banaanipeili	Banaanipeegel	Banana Mirror	Banánové zrkadlo
Donitsi	Sõõrik	The Doughnut	Donut
Järkilaina	Mõistlik Laen	Loan Sense	Rozumná pôžička
Jättikihara	Hiidkihar	Crazy Coil	Megakučera
Käyrä Kakku	Kõvera Koogi	Curly Cake Café	kaviareň U šikmej torty
Käyrätorviammunta	Metsasarvetiir	Trombone Cannons	strelnica U krivej mušky
Kikattava Kanelipulla	Kõkutav kaneelisai	Cinnamon Gigglebuns	Chichotavé škoricové slimáky
Kilpikonnakilpa-autot	Kilpkonnaralli autod	Turtle Trucks	korytnačky – pretekárske autíčka
Lasten päivä	lastepäevad	A Kiddies' Day	Deň detí
Lasten Viikko	lastenädal	A Kiddies' Week	Týždeň Detí
Leikkivät Lihapullat	Lendavad lihapallid	Mighty Meatballs	Hravé mäsové guľky
Liukumäen Lihapullat	Liumäe lihapallid	Mum's Meatballs	Šmykl'ové mäsové

			guľky
Liukuvuori	liumägi	Bigg Dipper	Hora, obrovská šmykľavka
Mansikkalabyrintti	Maasikalabürint	Strawberry Fields Labyrinth	Jahodový labyrint
Mimma-mummin mustikkapulla	Mimma-mamma mustikasai	Grandma's Best Blueberry Pie	Mňamkový čučoriedkový mafin
Mörkökeinu	Trollikiik	Bogeyman Swing	Močiarna hojdačka
Naamiotunneli	Maskitunnel	Ghost Tunnel	Tunel masiek
Papukaijan Pannukakut	Papagoi pannkoogid	Parrot Pancakes	Papagajčie palacinky
Pomppivan perunan muussi	Kargav kartulipuder	Bouncy the Mashed Potato	Hopkajúca zemiaková kaša
Puuhapulla	Keksukukkel	the Doughnut of the Day	Zábavný koláč
Salainen vesiputous	Salajane Kosk	Secret Waterfall	Tajomný vodopád
Seikkailijan Spagetti	Seikleja spagetid	Silly Spaghetti	Dobrodruhove špagety
Sisilisko-ryhmärannekkeet	Sisalikuga grupikäepaelad	Newt Bracelets	jašteričie náramky pre skupiny
SunMunFun	SinuMinuFun	YouMeFun	SunMunFun
Temppulinna	Trikiloss	Caper Castle	Tarzanov hrad
Vaniljavesseli	Vanillivigurvänt	Very Vanilla cake	Vanilková taštička
Varaanijuna	Varaanirong	Komodo Locomotive	Varaní vláčik
Viidakkorumpu	Džunglitrumm	a set of jungle drums	bubnovať vo fiktívnej džungli
Villin Viskaja	Vapper Viskaja	the Furious Flingshot	Divoká pišťalka

Geographical names, Helsinki related names			
FIN	EST	ENG	SK

Etelä-Suomi	Lõuna-Soo	southern Finland	na juhu Fínska
Etu-Töölö	Etu-Töölö	downtown	na okraji štvrte Töölö
Helsingin Rautatieasema	Helsinki raudteejaam	Helsinki Central Railway Station	hlavná stanica
Helsinki	Helsinki	Helsinki	Helsinki
Kaisaniemi	Kaisaniemi	Kaisaniemi	štvrť Kaisaniemi
Kallio	Kallio	Kallio	štvrť Kallio
Kamppi	Kamppi	Kamppi	Kamppi
Kannelmäki	Kannelmäki	Kannelmäki	štvrť Kannelmäki
Karhupuisto	Karhupuisto park	–	park Karhupuisto
Keski-Eurooppa	Kesk-Euroopa	central Europe	stredná Európa
Länsi-Uusimaa	Lääne-Uusimaa	in the middle of the southern Finnish countryside	v západnej časti kraja Uusimaa
Lontoo	London	London	Londýn
Malesia	Malaisia	Malaysia	Malajzia
Malmin hautausmaa	Malmi surnuaed	the cemetery in Malmi	cintorín v Malmi
Malminkartano	Malminkartano	station at Malminkartano	mestská štvrť Malminkartano
Martinlaakso	Martinlaakso	Martinlaakso	Martinlaakso
Munkkiniemen puistotie	Munkkiniemi puistee	Munkkiniemi Boulevard	bulvár Munkkiniemi
Munkkivuori	Munkkivuori	Munkkivuori	štvrť Munkkivuori
Myyrmäki	Myyrmäki	Myyrmäki	Myyrmäki
Pasila	Pasila	Pasila	stanica v Pasile
Pitäjänmäki	Pitäjänmäki	Pitäjänmäki	Pitäjänmäki
Puistotie	Puistotie	park boulevard	ulica Puistotie
Ranska	Prantsusmaa	France	Francúzsko
Saksa	Saksa	Germany	Nemecko
Teollisuuskatu	Teollisuuskatu	Teollisuuskatu	Priemysel'ná ulica
Toronto	Toronto	Toronto	Toronto
Tuusulantie	Tuusulantie	nearby highway	cesta Tuusulantie

Vallila	Vallila	district of Vallila	štvtř Vallila
Vantaa	Vantaa	–	Vantaa
Wien	Viin	Vienna	Viedeň
Aviapolis	Aviapolis	–	Aviapolis

Brand names			
FIN	EST	ENG	SK
Adidas	Adidas	Adidas	Adidas
Audi	Audi	Audi	audi
BMW	BMW	BMW	BMW-čko
Dressman	Dressmann	Dressmann	Dressmann
Etelä-Suomen Säilyke ja Marja	Lõuna-Soome Hoidis ja Mari	Southern Finland Preserves and Berries	Konzervy a Zaváraniny
Excel-taulukko	Exceli tabel	Excel spreadsheet	do excelovej tabuľky
Formula ykkönen	vormel-üks	Formula One	formula jeden
Google Maps	Google Maps	Google Maps	Google mapy
Wunderbaum	Wunderbaum	Wunderbaum	stromček do auta
Hyundai	Hyundai	Hyundai	Hyundai
IKEA	IKEA	IKEA	Ikea
iPad	iPad	iPad	iPad
Jaffa	Jaffa	Jaffa	malinovka Jaffa
Land Rover	Land Rover	Land Rover	landrover
Mars-patukka	Marsi batoon	Mars bar	tyčinka Mars
McDonald's	McDonald's	McDonald's	McDonald's
Mercedes-Benz	Mercedes-Benz	Mercedes Benz	Mercedes-Benz
Mustaleima	–	–	Président
Oltermann	–	–	Oltermann
Savoy	Savoy	Savoy	Savoy
Sotka	Sotka	MDF furniture	Ikea
Teräsmies-kisa	Ironmani võistlus	an Ironman competition	Ironman

Mynthon-kurkkupastillit	Mynthoni kurgupastillid	Mynthon pastilles	mentolové cukríky
Pall Mall -savukkeet	Pall Malli suitsud	Pall Malls	cigarety Pall Mall
Tupla-patukka	Tupla batoon	chocolate-bar	tyčinka Tupla
Tupperware	Tupperware	Tupperware	misky Tupperware
Opel Vectra	Opel Vectra	Opel Vectra	automobil značky Opel Vectra
Vekkula	Vekkula	the old Vekkula	hrad Vekkula
Versace	Versace	Versace	Versace
Viru	Viru	the Viru Hotel	lacný hotel Viru
Volvo V70	Volvo V70	Volvo V70	Volvo V70
Yhdysvaltain merijalkaväki	Ühendriikide merejalavägi	US army	mariňák
Cheddar	–	–	Čedar

Other			
FIN	EST	ENG	SK
Midaksen kosketus	Midase puudutus	Midas touch	Midasov dotyk
Mikki Hiiren	Miki-Hiir	Mickey Mouse	Mickey Mouse
Roope-Ankka	pardionu Robert	Scrooge McDuck	strýko Držgroš
Kon-mari-yhteiskeskustelu	KonMari vestlusring	KonMari Method	metóda KonMari
Einsteinin kenkä	Einsteini nõbu	Einstein's long-lost cousin	tvári sa ako Einstein
Suudelma	Suudlus	The Kiss	Bozk
Emmental	Emmental	Emmental	Ementál
Halloween	–	–	Halloween
Windjammer	Windjammer	–	Windjammer
Krasner Goes Adventure Park	Krasner Goes Adventure Park	Krasner Goes Adventure Park	Krasner Goes Adventure Park
Positiivinen Tahtotila -	positiivse	Positive Impact seminar	seminár Pozitívny

seminaari	tahteruumi seminar		stav mysle
Tanning Takes the Train	Tanning Takes the Train	Tanning Takes the Train	Tanning Takes the Train
Elämän turhuudesta ja kärsimyksestä	Elu tühisusest ja kannatustest	essay ‘On the Vanity and Suffering of Life’	O márnosti a utrpení života
Helsingin Sanomat	Helsingin Sanomat	Helsingin Sanomat	denník Helsingin Sanomat
Pessimistin elämänviisaus	Elutarkus	A Pessimist’s Wisdom	Životná múdrosť pesimistu

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