

UNIVERSITY OF VAASA

School of Marketing and Communication

Master's Degree Programme in Comparative Cultural Studies

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Translation of Proper Names in Animated and Dubbed Children's TV Series

Master's Thesis in English Studies

Vaasa 2018

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| Master's Thesis: | Translation of Proper Names in Animated and Dubbed Children's TV Series |
| Degree: | Master of Arts |
| Programme: | Master's Degree Programme in Comparative Cultural Studies |
| Date: | 2018 |
| Supervisor: | Nestori Siponkoski |

ABSTRACT

Tämä pro gradu -tutkielma käsittelee hahmojen erisnimien kääntämistä animoituihin ja jälkiäänitettyihin eli dubattuihin lastenohjelmiin. Aineistona käytettiin 153 nimen englannin- ja suomenkielisiä versioita. Nimet kerättiin kymmenestä eri lastenohjelmasta, jotka ovat saatavilla Netflix-tilauspalvelussa.

B.J. Epsteinin seitsemää käännösstrategiaa käytettiin selvittämään, kuinka nimet oli käännetty. Strategiat ovat säilyttäminen, korvaaminen, suora kääntäminen, poistaminen, lisääminen, sopeuttaminen ja selittäminen. Myös Alexander Kalashnikovin teoriaa käytettiin määrittämään onko nimi merkityksellinen vai ei. Tässä tutkielmassa kolme selvästi yleisintä käännösstrategiaa olivat säilyttäminen, korvaaminen ja suora käännös. Säilyttäminen oli odotusten mukaisesti kaikista yleisin strategia, mutta vastoin odotuksia, suora kääntäminen ei ollut harvinaisimpien tapojen joukossa. Sen sijaan sopeuttaminen ja lisääminen olivat harvinaisia, samoin kuin poistaminen ja selittäminen.

Jälkiäänitykseen parhaiten soveltuva käännösstrategia oli säilyttäminen, koska silloin nimen kesto ja avoimet vokaalit, bilabiaalit ja labiodentaalit pysyivät samoina. Myös samankaltaisella nimellä korvaaminen säilytti dubbauksen kannalta tärkeät ominaisuudet, mutta erilaisella nimellä korvaaminen ei. Sopeuttaminenkin soveltuisi jälkiäänitykseen hyvin, mutta sitä ei oltu käytetty yhdenkään nimen kohdalla. Muilla strategioilla käännettynä nimi saattoi säilyttää keston ja samankaltaiset äänneet, mutta se oli satunnaista.

KEYWORDS: proper names, dubbing, children's TV shows, common stems

1 INTRODUCTION

In this thesis, my aim is to study how the character names are translated from English into Finnish in ten dubbed and animated children's series available on Netflix. As my theoretical background, I will use B.J. Epstein's (2012) strategies for translating names in children's literature. She has outlined seven strategies, which are retention, replacement, deletion, addition, adaptation, literal translation and explanation. Since the focus is only on the character names in the shows and not on the whole dialogue, it is possible to apply a theory originally intended for literature. However, explanation cannot be applied to names in TV shows because it usually requires an endnote, a footnote or a phrase in the text and that would be hard or even impossible to do in television. Therefore, the strategy of explanation will not be taken into account in this thesis. I will also use Aleksander Kalashnikov's (2016) theory for identifying a descriptive name. In addition to these, there are three types of synchrony which one should consider when dubbing: phonetic synchrony, character synchrony and isochrony. As the names are gathered from animated and dubbed TV series, I will also study which of the translation strategies are most suitable for dubbing.

My research questions are: (1) is retention the most commonly used strategy when translating names in my material and (2) are deletion, literal translation and explanation rarely used strategies. The questions are motivated by Epstein (2012: 78) who argues that retention is the most common way of translating names in children's literature, and deletion, literal translation, and explanation are rarely used strategies.

The translation of the names in children's literature is studied widely. For example, Jan Van Coillie and Riitta Oittinen are prominent scholars in that field. But there are only a few studies of the translation of names in dubbed children's TV series. Epstein (2012) studied the translation of names from English into Swedish and Norwegian in children's books and I will apply the same strategies into Finnish dubbings.

This thesis consists of five chapters. After the brief introduction above, I will present my material and method for this study. Chapter 2 presents a general discussion of children's TV shows and of names in children's literature. Netflix is also discussed briefly. In chapter 3, the theoretical background is presented, including B.J. Epstein's translation strategies, Aleksander Kalashnikov's theory for common stems, motivators and charactonyms, as well as Jorge Díaz Cintas' and Pilar Orero's theory for dubbing. Analysis of the names, which is divided into three sections, can be found from chapter 4. In addition to them, the division of translation strategies and the effects of different translation strategies on dubbing are discussed in chapter 4. In the last chapter, the conclusions will be presented.

1.1 Material

The material of this study consists of 153 names gathered from 10 different dubbed and animated children's series shown on Netflix. The names of the series included in my material can be found from the Table 1 below.

Table 1 The names of the series

| | |
|----|--|
| 1 | Barbie, Life in the Dreamhouse |
| 2 | Ben and Holly's Little Kingdom |
| 3 | Care Bears, Welcome to Care-A-Lot |
| 4 | Clifford the Big Red Dog |
| 5 | Daniel Tiger's Neighborhood |
| 6 | Horseland |
| 7 | Justin Time GO! |
| 8 | My Little Pony, Friendship is Magic |
| 9 | Popples |
| 10 | Strawberry Shortcake, Berry Bitty Adventures |

I chose to collect the names from children's TV series because I am interested in studying how names are dealt with in the context of dubbing children's TV shows. Originally, I planned to collect the material from DVDs, but it was almost impossible to find DVDs with English subtitles or soundtrack. The only DVDs with English soundtrack were Disney movies, but I did not want to restrict my research to them only. I decided to collect the material from Netflix, because it was easy to collect both the English and the Finnish names from the same source.

I had two criteria for choosing these series. The first one was that the series' original language had to be English. There would have been for example Swedish and Russian cartoons, but as the character names had to be in English, I focused only on English language series. The second criterion was that the series had to have English subtitles. It was important because there were made-up names that were difficult to hear correctly and because of this I could be sure how the English names were written. First, I tried to watch the series with English and Finnish soundtrack but soon I noticed that even the Finnish names were difficult to hear correctly.

Thus, I collected the names by watching the shows on Netflix. I watched them with a Finnish soundtrack and English subtitles. This saved me a great deal of time because I was able to collect both English and Finnish names at the same time and I did not have to watch the same episode twice.

Most of the time it was easy to collect the material this way. Some difficulties occurred when many new names were presented at the same time. Even if there were only two new names, one should have been able to listen and read two names and write down four names at the same time. Rewinding in Netflix was time consuming, because one could not rewind merely a couple of seconds and it made it even more difficult if many new names were presented at the same time.

The English names were seen in the subtitles more often than the Finnish names could be heard. For example, in Daniel Tiger's Neighborhood there was *Miss Elaina*, who appeared in a few episodes and her English name was in the subtitles, but the Finnish name was never mentioned. I had to several watch episodes to get her name.

In one series, *Popples*, I had some troubles of knowing how to spell some of the Finnish names because I only heard them. For example, *Sunny* could have been *Sani* and *Yikes* could have been *Jaiks*. At first, I assumed that they were written the same way as they were written in English, but then I noticed that in that particular series, there were also Finnish subtitles and then I could be sure that I got them right. Most series only had English subtitles.

1.2 Method

After collecting the names, I arranged them in to an Excel table (see Appendix 1) and then started analyzing how they were translated with a reference to Epstein's strategies (2012: 75). Some names were translated using one strategy and some names showed characteristics of two or more. Usually, if the character had only one name it was translated with one strategy as in *Tad – Saku*, which is a replacement, but if it had a combination of a first name and a last name, then it normally related to more than one strategy, as in, for example, *Dr. Dihn – Tohtori Dihn*. This name was translated using literal translation and retention. But there were exceptions, for example *Mrs. Chicken – Rouva Kana* was solely a literal translation and *Cheer – Ilonalle* was translated using two strategies: literal translation and addition.

I used different colors for different translation strategies and painted the background of the cell in the excel chart with that color that the translation strategy had (see Appendix 1). Each combination of strategies even has its own color. I used yellow for retention, different shades of red for literal translation and shades of blue for replacements. Combination of literal translation and replacement is purple. This way it is easy to see which translation strategy dominates in each series. Then I divided the series into three categories according to which

of the strategies dominates in them. Retention, literal translation and replacement were the three dominant strategies.

When I started writing the analysis-chapter I noticed that I had analyzed some of the names incorrectly. For example, *Funshine – Aurinkoinen* was a combination of literal translation and deletion at first, but then I realized it was a combination of replacement and deletion. This illustrates a common problem related to the analysis of the material: meaning in some names has remained so similar that it was difficult to decide whether it was a literal translation or a replacement, as in *Fluffy – Pörrö*. Then there were colloquialisms, for example *Mom – Äiti* and *Kittycat – Kattila*. Mom is fairly straightforward, but I think in *Kittycat – Kattila*, the connotations might have changed a bit. I decided upon a rule that if the part of speech changes, then it is a replacement and if it stays the same, then it is a literal translation. There were also names in which the part of speech remained the same, but the form of the name had changed so much that it no longer could be considered as a literal translation, as in *Raspberry – Vadelmiina*.

After analyzing the names, I counted how many names were translated with each strategy. In most cases the names were translated solely with one translation strategy, for example *Wonderheart – Ihmesydän* was translated literally in its entirety and *Berrykin Bloom – Mesimarto* has been fully replaced. But there were also names that were translated using two or more strategies, as in the translation of *Miss Carrington – Opettaja*, where replacement and deletion were used. When counting the names for the diagram in section 4.4, I counted for example *Miss Carrington* twice, once for replacement and once for deletion. Therefore, the total number of names is higher in that diagram than it is in reality.

Finally, I studied which of the translation strategies were most suitable for the translation method of dubbing. I did this by comparing translated names with different strategies with the original names and analyzing in which names the duration did not change and open vowels, bilabials and labio-dentals were respected.

In addition, I contacted Netflix customer service live chat (see appendix 2) to get background information of who is making the Finnish subtitles. The names of the translators of the TV shows included in my material could not be found anywhere and it would be important to mention the names because I'm using their translations. Starting a live chat is possible only if one has subscribed Netflix.

2 CHILDREN'S LITERATURE AND NETFLIX

In this chapter, the background information for the topic of this thesis is discussed. Children's literature is defined first, after which children's TV shows in general and the significance of proper names in them is discussed. Although, the medium is different, both children's literature and TV shows are created to entertain and educate children. In the end, there is information about the founding and usage of Netflix.

2.1 Children's Literature and Significance of Names

The first occurrence of children's literature as a distinct and independent form of literature, was in the second half of the 18th century. Before that it had been only in an embryonic stage. (Fadiman 2017.) Children read and listened to stories before, but the stories were not designed for them. However, by the end of the 18th century, approximately 50 children's books were printed every year, mainly in London, but also in Edinburgh and Newcastle, for example. These books were often very moralizing and pious, but they were clearly meant to please their readers with entertaining stories and appealing characters, pleasant tone of the writing, attractive illustrations and eye-catching page layouts and bindings. (Grenby 2014.) During the 20th century, the growth of children's literature has been progressive (Fadiman 2017).

Riitta Oittinen (2006: 35) writes that children's literature is literature produced and intended for children and it is also read by children. According to Fadiman (2017), children's literature includes a wide range of works, for instance picture books and easy-to-read stories, fairy tales, lullabies, fables, folk songs, and other primarily orally transmitted materials. Lennart Helsing (quoted in O'Connel 1999: 214), a Swedish children's author, defines children's literature as wider field and says that it is anything that the child reads or hears, covering anything from newspapers, TV shows, films, plays, puppet shows and radio presentations to what we call books.

TV shows designed for children have been present from the early days of television, and children's programming found its footing along with the rest of the television industry. The first programs used a combination of animation, puppet-based and live-action segments to attract young audiences. Educational themes such as the promotion of reading, were present in the earliest children's shows, but also marketing and advertising of toys and other products was the producers goal, and was a prominent element of most children's programming throughout the 1950s and 1960s. (Fridayzone 2017.) Nowadays there are channels such as MTV Junior, Disney Channel and Nelonen Nappula which air cartoons and other children's series all through the day. There are also services such as Netflix and Yle Areena where one can watch certain series and episodes whenever and wherever they please. Yle Areena is a free internet service, which airs the same movies and TV series that have been aired in television, in Yle's channels: Yle TV1, Yle TV2, Yle Fem, Yle Teema and Yle Elävä arkisto.

Children usually enjoy wordplay and new exotic names, because they may not notice the difference between proper and common names to the same extent adults do. Therefore, it is easier, more efficient and more precise to use a characterized name than a meaningless name and then having to describe the character. Characterized name is a name that is created to describe characters appearance or other features. Especially in children's books which are usually short, characterized names save space for something else more important. Names can also be enjoyable to read because of the juxtaposition of letters or because of the fixed meanings or connotations they offer. Names can be used humorously, as if they deliberately echo or resemble a noun, adjective, or idiom. Descriptive names are more common in children's literature than in adult's literature and names in general are more common in the literature the younger the children are. (Epstein 2012: 69–70.)

In real life, the names do not tell anything about the person, or if they do, it is usually a sheer coincidence. For example, Mr. Potter, might work as a potter or not. In fiction names are not arbitrary, because writers may have reasons for motivating the meaning behind a certain name and they can make the names reflect the character in any narrative design they want to.

(Manini quoted in Epstein 2012: 68.) A name can be chosen for a character to fulfill particular functions and with creative names authors can easily hint about characters' personality, beliefs, habits, experiences, feelings and appearance without using excess words. This way the readers can make judgements and interpret the characters in their fictional world (Epstein 2012: 69).

2.2 Netflix

Netflix was founded by Reed Hastings and software executive Marc Randolph 1997 to offer online movie rentals (Netflix Media Center 2017). Netflix is a streaming service that gives its members an access among other things to movies, TV shows, documentaries, Netflix originals and feature films. The programs are streamed over the Internet and they can be watched anytime, anywhere and on any device, that has an internet connection and offers the Netflix application, for example, TVs, computers, game consoles, streaming media players, smartphones and tablets. The programs can be paused, rewind and one can also pause and continue watching later. Netflix is available in over 190 countries. (Netflix 2017.)

Netflix has a separate section for children's series and movies. One can choose what to watch from several different categories, for example: action, early learning and fantasy. The language of the dubbing can also be chosen. In the Finnish version of Netflix, the languages are usually Finnish, English and Swedish, but sometimes Finnish is the only option or then there might be some exotic options such as Arabic. In the subtitles, normally only English is available, but some programs can be watched with Finnish and Swedish subtitles as well.

In the series that had only Finnish soundtrack and no subtitles, the name of the Finnish translator could not be seen in the end credits or anywhere else. Two of the series included in my material, *Barbie*, *Life in the Dreamhouse* and *Popples*, featured also Finnish subtitles, and the name of the person who made the translations was mentioned in the end credits. Sonja

Lahdenvaara had translated *Barbie, Life in the Dreamhouse* and Riitta Hyttinen had translated *Popples*. I asked in Netflix's Live Chat, who makes the Finnish subtitles and dubbing and they answered that "BTI Studios is one of the companies that have helped" them. BTI Studios is one of the world's largest companies providing dubbing, subtitling, access services and media solutions in any language. It was founded in 1995, as Broadcast Text. (BTI Studios 2017.) However, the names of the persons doing the dubbed translations cannot be found anywhere.

A Finnish blogger, who uses a username U, from the blog *Täällä on ihminen välissä* has interviewed a Chief Product Officer Neil Hunt, who is in charge of acquiring the translations for Netflix. Hunt said that he is not interested in the quality of the translations, they must be provided fast in order to get programs quickly to the service. A Netflix translator should be able to provide subtitles for a one-and-a-half-hour show in one day, which normally would take one week. Netflix would even want to use crowdsourcing to get subtitles. (U 2012.)

3 TRANSLATION STRATEGIES AND DUBBING

This chapter discusses the translation of proper names in children's literature. As Helsing (quoted in O'Connell 1999: 214) declared, among other things children's TV shows can be considered as children's literature. Both are aimed for children. In my material, there are significant and insignificant names. A significant name means that it consists of common stems and they have a characterizing function, for example *Tenderheart* consists of common stems *tender* and *heart* and it describes the character (Kalashnikov 2006). B.J. Epstein (2012: 75–76) has outlined strategies for translating different types of names and how to apply them in different situations. Other scholars have arguments both for and against translating names. Bertills (2003: 195) states that generally, in Finnish, ordinary names with no semantic content do not need to be translated, but significant names should be translated because their semantic content often maintains specific functions. Van Coillie (2006: 125) agrees with Bertills, since he says that names in children's books should be translated, especially if they are made-up names. This is because if such names are not translated, the emotional or divertive effect might not be conveyed to the target text and the reading experience will be different from what it is to someone who understands the names. For example, in children's books there can be names that have specific connotations or they refer to a character's feature or profession like the names of the seven dwarfs: Sleepy – Unelias, Bashful – Ujo. If names are not translated, there is also a risk that they are too difficult for the children or they may have different connotations or effects than the author has intended (Van Coillie 2006: 124–125).

Cámara Aguilera (2008) on the other hand argues that nowadays, due to television and internet, children tolerate foreign names much better than they used to. They are used to watching movies in their original language when they are subtitled and they also watch them dubbed when the names of characters and places are not translated. (Ibid.)

Klingberg (1986: 10) argues that one of the pedagogical goals for translating children's literature is to enhance their international outlook and understanding. The term, cultural

context adaptation, refers to modifications that are made to the text to adapt it for its potential readers. The modifications can be made to proper names, foreign languages, literary references, historical background, flora, fauna, weights and measures and to other culture-specific phenomena, and if all these cultural elements are domesticated, the children's international outlook and understanding will not be enhanced. (Klingberg 1986: 10–11.)

Next, I will present a definition for a proper name and after that Kalashnikov's concepts of common stem and charactonym will be introduced. They will help identifying what type of name is in question. Then Epstein's seven translation strategies will be explained and finally, dubbing and the different types of synchrony will be introduced.

3.1 Proper Names

All nouns are naming people, animals, places, things or ideas and every noun can be classified as either a common or a proper noun. Common nouns are general names and they are not capitalized. Proper nouns have two distinct qualities: They name certain unique items, and they begin with capital letters, no matter where they appear in a sentence. (Ginger 2017.)

A proper name is a designation or a label for an object which could be a person, animal, book, location or anything else. There are different types of names and labels: names that show religion, ethnicity, socioeconomic class or gender, place names, allusive and alliterative names, well-known names, nicknames, descriptive names and anagrams. There are also titles such as Dr., Mr., and professor and varying naming systems, for example diminutives and patronymics. Names have an original meaning and etymology, but usually it is not relevant anymore or it might have been forgotten. (Epstein 2012: 67–68.)

3.2 Common Stem and Charactonyms

Besides a nominal function, proper names can also have a descriptive and characterizing function. Names that have a characterizing function are called charactonyms or significant names. (Kalashnikov 2006.) According to the dictionary by Merriam-webster (2017b), charactonyms are names for especially made-up characters that suggests a distinctive trait of the character especially for fictional characters.

Common stem is one of the signs of a charactonym. If a name or part of a name resembles in its form an “ordinary” word, it is called a common stem. If the common stem conveys attributes to the character, it becomes significant element of the name and then the name can be called a charactonym. (Kalashnikov 2006.) For example, in *Care Bears, Welcome to Care-A-Lot* there is a character called *Cheer – Ilonalle*. Cheer is an ordinary word and it describes the character and therefore it can be called a charactonym.

If the name consists of a common stem, it does not necessarily mean that it would give attributes to the character. The significant element must be suggested with motivators. Motivators are/can be parts of the text: “synonym, homonym, confusable and words with similar semantic fields resemblance with the meanings of a morpheme or morphemes of the proper name and giving the name its characterizing function”. (Kalashnikov 2006.) In this thesis, I will use the term charactonym for a name that has a common stem and the common stems have motivators and the term insignificant name when the name does not have a common stem or the common stems do not have motivators.

According to Kalashnikov (2006), “[m]otivators may be divided into two groups, explicit and implicit. The explicit motivators are usually situated in a narrow context and are expressed either with a word or a word combination”. Explicit motivators are therefore the words indicating to the resemblance in appearance, ethical qualities or to position or rank. The implicit motivators characterize a person based on a wider context. (Kalashnikov 2006.)

I think explicit motivators in TV programs are not necessarily words indicating to a resemblance, but for example features that can be seen on screen.

3.3 Epstein's Strategies for Translating Names in Children's Literature

Epstein has outlined seven strategies for translating names in children's literature. They are: *retention, replacement, deletion, addition, adaptation, literal translation* and *explanation*. They are not exclusive and several strategies can be used when translating one name. I will explain all of them below, although adaptation and explanation were not used in my material. Adaptation could be applied to names in TV series, but I do not think explanation could be, because it usually requires an endnote or a footnote or a phrase in the text. (Epstein 2012: 75–76.)

According to Epstein (2012: 75) *retention* means that the name stays as it is, the form and hopefully also associations retained, as in *Barbie - Barbie*. Epstein (2012: 75, 78) argues that retention is the most common way of translating names in children's literature, unless the target culture usually requires or encourages translated texts to be relocated and new target text appropriate names given. But as already mentioned Bertills (2003: 195) writes that usually in Finland, ordinary names with no semantic content can be retained, but significant names should be translated. Retention is not the best strategy if the names are very allusive or they are difficult to pronounce in the target language or if the target audience do not understand the source language. Allusive names could be replaced or explained and names that are difficult to pronounce could be adapted. There is a risk of relocating the book or new associations might be supplemented, if names are not retained. Retention is a valid strategy when the connotations of the name are not easily accessible to the source or target audience and the setting is important to the story. (Epstein 2012: 75–81.)

A name can be *replaced* with a similar name or another name from the target or source culture, with a name from another culture, a description, a more general term or some other literary device or form of expressive language (Epstein 2012: 75). For example, *Olive* was replaced with a similar name from the target culture *Olivia* and *Ben* with a different name *Jani*. Replacements might add new allusions to the names which might or might not be understood. Also, meanings and connotations might be changed. On the other hand, replacing a name could retain for example the joke if the original name and its humor would not be understood in the target culture. (Epstein 2012: 80.)

Adaptation is used to make the name fit better into the target language or culture. Changes can be made into the grammar, usage or spelling so that the target audience would know how to pronounce the names. Also, a better-known version of a name can be used, for example *Romeo & Juliet* – *Romeo & Julia*. Adaptation should not be done unless the most important feature of the name is its sound and not the meaning. *Addition* means that a new name or associations are added. It might be done to compensate for deletion, adaptation or replacement. (Epstein 2012: 75–85.) In *Cheer* – *Ilonalle*, *nalle* was added to the literal translation. *Nalle* is a *teddy bear* in English and it did not add associations.

Epstein (2012: 85) argues that *literal translation*, *deletion* and *explanation* are rarely used strategies for translating names in children's literature. Literal translation is usually recommended for descriptive names. The name will be broken down into nouns and adjectives that form its constituent element and then it is recreated in the target language. Sometimes the connotations will be lost. (Epstein 2012: 76.) *Mrs. Chicken* – *Rouva Kana* is a literal translation. In deletion, the name and/or its associations are deleted. This may not be done because of the name itself, but as a part of a bigger strategy of abridgement or adaptation. If a name is deleted, something else might be added in the name's stead, for example an adjective or a phrasal description. (Epstein 2012: 75–76.) Occasionally translators might focus on surnames and delete the first names, but deletion should not be used often since it significantly changes the text and it is interventionist (Epstein 2012: 85).

Explanation means that a word, phrase, footnote or endnote, introduction, translator's note, or a signal is added in to the text. Explanation can be used when a name has important connotations, that the readers should know or there is some extra background information which cannot be conveyed by the name itself. (Epstein 2012: 75, 86.)

3.4 Dubbing and Synchrony

In dubbing, the original soundtrack which contains the actors' dialogue is replaced with a target language recording that has reproduced the original message. The target language sounds and the actors' lip movements should be synchronized in such a way that the viewers in the target culture would believe that the actors on screen are speaking their language. Dubbing is also known as lip sync. Dubbing process is complex and expensive and therefore it is virtually restricted to the translation of films, TV series, sitcoms, children's programs and sporadic commercials. (Díaz Cintas & Orero 2010: 442–443.)

There are three types of synchrony: phonetic synchrony, character synchrony and isochrony. Phonetic synchrony is also known as lip sync. In that the target text is fitted carefully into the openings of the mouth of the onscreen characters, especially in close-ups. Special attention must be paid on syllables and letters. They should visually appear to be identical with the original syllables and letters. Particularly open vowels (a, e, o), bilabials (b, p, m) and labio-dentals (v, f) should be respected if possible since they can easily be recognized by viewers in close-ups. Phonetic synchrony can also be reached by adjusting the rhythm at which the final text is delivered, by deleting some words or by introducing padding expressions, but that cannot be applied to names. Too strict adherence to synchronization may lead to awkward phrases that may not fit the situation being depicted. (Díaz Cintas & Orero 2010: 443.)

In character synchrony, the aim is to guarantee that the dialogue does not contradict the image, for example that the shaking of head comes with a negative statement. Also, finding target voices that are compatible with the personality and the physical appearance of the person on screen are part of this synchrony. (Díaz Cintas & Orero 2010: 443.) This synchrony does not affect the translations of names. Lastly, isochrony consists of making sure that the duration of the translated sentences is in tune with the original ones and that the utterances can easily be fitted between the moments the actors opens and closes their mouths. (Díaz Cintas & Orero 2010: 443.)

4 FINDINGS AND DISCUSSION

In this chapter I will analyze how the names have been translated. I divided the series included in my material into three categories according to what the most common translation strategy used in them was. The three most common strategies were retention, literal translation and replacement. In nine series out of ten, that is in the overwhelming majority, the dominance of one translation strategy was distinct, and in only one series literal translation outnumbered replacement by only one name.

I will also study how many names have been translated in the light of the seven different translation strategies Epstein (2012: 75) has outlined and which of the strategies seem to be most suitable for dubbing.

4.1 Series Where Retention is Dominant

Retention means that the form of the name stays the same in the target text as it was in the source text. The associations should stay the same also. Retention should not be used if names are allusive or difficult to pronounce or the audience does not understand the language. Allusive names could be replaced or explained and names that are difficult to pronounce could be adapted. There is a risk of relocating the book or new associations might be supplemented, if names are not retained. Retention is a valid strategy when the connotations of the name are not easily accessible to the source or target audience and the setting is important to the story. (Epstein 2012: 75–81.)

My material included two series, *My Little Pony, Friendship is Magic* and *Barbie, Life in the Dreamhouse*, where retention was the translation strategy used with all the names in the series and three series, *Horseland*, *Clifford the Big Red Dog* and *Popples*, where retention was used with most of the names. There were 78 names altogether in these series and 66 of them were retained completely and 5 were retained partially, for example in *Mrs. Diller*, where *Mrs.*

was translated directly and *Diller* was retained. 9 names were translated using other translation strategies. 84% of the names were retained completely, 6% of them retained partially and 11% were translated using other strategies.

4.1.1 My Little Pony, Friendship is Magic

Retention is the translation strategy that was used with all the names in *My Little Pony, The Magic of Friendship*. The form that was in the English names, had stayed the same in the Finnish names.

Almost every name is a significant name, a charactonym, because they consist of normal words, that is a common stem. The names are descriptive, for example *Rainbow Dash's* hair is the color of a rainbow and *Pinkie Pie* is pink. The ponies have cutie marks on their flanks, which also usually relate to their name. These are explicit motivators since they are indicating to the resemblance in appearance.

Rarity, *Twist*, *Scootaloo* and *Big McIntosh* are the only ponies in my material whose name do not tell anything about the character, or at least I do not notice the connection between the name and character. *Big McIntosh* is *Apple Jack's* and *Apple Bloom's* big brother so that might be the name's motivator. But if these are charactonyms, they must have implicit motivators which characterize a character based on a wider context and that context was not revealed in those few episodes I included in my material.

According to Epstein (2012: 78) retention should not be used if names are allusive or are difficult to pronounce or the audience does not understand the language. Major part of the names are allusive and some of them can be difficult to pronounce, for example *Flutter Shy* and *Rarity*. So even though *Rarity* was not descriptive name and therefore it was not recommended to translate it, but because it might be difficult to pronounce it, it might have been good to translate it after all.

Most of the names are descriptive, and the literal translation strategy could have been used. The names should have been broken down into nouns and adjectives that form their constituent element and then they should have been recreated in the target language (Epstein 2012: 76). For example, *Diamond Tiara*, could have been *Timantti Tiara* and *Silver Spoon* could have been *Hopealusikka*. Epstein (2012: 78) writes that there is a risk of relocation if names are not retained, but the ponies do not live in an actual English-speaking country, but in an imaginary village called Ponyville which is situated in an imaginary country Equestria, so it should have not mattered if the names were not English.

Surprisingly not even *Granny* in *Granny Smith* was translated. In the other series where retention was the dominant translation strategy, nouns defining a person such as *Mrs.* or *Mayor* were translated literally. *Granny Smith* is not seen in the episode, only mentioned. I assume that she is *Apple Jack's* and *Apple Bloom's* grandmother, but since it was not translated into Finnish, I cannot be sure if her name just happens to be *Granny*. According to Van Coillie (2006: 125), the emotional or divertive effect might not be conveyed to the target audience if made up names are not translated. However, it could be argued that in this case the divertive effect might not have conveyed if it would have been translated into Finnish, since *Granny Smith* is an apple breed. If it was *isoäiti Smith* in Finnish, not many would have noticed the connection to apples.

Klingberg's term cultural context adaptation refers to modifications that are made to the text to adapt it for its potential readers. The modifications can be made to proper names and foreign languages, among other things. Such modifications have not been made to the names in *My Little Pony*, which might have its advantages since one of the pedagogical goals of translating for children is that it can enhance their international outlook and understanding. If all cultural elements were domesticated, such understanding would not be enhanced (Klingberg 1986: 10–11). Children who do not understand English will not understand that the names are descriptive and that they mean something but perhaps when they learn English, they can use the names in *My Little Pony* as a mnemonic to remember these words.

4.1.2 Barbie, Life in the Dreamhouse

All the names in *Barbie, Life in the Dreamhouse* were translated using a retentive translation strategy. It means that the form of the names is the same in the Finnish and in the English names. The associations are likely to have remained the same as well, since *Barbie* and *Ken* and maybe even *Teresa*, *Skipper* and *Stacie* are well-known in Finland too, especially among children. American children might guess that *Raquelle*'s roots are in the Latin America and maybe Finnish children also, if they are old enough. But besides *Barbie*, the names are normal proper names which do not have easily accessible connotations and therefore retention was a valid strategy (Epstein 2012: 79).

According to Epstein's translation strategies, retention with these names in *Barbie, Life in the Dreamhouse*, was an advisable choice. The names are proper names and not normal words or charactonyms, so literal translation was not possible. Replacement might have added new allusions to the names and since there was no humor in the names, there was no need for replacement. The only thing that might have required change was the pronunciation. Epstein (2012: 78) says that retention might not be reasonable if names are difficult to pronounce in the target language and some of the names might be. For example, *Eugene* and *Chelsea*. These names could have been adapted to fit the Finnish language by making changes to the grammar, usage or spelling.

If the setting is important to the story, names should be retained, because otherwise there is a risk of relocation (Epstein 2012: 78). Barbie dolls were developed in America, so the setting is important to the story and therefore it is good that the names were retained.

4.1.3 Clifford the Big Red Dog

Most of the names in *Clifford the Big Red Dog* have been retained completely, for example *Clifford* – *Clifford* and *Pedro* – *Pedro*. Mostly the retained names are proper names which

do not include common stems, such as: *Emily*, *Samuel*, *Mac* and *Diller*, and retention is a valid strategy for them but there are also names that have common stems: *T-Bone*, *Kibble* and *Violet*. *T-Bone* is a dog and dogs usually likes bones, so that could be an implicit motivator for the name, but in the episodes, I included in my material, it was not suggested that he liked bones especially much and therefore I suspect that it might be a non-descriptive name also, despite the common stem. Therefore, retention is a valid strategy for it too.

Mr. Kibble and *Violet* on the other hand are descriptive names. The motivators for these names are implicit because they characterize these persons based on a wider context (Kalashnikov 2006). *Kibble* means dog's dry food and *Mr. Kibble* is a dog trimmer so I do not think the name was chosen for him randomly. *Violet* is a flower and a color. Her trousers are violet so the name has explicit motivators but I think it also has implicit motivator, because she is very interested in gardening and every time she was seen in the episodes, she was tending the flowers in their garden. In the garden, there were many flowers and not just violets, but still the name *Violet* is plausibly chosen for the character because of her interest. These two names could have been replaced or translated literally, since they are allusive (Epstein 2012: 76–78).

Then there are four names that were partly retained and partly literal translations: *Mrs. Diller* – *Rouva Diller*, *Mr. Kibble* – *Herra Kibble*, *Dr. Dihn* – *Tohtori Dihn* and *Gordo The Great* – *Gordo Suuri*. The honorifics in the first three names were translated literally respectively: *Rouva*, *Herra* and *Tohtori*. The last names were retained. *The Great* in *Gordo The Great* was translated literally as *Suuri*. All the honorifics have implicit motivators and *The Great* has an explicit motivator since *Gordo* is an enormous elephant. *Gordo* also means big in Spanish, so it is a charactonym, which has explicit motivators, but still it was retained. According to Epstein (2012: 79), retention is a valid strategy when the connotations of the name are not easily accessible to the source or target audience and with *Gordo* they are not easily accessible, at least not to Finnish audience, in USA they might be more accessible.

One name was a literal translation completely: *Speckle* – *Täplä*. It is a common stem and the motivator for the name is explicit, since *Speckle* is a dog whose has a dotted coat. Literal translation is recommended when names are descriptive (Epstein 2012: 76).

A name can be replaced with a similar name or another name from the target or source culture (Epstein 2012: 75). In *Clifford, the Big Red Dog* one name was replaced with another name from the source culture and one honorific was replaced with job title. *Ravi* was replaced with *Robi*. *Ravi* and *Reba* are friends and maybe the translator wanted their names to sound more similar, but *Ravi* and *Reba* are also friends with *Luna* and *Speckle* and their names were not replaced with more similar names. *Ravi* might have been replaced because in Finnish it means harness racing, horse race or trot and retaining it would have added new allusions to the name.

In *Miss Carrington's* name, *miss* was replaced with *Opettaja*. It is not common to use Miss when speaking of teachers in Finland, they are usually just called “teachers”. Occasionally translators might focus on surnames and delete the first names (Epstein 2012: 85), but with this character, the last name *Carrington's* was deleted, so she is just *Opettaja* in Finnish. The last name *Carrington* does not have a common stem, and therefore deleting that did not delete important information. *Miss* is a common stem, but her being a single woman, was not important information either.

4.1.4 Horseland

All except for one name in Horseland were retained. The people's names, for example *Zoey*, *Chloey*, *Alexia* and *Bailey*, are not descriptive or allusive, so retention was a justifiable translation strategy. *Chase* is a common stem, but there are no motivators for the name so it is not a charactonym.

Some names have an original meaning and etymology, for example, *Alma* is “soul” in Spanish, *Sarah* is “princess” in Hebrew and according to BabyNamesPedia (2017), *Molly* has Irish and Hebrew origins too. Usually the etymology and meanings are no longer relevant or they might have been forgotten (Epstein 2012: 68). I believe these names were not chosen for them to describe their character, because *Alma* is not spiritual or *Sarah* princess-like. *Molly* is African-American and not Irish. Therefore, the original meaning is not relevant anymore and retention was a valid translation strategy in these names too.

Nearly all the animal names in Horseland have common stems: *Wonder*, *Chili*, *Scarlet* and *Teeny*. If the common stem conveys attributes to the character, it becomes significant element of the name, but the significant element must be suggested with motivators (Kalashnikov 2006). Explicit motivators for the name *Scarlet*, are the red highlights in the horse’s mane and tail. *Teeny* is a somewhat rotund pig so teeny does not describe the character, but it is an ironic name and therefore I think it is significant element. According to Epstein (2017: 76), literal translation is usually recommended for descriptive names.

There are no motivators for the names *Wonder* and *Chili*. I do not think there was anything in their appearance or personality that would indicate to their names, but of course there might be implicit motivators which characterize a person in a wider context and that context was not revealed in the episodes I included in my material. But if there are no motivators and the names are not descriptive, retention works well (Epstein 2017: 78).

Shep is also an animal and I assume that it is short for shepherd. *Shep* is a dog; a collie and collies are shepherd dogs so I believe it is safe to assume that it comes from Shepherd. It would mean that it is a charactonym and therefore literal translation would have been recommended (Epstein 2012: 76).

Just one name was not retained in Horseland. It is *Princess Linia* – *Prinsessa Linnea*. *Princess* was translated literally and *Linia* was replaced with *Linnea*. *Linia* is not a descriptive

name so it is slightly surprising that it was replaced, especially when no other name was. *Linnea* stems from the Latin name of twinflower, which does not describe the character. Sometimes replacements might add new allusions or meanings to the names (Epstein 2012: 80), but now that neither the source text name and nor the target text name is meaningless, new allusions were not added.

4.1.5 Popples

In *Popples*, the names of the main characters have been retained. The names are *Lulu*, *Sunny*, *Bubbles*, *Yikes* and *Izzy*. *Lulu* and *Izzy* are not common stems and I think *Lulu* fits well in the Finnish language. Both names are easy for even a small child to pronounce, but there is a chance that *Izzy* /'izi/ will turn into *isi – daddy* in a little child's mind, which would change the sex of the character.

The names *Sunny*, *Bubbles* and *Yikes* have common stems. There are no explicit motivators for the names *Sunny* or *Bubbles*, no pictures of the sun or bubbles in their clothes for example. But sunny could also stand for a happy or cheerful person and the same adjectives could describe a person who is bubbly. These names have implicit motivators which means they are charactonyms. Literal translation would have been recommended (Epstein 2012: 76). *Yikes* has implicit motivators as well. The character does not speak much. Usually its speech is gibberish and also otherwise the character's behavior is babylike or uncontrollable. The English pronunciation /jajks/ fits the Finnish language well and the meaning stays the same.

One name was partly retained and partly replaced: *Pinky Pinkershnoz – Pinky Pinkerkärsä*. It is *Sunny's* character in disguise. She is wearing big glasses where there is a nose attached to them. Her first name and the beginning of the last name were retained and *shnoz* was replaced with *kärsä*. According to Urban Dictionary (2007), *shnoz* means abnormally large nose. The Finnish name *kärsä* is a *snout* in English, which also is a big nose. Although both are words for big noses, it is not a literal translation but a replacement. Retention or literal

translation is recommended for meaningful name and since now literal translation was not possible, replacement with a word that has similar connotations was a good choice.

Mike Mine was replaced with *Mika Mikki*. At first, I thought that *Mike* was adapted to the Finnish language. Epstein (2012: 75) says that changes can be made to the grammar, usage or spelling so that the target audience would know how to pronounce the names. From this point of view, one change would have been made to the spelling: a letter e would have been turned into a letter a, this turning *Mike* into *Mika*. But then in this case, I do not think adapting was necessary because *Mike* is easy for a Finn to pronounce and because of this, I came to the conclusion that instead of adaption, *Mike* was replaced with the Finnish male name *Mika*.

Mike as a name and *Mika* do not mean anything but *mike*, as a common stem, is a spoken language word for *microphone*. There are no motivators for the noun *mike*, so it is not a charactonym, but nevertheless, the microphone stayed in the name. It moved from the first name into the last name, as the Finnish last name *Mikki* is also a spoken language word for *microphone*. The English last name *Mine* was replaced with *Mikki*. *Mine* is a common stem, but it has no motivators so it was not necessary to translate it literally.

Mr. Badapop – Herra Pölinä and *Mayor Maynot – Pormestari Amatööri* were translated using two strategies: literal translation and replacement. *Mr.* was translated literally as *herra* and *Badapop* was replaced with *Pölinä*. I cannot find any definitions or meanings for *Badapop*. His Finnish name, *Pölinä*, could be translated as *twaddle* or *jabber*. *Mr. Badapop* is seen for a brief moment and he has only four lines, but even from that one can say that the Finnish name characterizes him. The English name is a charactonym at least in that sense that it has the word *pop*. The Popples add the word *pop* into many common words, for example they live in Popopolis and they have PopPads which are like iPads. *Mayor* has been translated literally as *Pormestari* and *Maynot* was replaced with *Amatööri*. *May* and *not* have common stems, but I do not think that as a name, they mean anything. *Maynot* or *may not* does not describe the character, or at least there are no motivators for the name so it is

not a charactonym. Replacements might add new allusions or change the connotations of the names (Epstein 2012: 80). The original name has negative connotations because there is a negative word *not* in it. In the mayor's Finnish name, *Amatööri*, which is an *amateur* in English, connotations are also negative. Amateur means non-professional. However, amateur could also mean that someone does something with a passion and then the connotations would turn into positive.

Coach Loudly's Finnish name *Koutsi*, is a combination of literal translation and deletion. First, I thought *Koutsi* would have been adapted from the word coach and originally it of course has been, but now it is a well-known form in Finland. *Koutsi* is spoken language and it means *a coach*. Therefore, it is a literal translation. *Loudly* is also a common stem and it could have been translated literally but instead it was deleted from the coach's name. *Loudly* had explicit motivators because he was talking loudly all the time, so some information is now missing from the Finnish name, but of course one can still hear that he is loud when watching the program.

Miss Margaret Shush's Finnish name *Neiti Hys* is a combination of four translation strategies: literal translation, deletion, addition and replacement. The reason for many strategies is probably that she has a long name and in addition she was called with two names in Finnish: *Neiti Hys* and *ope*. *Miss* was translated literally as *Neiti*. *Miss* was a significant part of the name, because it tells that she was not married, and that was important because she and the mayor were in love with each other. *Margaret* was deleted from the Finnish name and since it is not a charactonym, it could be deleted. *Shush* is an onomatopoeic word which was replaced with *hys*. *Shush* is the sound made when one wants someone to be quiet. *Hys* or *shh* are the Finnish equivalents. The meaning has stayed the same but I do not think it is a literal translation, but a replacement. She uses the onomatopoeic word *shush* two times in the episodes I included in my material and it is possible that she uses it more in the other episodes and that would make it a charactonym with implicit motivators. Therefore, it is good that it was replaced with a word with similar meaning. At times, her English name was replaced

completely with the Finnish word *ope*. It is short for *opettaja* which is a teacher in English. She was a teacher and teachers are usually called just teachers in Finland, so the replacement was reasonable.

4.2 Series Where Literal Translation is Dominant

Literal translation is usually recommended for descriptive names. The name will be broken down into nouns and adjectives that form its constituent elements after which it is recreated in the target language. Sometimes the connotations will be lost. (Epstein 2012: 76.) A name is descriptive or significant when the name has a common stem and there are either explicit or implicit motivators for the name.

There are two series in my material, *Daniel Tiger's Neighborhood* and *Ben and Holly's Little Kingdom*, where literal translation was the most used translation strategy. It was not as dominant as retention was. In these series, there were 24 names in total and only 6 of them were completely translated literally, but as much as 15 were partly literal translations and 3 names were retained. This means that 25% of the names were completely literal translations, 62,5% were partly literal translations and 12,5% were translated using other strategies.

4.2.1 Daniel Tiger's Neighborhood

In Daniel Tiger's Neighborhood, there were three characters whose name was a literal translation in its entirety *Prince Wednesday* – *Prinssi Keskiyikko*, his father *King Friday* – *Kuningas Perjantai* and Daniel's mother *Mom* – *Äiti*. All the parts of the names have common stems, but only *prince*, *king* and *mom* are clear charactonyms. *Prince* and *king* are explicit motivators since the characters are wearing crowns and capes. *Mom* has implicit motivators, because nothing in her appearance does not tell that she is Daniel's mother but it becomes clear in the story. *Wednesday* and *Friday* might also have implicit motivators, but they are

not evident. But even if *Wednesday* and *Friday* would not describe the characters in any way, they are still significant because they are both days of the week and not arbitrarily chosen names, and therefore it is good that they were translated.

In the main character's name, *Tiger* was translated literally as *Tiikeri* and *Daniel* was retained. *Tiger* is a common stem and it is also a charactonym with explicit motivators. *Daniel* does not include a common stem, which means it is an insignificant proper name and therefore retaining it was a valid choice.

O the Owl – *P. Pöllönen*, *Uncle X* – *E. Enola* and *Katerina Kittycat* – *Kisuleena Kattila* were translated using three translation strategies: Literal translation, replacement and addition. *Owl* and *uncle* were translated literally as *pöllö* and *eno* respectively. Suffix *-nen* was added to *pöllö* and *-la* to *eno*. Both are common suffixes in Finnish last names. The capital letter *O* in the *Owl's* name was replaced with *P*. The same letter that starts the word *pöllö*, as *O* is the same letter that owl starts. There were no motivators for the *O* and it was more important that it was the same letter that the Finnish last name had than it would have stayed the as the original letter. The capital letter in *Uncle X's* name on the other hand is not the same as the first letter in *uncle*. The *X* was replaced with *E*. That is the same letter that the Finnish last name begins. There were no motivators for the letter *X*, so replacing works.

Katerina is an insignificant female proper name and it was replaced with a Finnish female proper name which has *no meaning* either: *Leena*. However, to the Finnish name was added the word *kisu*. It is a *kitty cat* or a *pussycat* in English. Addition might mean that new associations might be added (Epstein 2012: 75), but because the character is a cat and the word *cat* is also in the last name, there were no associations added. *Kitty cat* is an informal term referring to a domestic cat. It was replaced with *Kattila*. *Katti* is a Finnish informal word for *a cat*. Although the connotations might be slightly different, I consider it a literal translation, because the referent is the same. The suffix *-la* was added to the Finnish name. -

La and *-lä* are common suffixes in Finnish last names. It did not bring new associations to the name. *Kittycat* is a charactonym and it has explicit motivators.

Teacher Harriet was also translated using two strategies. *Teacher* was translated literally as *Opettaja* and *Harriet* was deleted from the Finnish name. Teacher is a common stem with implicit motivators, but Harriet is an insignificant proper name and deleting it did not remove any information from the name. If it were a book, the sex of the character might be vague, if it was not mentioned separately that she is a woman, but in the TV series one can still see that she is a woman even though the female name was deleted.

Miss Elaina – Helena Neiti, *Baker Aker – Kari Leipuri* and *Mr. McFeely – Herra Posteljooni* are partly literal translations and partly replacements. The honorifics in the names were translated literally: *Miss – Neiti* and *Mr. – Herra*. The common stem in *Baker Aker's* name was also translated literally as *leipuri*. *Baker* is a charactonym with explicit motivators since he was wearing a chef's hat and jacket and usually carried bread or buns. *Elaina* and *Aker* are insignificant proper names which were replaced with insignificant Finnish proper names *Helena* and *Kari*. *Kari* rhymes with *Leipuri*, similarly as *Aker* rhymes with *Baker*. *McFeely* is a last name and it was replaced with a job title *Posteljooni*, *Postman* in English. *McFeely* was not a charactonym, but the Finnish name is.

Music Man Stan – Matti Muusikko was the only name in *Daniel Tiger's Neighborhood* that was not translated literally. *Music Man* is a charactonym with explicit and implicit motivators. He carries around a guitar and sings. *Muusikko* is a *musician* in English so the meaning could even be said to have remained the same. Only nouns *music* and *man* turned into a job title *Muusikko*. *Stan* is an insignificant male proper name as is *Matti*.

4.2.2 Ben and Holly's Little Kingdom

Mrs. Elf – Rouva Tonttu, Mrs. Chicken – Rouva Kana and *Mommy – Äiti* are literal translations entirely. Each part of the name is a common stem and they describe the character somehow. For example, *Mrs. Elf* is a female elf and *Mrs. Chicken* is a female chicken. *Elf* and *Chicken* have explicit motivators and *Mrs.* and *Mommy* have implicit motivators.

Over half of the names are combinations of literal translations and replacements. Each character whose name is a combination, has a two-part name and both parts are translated using different strategy. Usually it is the last names that are literal translations and first names have been replaced with another name from the target culture, but also last names have been replaced: *King Thistle – Kuningas Tappura*. First, I will study the names that were literal translations and then the names that were replaced.

Elf – Tonttu, Princes – Prinsessa, Ladybird – Leppäkerttu, Plum – Luumu, Queen – Kuningatar and *King – Kuningas*. All these names are charactonyms and they have explicit motivators. Mostly the motivators are obvious, for example *Princess, King* and *Queen* wear a crown, *Elf* has pointy ears and a pointy hat and *Ladybird* is a ladybird, but *Nanny Plum* only has a dress that is the color of a plum. She of course might also have some other, implicit motivators for her name.

Ben – Jani, Holly – Vuokko, Gaston – Kaapo, Nanny – Rouva and *Thistle – Tappura*. With these names, the original names have been replaced. *Ben* and *Gaston's* names are not common stems or charactonyms. Replacement works here because both *Ben* and *Jani* and *Gaston* and *Kaapo* are male names and the connotations did not change. But because the name of the series is *Ben and Holly's Little Kingdom* and since that is not translated into Finnish, it would have been good to retain *Ben* and *Holly's* names.

Holly, *Nanny* and *Thistle* have common stems and all are charactonyms and are therefore recommended to be translated literally or replaced (Epstein 2012: 76–78). *Nanny* was replaced with *Rouva* which refers a married woman, *Mrs.*, in English. *Nanny Plum* is *Holly's*, *Daisy's* and *Poppy's* teacher and a housekeeper. So, although *nanny* is a common stem, the meaning of *nanny* is not precisely what she is, and therefore the meaning did not change, because a teacher, *nanny* or a housekeeper could be called *Mrs.* in Finland.

Holly and *Thistle* have, as already mentioned, common stems and therefore significant. *Thistle* is the family's last name and *Holly*, *Poppy* and *Daisy* are daughters. All the names are names of plants and therefore they are meaningful. Although *Holly* and *Thistle* are both plants with thorns, it is not important that they were translated literally, because the particular plants that they were named after, do not characterize them. There were no implicit or explicit motivators for the names *Holly* and *Thistle*. *Holly* was replaced with a Finnish name that is a flower too: *Vuokko*. It is *anemone* in English.

Thistle was replaced with *Tappura*. If *Tappura* is short for *orjantappura*, then it is a *briar* in English, but it could also be a part of linen. Although it is not a literal translation, the connotations are similar; both plants are in a way nuisance because thistles may get stuck to people and there are thorns in a briar. These nuisance plants do not describe the characters of king and queen, but they are *Holly's*, *Daisy's* and *Poppy's* parents so it was important that their Finnish names also relate to plants.

The translation of *Wise Old Elf – Tonttu Vaari* required three translation strategies: literal translation, replacement and deletion. All the parts of the name have common stems and all the names have motivators. *Elf* and *old* have explicit motivators and *wise* has an implicit motivator. Therefore, all the names could have been translated literally (Epstein 2012: 76.) *Elf* was translated literally as *Tonttu* and *Old* was replaced with *Vaari* which is a *grandfather* in English. Grandfathers are usually old so connotations stayed partly the same. *Old* was

deleted from the name although it was an important feature. He is the headmaster in elf school, runs the elf factory and he seems to be the leader of the elves.

Only two names in *Ben and Holly's Little Kingdom* were not translated literally. These names are: *Daisy – Nuppu* and *Poppy – Verso*. The English names, which are proper names have been replaced with Finnish nouns. *Nuppu* means *bud* or *button* and *verso* means *sprout*. The English names are flowers and also Finnish names relate to flowers. *Daisy* and *Poppy* are *Holly's* sister and their names are similar to *Holly's* in a sense that they are not allusive or descriptive, but still it is significant that they are plants. *Daisy* and *Poppy* are twins so it is good that the translated names are also in some way similar.

4.3 Series Where Replacement was Dominant

A name can be replaced with a similar name or another name from the target or source culture, with a name from another culture, a description, a more general term or some other literary device or form of expressive language (Epstein 2012: 75). Replacements might add new allusions to the names which might or might not be understood. Also, meanings and connotations might be changed. On the other hand, replacing a name could retain for example a joke in the name if the original name and its humor would not be understood in the target culture. (Epstein 2012: 80.)

Replacement was dominant in three series: *Care Bears*, *Welcome to Care-A-Lot*, *Justin Time GO!* and *Strawberry Shortcake*, *Berry Bitty Adventures*. There were 49 names and 26 of them were replaced completely, 12 were partly replaced and 11 with other strategies. It means 53% were retained completely, 25% partly retained and 22% were translated using other strategies.

4.3.1 *Care Bears, Welcome to Care-A-Lot*

Half of the names in *Care Bears, Welcome to Care-A-Lot* were replaced completely: *Share* – *Reilu*, *Grumpy* – *Mutru*, *Penny* – *Peppi*, *Conrad* – *Lasse*, *Sugar* – *Muru*, *Beastly* – *Petonen*, *Hayden* – *Tiina* and *Jayden* – *Miina*. *Conrad*, *Hayden* and *Jayden* are meaningless proper names with no connotations or allusions. *Conrad* is a male name and *Hayden* and *Jayden* are female names. Replacing them with Finnish male and female names did not change allusions. *Tiina* and *Miina* do not sound the same as the English names, but they sound similar with each other, as the English names do. The characters are twins so it was important to maintain the similarity.

Share, *Grumpy*, *Penny*, *Beastly* and *Sugar* have common stems. Besides a common stem, *Penny* is also a proper name. *Penny* could be translated as *penni* in Finnish, which is an old currency in Finland, but because the name *Penny* does not give any attributes to the character, it cannot be called a charactonym (Kalashnikov 2006). Therefore, retention would have been a good translation strategy with *Penny*, but instead it was replaced with a similar Finnish female name *Peppi*. Since the meaning and connotations did not change, it was a decent strategy after all.

Share was replaced with *Reilu*, *Grumpy* with *Mutru* and *Beastly* with *Petonen*. All are charactonyms and they have implicit motivators but *Beastly* has explicit in addition. Literal translation would have been recommended (Epstein 2012: 76), but although these are not literal translations, the meaning has not changed much. *Reilu* means fair in English. It is not the same as share, but it is fair to share and both are positive words. I do not know how to translate *Mutru*, but a similar word *mutristus* could be translated as *pout* and both grumpy and pout could be associated to an ill-tempered person. *Beast* is *peto* in Finnish so the beginning of the name is a literal translation, but the *-ly* suffix turns the word into an adjective or adverb and that has been replaced with the Finnish word *Petonen* which is a noun. It could be translated as *a small beast*.

Sugar was replaced with *Muru*. *Sugar* is a common stem and it could also be used as a term of endearment. The character was a bird and she did not speak, but she was a sweet and helpful bird, which means, that the name is a charactonym with implicit motivators. Meaningful or allusive names can be translated literally or replaced (Epstein 2012: 76–78). In this case replacement works well, because *mur* could be translated as *a crumb* or *sweetie* and the meaning does not change drastically.

In addition to the names that were replaced completely, there was one name that was partly replaced and partly translated literally: *Mom Sugar – Äiti Muru*. In *Mom Sugar*, there are two words and each of them have been translated with different strategies. Translation of *Sugar* was already dealt with earlier and *Mom* was translated literally. Both names have implicit motivators and it means that the names are charactonyms.

The name *Funshine – Aurinkoinen* was also translated using replacement-strategy, but a part of it was deleted. I had to decide whether *Funshine* was a combination of *fun* and *sunshine* or was it just a combination of *fun* and *shine*. I settled upon *Fun* and *sunshine*, because the character has a picture of a sun in her belly and then the sun would have an explicit motivator. The Finnish name *Aurinkoinen* means *sunny* or if referred to a person it means *happy* or *cheerful*. In practice, sunny and sunshine are almost the same thing, but nonetheless, it is not a literal translation, but a replacement. I had to think hard if *Fun* was really deleted from the Finnish name, because it combines the sun and cheerfulness. But then cheerful is not exactly the same as fun, so I decided that part was deleted.

There were also three names that were completely literal translations: *Harmony – Sopusointu*, *Tenderheart – Helläsydän* and *Wonderheart – Ihmesydän*. The names have been broken down into nouns and adjectives and recreated in the target language. For example, the name *Tenderheart* composes of the adjective *tender* and of the noun *heart*. Each part of the name has been translated literally. These names are descriptive so literal translation was

recommended (Epstein 2012: 76). *Wonderheart* and *Tenderheart* have a picture of a heart in their belly and *Harmony* plays the piano. *Wonderheart* and *Tenderheart* have explicit motivators for the heart in their names and *Harmony* has an implicit motivator. *Wonder* and *tender* might have implicit motivators too, but they were not as clear as *harmony* has.

In *Cheer – Ilonalle, Ilo* is a literal translation for *cheer* and *nalle* has been added to the Finnish name. *Nalle* Finnish for is *a teddy bear*. Addition usually means that a new name or associations are added (Epstein 2012: 75), but in this name *nalle* does not add new associations because *Care Bears* are teddy bears. Maybe *nalle* was added because mere *Ilo* would have been too short.

4.3.2 Justin Time GO!

Ten names out of fifteen were replaced completely in *Justin time Go!*: *Justin – Sakke, Olive – Olivia, Squidgy – Vinku, Sammy the Kid – Sami Pitkäkynsi, Misty – Myrsky, Stanley – Taavi, Kobe – Pepi, Chompy – Ahmatti, Fluffy – Pörrö and Wheecy Wilbur – Seppo Suhaus*. Sometimes replacements might add new allusions to the names and meanings and connotations might be changed (Epstein 2012: 81), but at least with *Justin, Sammy, Stanley* and *Kobe* they stayed the same, because they are *insignificant* proper names. The source-language male names were replaced with Finnish male names.

The names *Olive, Squidgy, The Kid, Misty, Bruiser, Fluffy* and *Wheezy* have common stems. They were replaced respectively with *Olivia, Vinku, Pitkäkynsi, Myrsky, Ruhjo, Pörrö and Seppo*. *Squidgy, The Kid and Bruiser* are charactonyms. *Squidgy* means soft and wet and changing shape easily when pressed. *Squidgy* looks like a sponge and it could change shape so the name is a charactonym. The word *vinkua* is close to *Squidgy's* Finnish name *Vinku*. *Vinkua* could be translated as *to squeal* in English. The English name has been replaced with a word that has a different meaning, but the Finnish name also characterizes, because the character's voice is squealy.

Sammy The Kid, *Bruiser* and *Pörrö* were replaced with names that have similar connotations. *The Kid* probably got his name from *Billy the Kid*, since the episode was situated in the Wild West and *Billy the Kid* was a notorious outlaw in the Wild West. *Sammy* was a villain and the Finnish name *Pitkäkyysi* fits him well. Literal translation for the Finnish expression *pitkäkyntinen* is *long-nailed* and idiomatically it refers to a person who steals. The connotations stayed the same, even though it was not a literal translation. It was difficult to decide whether the translation of *Bruiser* – *Ruhjo* and *Fluffy* – *Pörrö* were a replacement or partly literal translation and partly replacement or deletion. According to Merriam-Webster (2017a) *bruiser* means *a big, husky man*, which would mean it is a replacement, but then *to bruise* can be translated as *ruhjoa*, which is close to the Finnish name. I decided it was a replacement, because the part of the speech changed and the Finnish name is not even a real word. *Fluffy* could be translated literally as *pörröinen* and then the suffix *-inen* could be said to have been deleted from the name. But as the part of speech changes from an adjective and to a noun, I decided it was a replacement. The associations stayed the same since the meaning is similar. I do not think the character looked *fluffy*, but *Olive* and *Justin* said that it looked, so it is a charactonym with explicit motivators.

Olive, *Misty* and *Wheezy* are not charactonyms although they have common stems. When googling *Olive's* picture from the internet, she is wearing olive green clothes, but in the episodes, she is wearing suitable clothes for example to the space or to Wild West and they are not olive green. The Finnish name, *Olivia* sounds similar so connotations did not change. *Misty* was a horse that *Olive* rode for a little while. There were no motivators for the name. The Finnish name *Myrsky* is also a common stem since it is *a storm* in English. But even that does not characterize the horse.

Wheezy Wilbur was an aviator and *Wheezy* might depict the sound that an aeroplane make when it is in the air, which would mean that the name is a charactonym. The Finnish last name *Suhaus* also depicts the sound that a plain make. The charactonym transferred from the first name to the last name and as the original last name, *Wilbur* is *insignificant*, as well as

the Finnish first name *Seppo*. The alliteration stayed in the name, the letter only changed from *W* to *S*.

Churro and *Samuel* were retained. In real life churro is a Spanish delicacy but in this series, it was a horse that *Justin* rode for a while. It had no motivators and therefore it is an insignificant name. *Samuel* is not a descriptive name either or difficult to pronounce, so retention was a valid translation strategy with both names.

Chompy – *Ahmatti*, *Mom* – *Äiti* and *The Count* – *Kreivi* are literal translations. All the names have common stems and they have implicit motivators. Therefore, all are charactonyms. *The Count* surely would have had explicit motivators, but he was not seen in the episode. It was a Halloween-episode and *Justin*, *Olive* and *Squidgy* went to feed *the Counts* pets while he was out of town. They were in Transylvania and likely he would have looked like the count Dracula. *Chomp* is colloquialism and without the *y* it means *ahmia* in Finnish. By adding the *y* it becomes a person who chomps which is the same as the Finnish name *Ahmatti*.

4.3.3 Strawberry Shortcake, Berry Bitty Adventures

Eight names in *Strawberry Shortcake*, *Berry Bitty Adventures* were replaced completely. *Orange* – *Nektariina*, *Custard* – *Rahka*, *Berrykin Bloom* – *Mesimarto*, *Butch* – *Korsto*, *Steward* – *Santtu*, *Tod* – *Toni*, *Tad* – *Saku* and *Jadeybug* – *Leppäkerttu*. *Steward* and *Tod* are *meaningless* male proper names which have been replaced with *meaningless* Finnish male proper names *Santtu* and *Toni*, respectively.

Butch – *Korsto* and *Tad* – *Saku* are charactonyms. The supporting characters *Butch* – *Korsto*, *Steward* – *Santtu*, *Tod* – *Toni* and *Tad* – *Saku* are actually one and the same person or a fish, to be exact. *Strawberry* and *Orange* found a little fish and *Orange* took it home with her and at first, she called it *Butch*, because she thought that it looked like a butch. Then she changed its name into *Steward*, because she thought that it was the cutest name for a fish. I do not

know why it then changed into *Tod* but as the fish grew bigger, they noticed that it was not a fish, but a frog and then it was called *Tad*. *Tad* must come from toad. *Tad* was replaced with a Finnish name *Saku* which also is a suitable name for a frog, since here is a well-known children's song in Finland where the frog's name is *Saku*. The connotations did not change even though the name was replaced. *Korsto* means a big person and *butch* means mannish or masculine. The meaning is not the same, but connotations are at least slightly similar. Since *Butch* was a little fish, the name did not describe the character, but it was significant because it was ironic.

Orange and *Custard* have common stems, and although they are not charactonyms, they are still significant names, because all of them are names of food, as are the rest in their group of friends. *Orange* has orange clothes, but nothing refers to the fruit orange. The Finnish name *Nektariina* refers to nectarine. The spelling has been altered so that it rhymes with the other girls' names. Nectarines are orange and they are also fruits so the name still fits to the clothes and to her friends. Nothing in the appearance of *Custard* refers to custard or to the Finnish name, *Rahka*, which is *quark* in English.

Jadeybug was replaced with *Leppäkerttu*. *Leppäkerttu* is a ladybug or a ladybird in English, but the character does not look like a ladybug, because she has light purple and purple stripes on her torso and little wings which have purple dots. On her neck, she is wearing a green necklace, which might refer to the jade in her name. That and the fact that she is a bug, makes the name a charactonym with explicit motivators.

The combination of literal translation and replacement was used often when translating the names in *Strawberry Shortcake*, *Berry Bitty Adventures*. Eight names belong to this category. *Strawberry Shortcake* – *Mansikka Marja*, *Lemon Meringue* – *Siiri Sitruuna*, *Baby Berrykin* – *Mesivauva*, *Jadeybug* – *Leppäkerttu*, *Bosley Bookworm* – *Lukas Lukutoukka*, *Mr. Longface* – *Herra Toukkanen*, *Princess Berrykin* and *Mrs. Drewbury* – *Rouva Tupsula*. Most of these

names have two parts: first name and last name and the other name is a literal translation and the other one has been replaced.

Strawberry Shortcake's last name was replaced with *Marja* and first name, *Mansikka*, was a literal translation. The first name is a charactonym with explicit motivators. Her hat looks like a strawberry and she has a picture of a strawberry in her shirt. The last name is a common stem, but it does not have motivators so it is not a charactonym and therefore replacement was feasible. The Finnish last name *Marja* is generally a first name in Finland, but it could also be translated as *a berry* in English. It does not add connotations. The English name has alliteration, as has the Finnish name, only the letter has changed.

With *Lemon Meringue* – *Siiri Sitruuna*, the literal translation of the English first name has transferred into the Finnish last name. It is a charactonym, she has pictures of lemons in her pockets and hair pins. *Meringue* was replaced with a Finnish female proper name *Siiri*. *Meringue* is not a charactonym and neither is *siiri*.

In *Bosley Bookworm* – *Lukas Lukutoukka* the *meaningless* first name has been replaced with another *meaningless* proper name. The only requirement for it was probably that it begins with the letter *l* to maintain the alliteration in the name. The last name, which has both explicit and implicit motivators, was translated literally.

With *Mrs. Drewbury* – *Rouva Tupsula*, the honorific was translated literally and the last name was replaced. *Drewbury* is an insignificant name and although *Tupsula* is a common stem, it is an insignificant name as well. *Tupsula* cannot be translated literally, but *tupsu* could be *a tuft* or *a tussle*.

The *Berrykins* are small creatures which look like strawberries, but they can be for example blue, green or brown. The *Berrykins* make sure that the edible berries grow and due to the appearance and their job, the name is a charactonym with explicit and implicit motivators.

The name *Berrykin* has been replaced with *Mesi* in each name. *Mesi* means *nectar*. The meaning is different, but both relate to plants. The other part of the name was usually translated literally: *Baby – Vauva* and *Princess – Prinsessa*. These names were charactonym. The name of *Berrykin Bloom - Mesimarto* is a replacement completely. *Bloom* is a charactonym since their job was to make berries bloom, but *marto* is a *meaningless* name. Nonetheless, the reference to berries or plants stayed in the name as there is *mesi*.

Mr. Longface's last name was replaced with *Toukkanen* in the Finnish translation. *Toukka* is *a bug* in English and *Toukkanen* could be translated as *a little bug*. I believe in this case the suffix *-nen* might have been added because many Finnish last names end with *-nen*, and because he is an old man and not a little bug. *Longface* could mean that he has a long face literally or that he looks sad. Epstein (2012: 80) says that replacements might add new allusions and meanings and connotations might also be changed. Although I think the suffix *-nen* might become from the Finnish culture, the Finnish last name also changes connotations, because *Toukkanen* sounds like a small bug. In this case the meaning of the last names is completely different and connotations have changed in the translation. Nonetheless, both names describe the character. He has a long face and he is a bug. *Mr.* was translated literally as *Herra*.

Raspberry Torte – Vadelmiina/ Miina and *Pupcake – Pulla* were translated using two strategies: replacement and deletion. *Torte* was deleted from the Finnish name. It is a common stem, but it is not a charactonym, since it has no motivators. *Raspberry*, on the other hand is a charactonym and it was replaced with *Vadelmiina*, sometimes with the shorter version *Miina*. *Raspberry – Vadelmiina* is almost a literal translation, and therefore the connotation did not change. *Vadelma* would be the literal translation. *Pupcake* is a small dog, and therefore, *pup* in the beginning of the name is a charactonym, which was deleted from the Finnish name. In a TV series, this kind of does not delete information because one can still see that the character is a dog. *Cake* was not a charactonym since there were no

motivators for it. It was replaced with *Pulla*, which is *a bun* in English. There are no motivators for that either, but the connotations did remain the same, both being pastries.

The translations of *Plum – Luumu Liina* and *Blueberry – Mustikka Muru* are both a combination of literal translation and addition. *Plum* and *Blueberry*, which are charactonyms, were translated literally. The motivators are explicit: Plum has a picture of a plum in her dress and Blueberry has a picture of a blueberry. *Liina* and *Muru* were added to the names. *Liina* does not add new connotations to the name. It was probably added because it rhymes with two other character's names. *Muru* is a common stem and it could be translated as *a crumb* or *sweetie*, but there are no motivators for either of the meanings.

Dr. Hazel Nutby's name has been translated using three translation strategies: literal translation, replacement and deletion. In Finnish, it is *Tohtori Hanna Pähkinä*. The honorific *Dr.* is translated literally as *Tohtori*. *Hazel* was replaced with *Hanna*, which is an insignificant female name. *Hazel* can also be a female name, but besides that, it is a color and a nut species. *Nut* from the last name was translated literally as *Pähkinä* and *-by* was deleted. The name is a charactonym; the character is a doctor and a squirrel and squirrels eat nuts. *Doctor* has explicit and implicit motivators and *nut* has implicit motivators. The connotations from the Finnish first name have been deleted, but since the nut has stayed in the Finnish last name, the connotations did not disappear from the name completely. The suffix *-by* was not meaningful and deleting that did not change or delete connotations.

4.4 The Most Commonly Used Strategy and Rarely Used Strategies

Epstein (2012: 78–85) argued that retention is the most commonly used translation strategy when translating names in children's literature and deletion, literal translation and explanation are rarely used strategies. From the following diagram 1, one can see how many names have been translated with a certain translation strategy in my material. The diagram

also shows how many names have been translated completely with that strategy and how many were partly translated. The pink part of the column tells the amount of completely translated names and blue part tells how many were partly translated. In deletion and addition, none of the names were translated completely with that strategy and none of the names were adapted or explained.

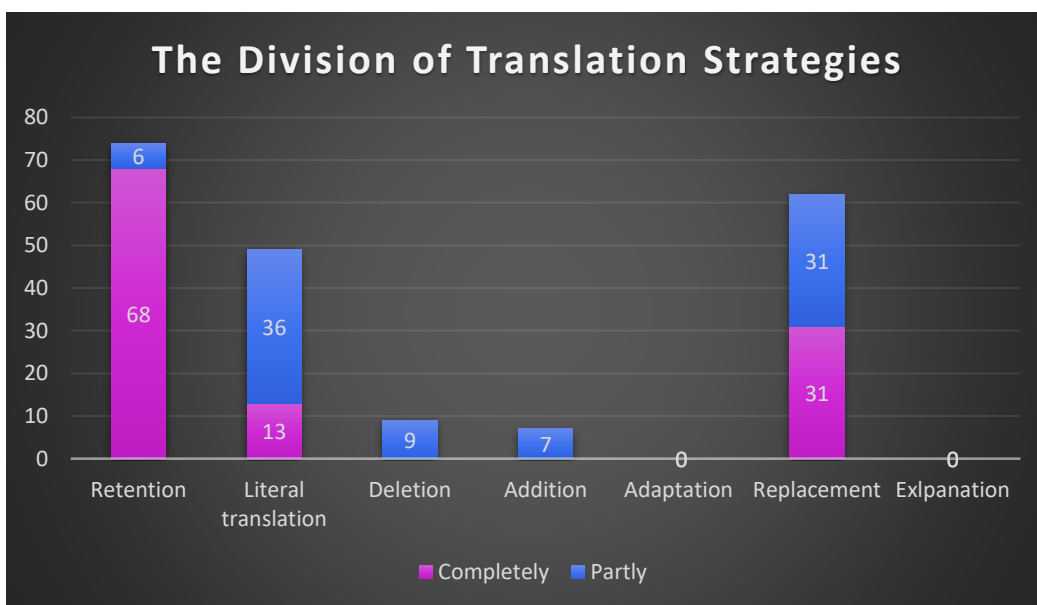


Diagram 1. The number of names that have been translated with a certain translation strategy and the portion that was translated completely and partly

The diagram 1 shows that there are three translation strategies that clearly dominate. The strategies are retention, replacement and literal translation. They are of course the same strategies in which I divided the series in the analyzing phase. In this diagram, the numbers encompass all the names which have been translated with a certain strategy. This is in contrast to the previous numbers in the beginning of the analysis, which encompassed only the names in the series in certain categories.

Retention was the most used strategy in my material as Epstein predicted it would be. Altogether 74 names were retained: 68 of them were retained entirely and six names were partly retained. Five of those six names were partly literal translations and one was partly replaced. Replacement was the second-most common translation strategy. 31 names were replaced completely and 31 names replaced partly.

Epstein (2012: 85) claimed that literal translation, deletion and explanation are rarely used strategies. In my material explanation was indeed rare, since none of the names was explained. There were nine names in my material that were partially deleted. There were no completely deleted names. Therefore, deletion was rare, especially compared to retention, but there were three strategies that were even more rare: adaptation, explanation and addition. Like explanation, there were no names that were adapted and only seven names to which something was added.

However, literal translation was not rare at all. It was the third most common strategy of them all. 13 names were completely translated literally and 36 names were partly translated literally. This is 49 names in total. The fourth-most used strategy was deletion and that included nine names, so the gap between third and fourth is big, forty names.

4.5 Which Translation Strategies Are Most Suitable for Dubbing

In dubbing the sounds and the actors' lip movements should be synchronized in such a way that the viewers in the target culture would believe that the actors on screen are speaking their language (Díaz Cintas & Orero 2010: 442). This is undoubtedly easier to do in animated TV series than in programs where there are real people speaking. The people really speak and there is a close relationship with the words that we hear and the lip movements of the characters, but in the series, included in my material, the animated characters mainly opened and closed their mouths. The lips went up and down, and sometimes the sides of the mouth

came to the middle to produce for example the open vowel /o/. Still, the openings of the mouth looked surprisingly realistic even with Finnish soundtrack, although it is originally made for English soundtrack.

The names of the characters are a small part of the whole dialogue in TV series and movies and if the names are in a sentence, it is difficult to notice how the mouth moves when the names are uttered by the characters. But if a name is alone in a sentence, then it is easier to notice.

There are three types of synchrony to pay attention to when dubbing for example TV series. The types are: phonetic synchrony, character synchrony and isochrony, but as mentioned previously, character synchrony does not affect the translation of names. Phonetic synchrony and isochrony on the other hand, should be considered. In phonetic synchrony, the target text is fitted carefully into the openings of the mouth of the onscreen characters, especially in close-ups. Special attention must be paid on syllables and letters. They should visually appear to be identical with the original syllables and letters. Particularly open vowels (a, e, o), bilabials (b, p, m) and labio-dentals (v, f) should be respected if possible since they can easily be recognized by viewers in close-ups. Isochrony consists of making sure that the duration of the translated sentences is in tune with the original ones and that the utterances can easily be fitted between the moments the actors opens and closes their mouths. (Díaz Cintas & Orero 2010: 443.)

With names that have been retained, the phonetic synchrony and isochrony comes naturally, since everything remains the same. Therefore, considering synchrony, it must be the best translation strategy for names in dubbed TV series and movies. The retained names in my material were mostly pronounced similarly to the way they are pronounced in English. For example, *Eugene* was pronounced /yu'dʒin/ and not eu-ge-ne and *Sunny* was pronounced /'sʌni/, not sun-ny. But then *Samuel* in *Clifford the Big Red Dog* and *Justin Time GO!* was pronounced if they were Finnish words: sa-muel instead of /'sæmjʊ:əl/, and *Daniel* was da-

niel and *Reba* was re-ba instead of /'riβə/ and /'dænjəl/. But even in these names the duration stayed the same and open vowels and bilabials were respected.

Adaptation would also be a good strategy for dubbing, because in adaptation the form or the duration of the word would not change remarkably. In adaptation, changes can be made to the grammar, usage or spelling (Epstein 2012: 75). In my material, none of the names were adapted, but if for example *Hoity-Toity's* spelling was adapted to the Finnish language, changes could be made into its spelling and it could become *Hoiti-Toiti*. The length of the name and pronunciation would stay the same.

In names that were translated literally, the form usually changed drastically, as in *Harmony – Sopusointu*, *Chompy – Ahmatti* and *Mrs. Elf – Rouva Tonttu*. Some literal translations might sound similar if the Finnish word is a loanword, for example *Prinssi - Prince* and *Prinsessa – Princess*. The duration is coincidental too, if the names are being translated literally. Like *blueberry* and *mustikka* are almost equally long. But then *kuningatar* and *pormestari* are notably longer than the English equivalents *queen* and *mayor*.

A name can be replaced with a similar or different name from the target or source culture, or with a name from another culture (Epstein 2012: 75). Replacing a name with a similar name of course makes the dubbing easier. *Linia* was replaced with *Linnea*, *Penny* with *Peppi* and *Gaston* with *Kaapo*. The duration stays approximately the same in these names and open vowels and bilabials were not changed either, which was important. In *Gaston* and *Kaapo* both *G* and *K* are stop consonants or occlusives. If names are replaced with different names, the duration might change, as happened with *Maynot – Amatööri* and *Pupcake – Pulla*. Open vowels, bilabials and labio-dentals might change also *Hayden – Tiina*, *Fluffy – Pörrö*. But although the duration is longer in *Pupcake* than in *Pulla*, the bilabial stays the same in the beginning of the name and therefore the change of the name might not be noticed in TV screen. Similarly, in *Conrad – Lasse* and *Daisy – Nuppu*, even though the letters change

drastically the duration did not change and the name can be fitted between the moments the character opens and closes its mouth.

Complete deletion would affect the dubbing, if there was a silence in the names stead, but none of the names in my material were deleted completely. *Carrington* was deleted from *Miss Carrington's* name and *Loudly* from *Coach Loudly*. With these names and supposedly often if something is deleted, it affects the isochrony, the duration of the name. If something has been taken away, the part that remains is likely to be smaller. But it can affect the duration also positively, if the target text name is longer, then deleting something might make them as long.

There were only few additions in my material, for example, *nalle* was added to *Cheer – Ilonalle*, otherwise it was a literal translation, and *Muru* was added to *Blueberry – Mustikka Muru*. *Ilonalle* is slightly longer than *Cheer* and phones also altered. The bilabials in the beginning of *blueberry* and *mustikka* are coincidental since that part of the name is a literal translation. If for example a literal translation is much shorter than the original word then adding something would affect the isochrony positively, because it might make the duration of the names similar.

Since explanation cannot be applied to TV series otherwise, they cannot be applied to dubbing either. It would be odd if an explanation for a name would be heard even if none of the characters speaks. If there is a narrator, he could possibly make the explanation, but that could not be done every time the name would be mentioned.

5 CONCLUSIONS

In this thesis, my aim was to study how 153 character names, gathered from ten different children's series available on Netflix, were translated from English into Finnish according to B.J. Epstein translation strategies. I also used Aleksander Kalashnikov's theory for identifying a descriptive name. The series were all animated and dubbed.

I divided the series into three categories according to what is the most common translation strategy in them. The three most common strategies were retention, replacement and literal translation. In nine series out of ten, the dominance of one strategy was noticeable. In one series, literal translation outnumbered replacement by only one name. The rest of the strategies were clearly more infrequently used than these three strategies.

My research questions were: (1) is retention the most commonly used strategy when translating names in my material and (2) are deletion, literal translation and explanation rarely used strategies. Retention was the most used strategy in my material, there were 74 names retained. Literal translation was the third most used strategy so that was not rare, but deletion and explanation were rare, since there were only nine names that were partly deleted and none of the names were explained. Besides them, addition and adaptation were rarely used.

I also studied which of the translation strategies were most suitable considering dubbing, phonetic synchrony and isochrony. And when names were retained, the demands of dubbing were fulfilled the best. Also with adapted names the demands could be fulfilled well, but in my material, there were no adaptations. If a name had been replaced with a similar name, then the phonetic synchrony and isochrony came easily, but if they were replaced with different names, they did not come so easily. With literal translations, the duration and the form of the name usually changed notably, if it did not change, it was arbitrary, unless the target text word was a loan word. Phonetic synchrony and isochrony could be created using

deletion and addition, but they can also change the name remarkably. Explanation was not used and as it would not be fluent in TV in general, it would not be fluent in dubbing either.

My material consisted of merely ten series and on average one series included only fifteen names so the material is fairly small and no generalizations can be made on the basis of these results. If I had taken for example twenty or thirty series in to the study, the results might be different and literal translation for instance, might have a smaller share from whole amount, as Epstein (2012: 78) argued it usually has. I believe retention would have been even more prominent if I had taken more series in to the material.

It would have been interesting to study why a certain translation strategy was dominant in one series and another strategy dominant in another. At first, I thought for example that retention was chosen for series that were aimed for older children, maybe as an educational instrument, but among other things, it was difficult to determine the target audience's age. Another idea for future studies could be to see whether colloquialisms or onomatopoeic words can be translated literally.

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APPENDIX 1 Color and name charts

| | |
|--|---|
| | Retention |
| | Retention+Replacement |
| | Litera translation+Retention |
| | Literal translation |
| | Literal translation+deletion |
| | Literal translation+deletion+addition+replacement |
| | Literal translation+addition |
| | Literal translation+ replacement+addition |
| | Literal translation+replacement+deletion |
| | Literal translation+Replacement |
| | Replacement+deletion |
| | Replacement |

| My Little Pony, Friendship is Magic | |
|-------------------------------------|------------------|
| English | Finnish |
| Rarity | Rarity |
| Twilight Sparkle | Twilight Sparkle |
| Rainbow Dash | Rainbow Dash |
| Pinkie Pie | Pinkie Pie |
| Apple Jack | Apple Jack |
| Flutter Shy | Flutter Shy |
| Opal | opal |
| Apple Bloom | Apple bloom |
| Diamond Tiara | Diamond Tiara |
| Silver Spoon | Silver Spoon |
| Twist | Twist |
| Scotaloo | Scotaloo |
| Sweetie Belle | Sweetie Belle |
| Hoity-Toity | Hoity-Toity |
| Granny Smith | Granny Smith |
| Big McIntosh | Big McIntosh |

| Barbie, Life in the Dreamhouse | |
|--------------------------------|----------|
| English | Finnish |
| Barbie | Barbie |
| Ken | Ken |
| Teresa | Teresa |
| Nikki | Nikki |
| Midge | Midge |
| Ryan | Ryan |
| Raquelle | Raquelle |
| Chelsea | Chelsea |
| Skipper | Skipper |
| Stacie | Stacie |
| Eugene | Eugene |
| Ingrid | Ingrid |
| Tawny | Tawny |

| Popples | |
|---------------------|---------------------|
| English | Finnish |
| Lulu | Lulu |
| Sunny | Sunny |
| Bubbles | Bubbles |
| Yikes | Yikes |
| Izzy | Izzy |
| Mike Mine | Mika Mikki |
| Pinky Pinkershnoz | Pinky Pinkerkärsä |
| Miss Margaret Shush | Neiti Hys/ope |
| Coach Loudly | Koutsi |
| Mr. Badapop | Herra Pölinä |
| Mayor Maynot | Pormestari Amatööri |

| Daniel Tiger's Neighborhood | |
|-----------------------------|---------------------|
| English | Finnish |
| Daniel Tiger | Daniel Tiikeri |
| O The Owl | P. Pöllönen |
| Katerina Kittycat | Kisuleena Kattila |
| Prince Wednesday | Prinssi Keskiviikko |
| Miss Elaina | Helena neiti |
| Mom | Äiti |
| Ungle X | E Enola |
| King Friday | Kuningas Perjantai |
| Music Man Stan | Matti Muusikko |
| Baker Aker | Kari Leipuri |
| Mr. McFeely | Herra Posteljooni |
| Teacher harriet | Opettaja |

| Clifford, the Big Red Dog | |
|---------------------------|------------------------|
| English | Finnish |
| Clifford | Clifford |
| Emily Elizabeth Howard | Emily Elizabeth Howard |
| T-Bone | T-Bone |
| Cleo | Cleo |
| K.C. | K.C. |
| Charley | Charley |
| Speckle | Täplä |
| Luna | Luna |
| Ravi | Robi |
| Reba | Reba |
| Darnell | Darnell |
| Mac | Mac |
| Jetta | Jetta |
| Boomer | Boomer |
| Gordo the Great | Gordo Suuri |
| Samuel | Samuel |
| Miss Carrington | Opettaja |
| Mrs. Diller | Rouva Diller |
| Violet | Violet |
| Horice | Horice |
| Mr. Kibble | Herra Kibble |
| Pedro | Pedro |
| Dr. Dihn | Tohtori Dihn |

| Horseland | |
|---------------|------------------|
| English | Finnish |
| Sarah | Sarah |
| Alma | Alma |
| Zoey | Zoey |
| Chloey | Chloey |
| Molly | Molly |
| Chase | Chase |
| Shep | Shep |
| Teeny | Teeny |
| Will | Will |
| Wonder | Wonder |
| Bailey | Bailey |
| Chili | Chili |
| Alexia | Alexia |
| Princess Lina | Prinsessa Linnea |
| Dala | Dala |
| Angora | Angora |
| Scarlet | Scarlet |

| Ben and Holly's Little Kingdom | |
|--------------------------------|--------------------|
| English | Finnish |
| Ben Elf | Jani Tonttu |
| Princess Holly | Vuokko Prinsessa |
| Gaston the Ladybird | Kaapo Leppäkerttu |
| Daisy | Nuppu |
| Poppy | Verso |
| Nanny Plum | Rouva Luumu |
| Queen Thistle | Kuningatar Tappura |
| King Thistle | Kuningas Tappura |
| Mrs. Elf | Rouva Tonttu |
| Mommy | Äiti |
| Wise Old elf | Tonttu vaari |
| Mrs. Chicken | Rouva Kana |

| Justin Time GO! | |
|-----------------|-----------------|
| English | Finnish |
| Justin | Sakke |
| Olive | Olivia |
| Squidgy | Vinku |
| Sammy The Kid | Sami Pitkäkynsi |
| Churro | Churro |
| Misty | Myrsky |
| Samuel | Samuel |
| Stanley | Taavi |
| Kobe | Pepi |
| Chompy | Ahmatti |
| Bruiser | Ruhjo |
| Fluffy | Pörrö |
| Mom | Äiti |
| Wheezy Wilbur | Seppo Suhaus |
| The Count | Kreivi |

| Care Bears, Welcome to Care-A-Lot | | Strawberry Shortcake, Berry Bitty Adventures | |
|-----------------------------------|-------------|--|-----------------------|
| English | Finnish | English | Finnish |
| Share | Reilu | Strawberry Shortcake | Mansikka Marja |
| Grumpy | Mutru | Orange | Nektariina/Riina |
| Harmony | Sopusointu | Lemon Meringue | Siiri Sitruuna |
| Funshine | Aurinkoinen | Plum | Luumu Liina |
| Tenderheart | Helläsydän | Raspberry Torte | Vadelmiina/Miina |
| Cheer | Ilonalle | Blueberry | Mustikka Muru |
| Wonderheart | Ihmesydän | Pupcake | Pulla |
| Penny | Peppi | Custard | Rahka |
| Beastly | Petonen | Butch | Korsto |
| Conrad | Lasse | Steward | Santtu |
| Sugar | Muru | Tod | Toni |
| Hayden | Tiina | Tad | Saku |
| Jayden | Miina | Baby Berrykin | Mesivauva |
| Mom Sugar | Äiti Muru | Berrykin Bloom | Mesimarto |
| | | Jadeybug | Leppäkerttu |
| | | Bosley Bookworm | Lukas Lukutoukka |
| | | Dr. Hazel Nutby | Tohtori Hanna Pähkinä |
| | | Mr. Longface | Herra Toukkanen |
| | | Princess Berrykin | Prinsessa Mesikäs |
| | | Mrs. Drewbury | Rouva Tupsula |

APPENDIX 2 Online Chat -conversation between Laura Leinonen and Netflix customer service

5.6.2017

Your issue is: **I would like to know who is doing the Finnish subtitles or dubbings**

You are now chatting with: Jessica

Netflix Jessica

Hi, there! Thanks for reaching out for this. We don't have that kind of info here in customer service I can definitely make an effort and see what I can find for you. Just to have all the details, may I know why you would like to have that info, or if you have a question about those subtitles?

Netflix Jessica

Hey, just checking in - are you still with me?

Netflix Jessica

After two more minutes of no response the system will automatically close this chat. I really want to get your questions taken care of so please let me know if you are still there.

You

yes :) i'm writing my master's thesis about how names are translated in children's programs and I used series from netflix. I'm not evaluating them in any way, but I just need some background information

Netflix Jessica

Ah, I see. Let me dig in and see what I can find for you :)

Netflix Jessica

Thanks for holding! I was looking into this and although we don't have the exact info here , I was looking into this and it seems that BTI Studios is one of the companies that have helped us with the subtitles , you can

[Click Here](#) and check out the info.

You

i'm just writing something so the chat won't close :P

Netflix Jessica

No worries! Were you able to see my last message?

You

Ok, thank you very much :)

Netflix Jessica

You are welcome! I'm glad I was able to help you and I hope you have a lovely day. :) And one more thing, if you wouldn't mind, please stay online for a one question survey.

You

yes :)