TURUN YLIOPISTO

The Translation Strategies Used in the Finnish Translation of The Free Wee Men

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This paper explores the translation strategies used to translate the dialogue spoken in the children's fantasy novel *The Free Wee Men.* The aim and purpose of this research is to analyse and discover the context in which these strategies are commonly used and determine if some strategies are used within a wider scope than others. The material utilised includes two consecutive chapters of *The Free Wee Men* and its Finnish Translation *Vapaat Pikkumiehet,* as well as Manuela Perteghella's categories of translation strategies for dialects and slang. The main method used in the research is comparing and analysing the target text and the source text.

The results of the research indicate that there are instances of all five translation strategies used in the Finnish translation of *The Free Wee Men.* Two strategies, dialect compilation and pseudo-dialect translation, appeared in a particularly wide grammatical and lexical range. While these findings do not prove that aforementioned strategies are "better" in any way for translating dialects, it can be concluded that they might be convenient strategies when it comes to translating those aspects in a dialect.

Key words: dialect, translation strategies, fiction, context.

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2 Introduction

Translating dialects is not entirely the same process as translating general, standard language. The special features of the dialect must be taken into consideration and possibly approached from a different point of view. This can, of course, be said for a variety of other works with special elements or requirements, such as subtitles or poetry. For this purpose, many experts have observed and categorised a variety of translations, writing down the strategies used by the translators. Nowadays there exist countless translation strategies for different types of texts, including dialects, which help future translators compile cohesive text of their works. In this paper I will be looking at a dialect that appears a children's fantasy novel and analyse what translation strategies have been applied to it in its Finnish translation. The purpose is to investigate if there are some translation strategies are more common in translating dialects, and if so, in what contexts.

The dialect whose translation I found particularly compelling to look at is presented in *The Free Wee Men*, one of the many novels belonging to Sir Terry Pratchett's Discworld fantasy series. In the book a clan of small and rowdy blue men who go by the collective name of Nac Mac Feegles speak in a dialect that has drawn great inspiration from the Scottish dialect with a hint of Celtic influence as well. There are also aspects of gibberish that have been mixed into their speech likely for comedic purpose but which I will ignore for the purpose of conducting a reasonable analysis. I have chosen two chapters of the book where these characters speak relatively frequently and compare their speech to its translated Finnish counterpart in the book *Vapaat Pikkumiehet.*

While the term *dialect* is quite easy to shortly define as a language variety that differs from the standard norms of the language (Määttä 2004, 320), *translation strategies* has a more complicated meaning that academics have varying opinions on. As such, it is easier to consider it as an umbrella term that covers a group of different terms and definitions which are used when discussing the topic. Because the conversation on translation strategies is quite wide there are naturally several sets of strategies observed by different, well-read experts. For the most convenient and logical analysis, I will be looking for examples in *The Free Wee Men* that fit into the dialect translation strategy categories of Manuela Perteghella who originally conducted her research for theatre. It is likely that some strategies will cover a broader aspect that the examples may not necessarily be able to demonstrate, seeing as one example will only cover one instance of the strategy appearing. In reality, that strategy might occur more

frequently than another one, depending on, for example, whether its occurrence is tied to grammar or vocabulary.

3 Background

Before being able to discuss the problems and solutions of translating dialects, we must first understand the meaning of the term itself. Määttä (2004, 320) defined *dialects* as "covering geographically, socio-economically, stylistically, and ethnically determined language varieties that differ from the explicit norm of the standard language, and from written language in particular." He noted that according to that definition, the term *dialect* therefore encompassed geographical dialects, sociolects, and ethnolects alike. For this paper, I will be using this term within the bounds of the book, meaning that I will find the standard language that is used in the dialogue and analyse it to determine which sections can be considered as a form of dialect according to Määttä's definition.

Another important concept to define is *translation strategies*. It must be taken into consideration, however, that the term does not bear one single correct definition and is often debated amongst researchers due to its misleading terminology. Lörscher (1991, 76) explains it as "a potentially conscious procedure for the solution of a problem which an individual is faced with when translating a text segment from one language to another". On the other hand, Chesterman (1997, 86) views translation strategies as practical actions rather than cognitive methods: "[Strategies] refer to operations which a translator may carry out during the formulation of the target text (the "texting" process), [or] operations that may have to do with the desired relation between this text and the source text". Although not concerned with the psychological aspect of the term, Chesterman, like Lörcher, believes translation strategies are used deliberately (Chesterman 1997, 86). Therefore, despite believing in different concepts, both researchers appear to agree that translation strategies are something that a translator uses consciously to improve the quality of the target text.

When translating dialect, there are many problems a translator may encounter. AL-Khanji and Ennasser (2021) brought up several of such issues in their journal article regarding the translation of English dialects into Arabic: 1) Instead of finding a corresponding dialect to translate the target text into, the translator might eliminate the dialect function altogether and replace it with a standard/formal form. 2) The difficulty that involves choosing the matching dialect in the target language. 3) The prejudice of readers towards the speakers should their dialect be used in the target text. 4) The translator's unfamiliarity with the source dialect and its varieties. It is important to note that the first issue becomes relevant only when it is no longer only individual words that are standardised but the whole dialect. Additionally, in the fourth point, not everyone necessarily has negative connotations to a specific dialect nor are

such opinions formed over the reading of a single piece of literature. Nevertheless, it is important to first identify some common problems of translating dialect before moving on to considering what solutions there exist.

4 Material and methods

4.1 The Free Wee Men

Written by the renowned British author Terry Pratchett, *The Free Wee Men* is a children's fantasy novel published in 2003 by the Doubleday publishing company in London. The same year the book was translated into Finnish by Mika Kivimäki and published by Karisto Oy in Hämeenlinna. The story takes place in Pratchett's fictional setting of Discworld where nine-year-old Tiffany Aching sets out into Fairyland to rescue her younger brother alongside tiny, blue-skinned fairies called the Nac Mac Feegles (henceforth *the Feegles*).

The characteristics of the Feegles, like many other elements in the novel, have been greatly inspired by Scottish culture. In a newspaper interview with The Herald, Pratchett himself confirms the source of his inspiration by explaining the lack of representation when it comes to fantasy races: "It seemed to me that in fantasy, everyone is English. [...] So I thought we should have a bit of regional representation so I came up with the pictsies as in Picts." (The Herald, 2003). The Picts refer to the ancient people that once lived in what is now Eastern and Northeastern Scotland, while the pictsies (combination of Picts and 'pixies') are the fantasy race of fairies the Feegles belong to. In the same interview (The Herald, 2003), Pratchett also describes the Feegles as "Glaswegian Smurfs who have seen Braveheart too many times." Even the title of the book itself contains the word *wee* which is a Scottish adjective for 'small' (DSL, s.v. "wee," adj.), and it is what the Feegles also refer to themselves as (Pratchett 2003, 46).

Pratchett's intent to have the Feegles represent a distinct group is strongly conveyed through their way of speech. The Feegles speak in a manner that can described as a variation of the English "non-standard", consisting of dialect-specific lexis, apostrophes, and semi-phonetic respellings (Hodson, n.d.), especially when compared to the speech of other characters in the book. The examples of speech I chose for my analysis appear in chapters three and four (out of the total of fourteen chapters) because in these chapters the Feegles have relatively many lines of dialogue and hence support the credibility of the paper with variety. The two chapters also serve as introductory chapters for the Feegles, meaning the dialogue in them represents the Feegles' common speech patterns quite extensively.

4.2 Methods

My method will be analysing pieces of the Feegles' dialogue in both their original English form and in their translated Finnish version. By comparing them, I will try to understand what types of strategies Kivimäki has resulted to when translating, using Perteghella's framework of five categories for translating dialect and slang. I will also try to observe in what contexts those Kivimäki has used those strategies in. As an important note, these strategies have been listed by Perteghella by observing already existing translations. In this paper, I will not claim that Kivimäki has chosen any of these strategies and followed their guidelines, but rather try to find examples in his works happen to fit into Perteghella's framework.

4.3 Perteghella's strategies

After having observed different strategies used by translators of drama, writer and translator Manuela Perteghella presented five categories for translating slang and dialect in theatre. Although the work I am looking at is literary fiction, not script, I believe these strategies may be applied to this paper as well, as the focus of research is, similarly, dialects in their written form and how they are translated. The most prominent difference lay in the fact that large sections of theatre scripts are created to be performed while in literary dialogue this aspect hardly takes priority. Regardless, the precise content of the dialogue or its performability do not affect the analysis of dialects they are written in, at least to a considerable effect.

The first of Perteghella's strategies is *dialect compilation* which means to use a mixture of target language dialects or idioms to translate a single dialect or slang (Perteghella 2002, 50). As an example of this, Perteghella explains how an Italian translator Francesco Saba Sardi opted to translate the cockney dialect in Bernard Shaw's *Pygmalion* (1913) as a fusion of dialects from Northern Italy (Perteghella 2002, 48).

The second strategy is called pseudo-dialect translation. This means to come up with a new dialect that contains non-standard language and idiomatic expressions of different target dialects (Perteghella 2002, 50). Klaus Reichert translated Edward Bond's *Saved* in this manner, using the regional accents of Germany's mining area to create a German equivalent of a Southern English lower-class vernacular (Perteghella 2002, 49). The difference between pseudo-dialect translation and dialect compilation appears to be somewhat vague in Perteghella's text so it is difficult to say for certain why she placed them in separate categories. One speculation could be that unlike dialect compilation, pseudo-dialect translation has no clear goal of representing the source slang of dialect, seeing as it only uses

elements of general non-standard speech and idiomatic expressions and not specifically of other dialects. This way, in pseudo-dialect translation a certain regional target culture will less likely become victim to possible negative connotations, and thus avoid one of the dialect translation problems mentioned by AL-Khanji and Ennasser.

The third of the strategies is parallel *dialect translation*. This strategy is more straightforward than the previous two: here the dialect or slang is translated into that of the target language which has similar connotations and is comparable to the source language linguistically (Perteghella 2002, 50). The study explains that aspects such as proper names, jokes and other cultural references are kept the same in the translation, however. A more localised version of this is Perteghella's next observed strategy called *dialect localization*. In this strategy it is not only the language that is translated to fit the connotations but also proper names, cultural references and other non-textual elements are changed to fit the target culture.

The final strategy Perteghella presents is *standardisation* where dialect and similar language is replaced with standard language. While this strategy offers a simple solution to translating unfamiliar dialect, both Perteghella (Perteghella 2002, 51) and AL-Khanji and Ennasser (AL-Khanji and Ennasser 2021, 151) mention that it can also lead to loss of characterization. In the latter study, an example of this is once again from Shaw's *Pygmalion* but this time translated into standard Arabian by AL-Tumaimy. While a character in the original play, Liza, is presented as uneducated through use of the Cockney dialect, the Arabian translation does not convey this trait because standard Arabian is associated with the speaker having good education (AL-Khanji and Ennasser 2021, 151).

5 Analysis

5.1 Understanding the dialect

As the language used by the Nac Mac Feegles is not an authentic dialect, understanding its dialectical features is simpler when comparing it not to the standards of our speech but instead to the speech of the other characters in the fantasy world. A few features of the Feegles' speech pattern, as mentioned earlier, are the peculiar use of vocabulary and plentiful use of apostrophes and semi-phonetic respellings.

There are several instances in the story where the vocabulary of the Feegles confuses the main character, implying their uncommon ways of speaking. An example of this occurs when a Feegle asks Tiffany if she owns a *besom*, and it takes another character to clarify that the little man was, in fact, referring to a broomstick (Pratchett 2003, 57). The Feegles also regularly use the word *ken* for 'to know' (Pratchett 2003, 48), *quin* when speaking about a queen, and refer to 'facing your fate' as *dreeing your weird* (Pratchett 2003, 46). Other words which are differ from the speech of different characters but are not explained in the book include *aye* for 'yes', *wee* for 'small' and *alackaday* to express displeasure.

In addition to vocabulary, the Feegles' speech stands out in that regard to their grammar as well: they often use *ye* to reference second person, *nae* occasionally as a determiner, adverb and at the end of words for negation ('cannae', didnae/dinnae', 'hasnae'). In many cases, Pratchett has also used apostrophes to omit endings of their words to portray how they speak, such as *drinkin'*, *writin'*, *an'* ('and') and *o'* ('of'). This trait varies to a degree depending on the individual Feegle and their position in their clan. The higher-ranking Feegles speak in a more "standard" language than others.

The examples in the previous paragraph illustrate that the language used by the Nac Mac Feegles is indeed stylistically different compared to many of other characters in the story. The Feegles' race as pictsies in Discworld additionally highlights their unique ethnicity and consequently fulfils another one of Määttä's criteria for a dialect's definition: that being the distinct ethnicity of the ones speaking the dialect from those that speak the standard language. Now that we have the evidence to call the style the Feegles speak in indeed a dialect, we can move onto analysing which translation strategies Kivimäki used to aid in his translation progress.

5.2 Dialect compilation

Firstly, we look through the source materials to see if there are traces of Perteghella's first strategy in Kivimäki's translation. To differentiate between dialect compilation and pseudo-dialect translation more clearly, I decided to specifically search for elements that can be connected to certain dialects rather than just being considered as regional non-standard language. Kivimäki has for certain taken inspiration from many Finnish dialects to add into his translation. In a scene where the Feegles are first looking for Tiffany, one of them becomes frustrated and asks how they would even find her if they have not even been told what she looks like.

Table 1

(1) English	"It's a' vena well sayin' "find the hag", but what should we be lookin' for, can ye tell me that?" (Pratchett 2003, 28)
Finnish	"Hyvähän sitä on sanua, että 'etsikää se noita-akka', mutta mitä meitin pitäis sitten etsiä, sanopa se?" [It's easy to say "search for that hag" but what should we be searching for then, can you tell me that?] (Kivimäki 2003, 64)

In the Finnish translation, Kivimäki uses the dialects of Ostrobothnia variation of *sanua* for 'say' instead of the standard Finnish form *sanoa* (Mielikäinen, Aila 1986) to portray a dialect-like speech. He also uses the pronoun *meitin*, referring to 'we', which comes from the Tavastian dialects spoken in the Southwestern regions of Finland. The pronoun is a variation of the Finnish standard *meidän*. It can be used both as a possessive case and, as illustrated in this example, a means of referring to a group where the speaker himself belongs to (Salonen, Minna 2015). This pronoun is used quite consistently by the Feegles throughout the story.

Even after becoming acquainted with Tiffany, The Feegles do not call by her own name and instead refer to her either as a child or a witch. The names they use for her are not consistent but do tend to lean towards dialectical terms. I will present two examples of dialogue where the Feegles refer to Tiffany as a child in different ways and show how Kivimäki uses Finnish dialects to translate those words. There is also a fascinating word that I briefly discuss in the first example that shows how dialects of very different languages can be more connected than some might think.

Table 2

(2) English	"Ye dinnae ken o' the Quin? An' you the wean o' Granny Aching, who had these hills in her bones? Ye dinnae ken the ways?" (Pratchett 2003, 47)
Finnish	"Etkö sä kennaa Kuningattaraa? Ja sä olet muka sikiötä Isoäiti Särkyselle, jolla oli nämä kukkulat luissaan? Etkö sä kennaa vanhoja tapoja?" [Don't you know the Quin? And you're supposed to be kin to Granny Aching, who had these hills in her bones? You don't know the old ways?] (Kivimäki 2003, 105)

In the above table, where a Feegle is confused by Tiffany's ignorance of the fairy world, he uses the term *wean*, meaning 'child' (DSL, s.v. "wean," n.) to refer to her as her grandmother's relative. In the target text, the word is expressed with the term *sikiö*, literally meaning 'fetus', which comes from the dialects of Central and North Ostrobothnia, and the Far North as a way of referring to a young child (Aapala, Kirsti 2018). While there were no sources explaining the connotations of wean, Aapala states that *sikiö* is used neutrally among its speakers.

Something that appears surprisingly similar in both languages is the word *ken*. The word in Finnish, *kennata*, is used most often as a term for 'to feel' or 'to know' (SES, s.v. "kennata", v.) in Helsinki slang, a dialect in the capital region of Finland. As the word in Finnish originates from the Swedish verb *känna* which means 'to feel', this translation may first come across as something simply taken from the Swedish-speaking population of Finland to fulfil the comedic play of words done later in the same scene. However, *kännä* is rooted in the Proto-Germanic word *kannijaną* which bears a similar meaning. This word, in turn, is the predecessor of both the Swedish word and its Scots counterpart *ken* (DSL, s.v. "ken," v., n.). Although the translation was still done through dialect compilation, it is a curious detail that such different dialects end up bearing resemblance to each other in terms of vocabulary.

Here is the next example, which meaning is more straightforward:

Table 3

(3) English	"Is the bairn asleep?" (Pratchett 2003, 29)
Finnish	"Onko se tenava unessa?" [Is that child asleep?] (Kivimäki 2003, 65)

In this example, as in Table 3, a Feegle calls Tiffany a child using *bairn* (DSL, s.v. "bairn," n.) although here the Feegles are speaking about her amongst themselves instead of talking to her directly. Kivimäki chooses to translate the word as *tenava* which is considered as both a colloquial (Wikisanakirja, s.v. "tenava," n.) and a dialectal (Aapala 2018) variant for the word *child*. Aapala does not specify in which dialects *tenava* appears in but according to a digital database for cultural and historical preservation, the term is used at least in Lapua, a Finnish town located in South Ostrobothnian dialectal region (HELEMI n.d.). Aapala does mention, however, that *tenava* has mostly positive connotations amongst its users. Additionally, *bairn* is explained to have both positive and negative connotations tied to it depending on its use (Dictionary.com, s.v. "bairn," n.).

From the two examples, we can observe that where there is dialectical vocabulary in the source text, the Finnish target text will abide to the meanings and somewhat to the connotations of the original words, demonstrating the use of dialect compilation. In addition, as the Feegles speak in a dialect inspired by Eastern and North-Eastern Scottish, the Feegles in the target text appear to have more vocabulary influence from Western and North-Western dialects in Finland. This is an interesting contrast but likely one that was not intentional as there also more Southern regions of Finnish dialect Kivimäki has taken inspiration from.

5.3 Pseudo-dialect translation

As previously mentioned, the goal in pseudo-dialect translation is to use non-standard language to create a new dialect for the target text instead of attempting to translate the source dialect with multiple other dialects. Therefore, non-standard speech, such as idioms and more widely used expressions in the language other than dialects, appears to be what differentiates it from dialect compilation. The example below demonstrates the use of an idiom to translate a colloquial phrase from the source text, which we here consider part of the Feegles' dialect.

Table 4

(4) English	“Hey, hey, hey, we’re in the cushy stuff noo!” (Pratchett 2003, 47)
Finnish	“Hei, hei, hei, nyt koitti kissanpäivät!” [Hey, hey, hey, we’re living the good life now!] (Kivimäki 2003, 66)

In Table 4, the Feegles are referring to a spacious dollhouse they found, which for their size would make an accommodating hotel. The word for pleasant and comfortable (OED, s.v. “cushy,” adj.) has been translated into Finnish as a widely used idiom. Kissanpäivät, literally ‘cat’s days’, means to enjoy life at an easy, leisurely and pace as a cat would (Ilta Sanomat, 2023).

Next, we will examine how the Feegles’ dialect in the target text is distinguished from rest of the characters’ speech with the help of common spoken language. Instead of using a feature of a certain dialect, Kivimäki has chosen spoken Finnish language as one of the core components of creating the Finnish equivalent of the Feegles’ speech. This is seen most often in the grammar of the Feegles’ and their vocabulary.

Table 5

(5) English	“We didnae ken it was thee we were lookin’ for, mistress. Lots of bigjob women walkin’ aroond [sic] this farm. We dinnae ken it was thee until you caught Daft Wullie.” (Pratchett 2003, 52)
Finnish	“Ei me kennattu, että me etsittiin sua, arvon neiti. Täällä tilalla hiippailee paljon isotyyppinaisia. Ei me kennattu, että se olit sä ennen kuin sä nappasit Pöljä-Wullien.” [We didn’t know it was you we were searching for. There are a lot of human women walking around this farm. We didn’t know it was you until you caught Daft Wullie.] (Kivimäki 2003, 115)

The example above illustrates how Feegles’ dialect is often expressed as spoken Finnish language in the target text, as opposed to the standard written language most other characters

speak in. Pronouns such as *you* and *thee* are translated as *sä* and *sut* instead of the standard *sinä* or *sinut*. Nae here is used for negation in *dinnae*, meaning 'did not' (CED, s.v. "dinnae," v.). In the target text, this dialectical variation is expressed in the word *order ei me kennattu* as opposed to the more standard order *me ei kennattu* where the pronoun *me* comes before the negation *ei*. In addition, spoken Finnish is also expressed in the *we*-form which is a passive form commonly used in spoken Finnish and not found in the standard or written language. For example, the *we*-form *me etsittiin sua*, 'we searched for you', would be translated as *me etsimme sinua* in standard Finnish.

Using pseudo-dialect translation is a simple but effective method. As AL-Khanji and Ennasser (2021) mention, one of the issues when translating dialect is the matter of prejudice that is immediately associated with the dialect that is used in the translation. When features of a dialect is often used to portray a more rough and informal character, it can easily be perceived as an insult to the actual users of the dialect despite that not being the intention of the translator. The dialect may have been used simply because it has desired vocabulary. Using common spoken language as the core of the pseudo-dialect is a safe route to diminish the chances of offending a certain group.

5.4 Dialect translation

Next, we move onto one of Perteghella's more direct approaches to translating dialect and slang. The purpose is to retain the original dialectical elements in the source text through translating as close to the source text connotations as possible or leaving them unchanged completely. As mentioned previously, these elements include aspects such as proper nouns, locations, and other cultural references. The following examples demonstrate how some cultural aspects of the Feegles' speech was left almost completely untranslated or kept very similar in terms of connotations to the source text.

Table 6

(6) English	"Nac Mac Feegle! The Free Wee Men!" (Pratchett 2003, 47)
Finnish	"Nac Mac Feegle! Vapaat Pikkumiehet!" [Nac Mac Feegle! The Free Little Men!"] (Kivimäki 2003, 101)

Focusing on the first half of the quote, we see that the name *Nac Mac Feegle* is retained the same in the target text. Although it would have been possible to make up a corresponding Finnish equivalent name for *the Feegles*, Kivimäki chose to keep it as it was likely to preserve some of the cultural elements in the name. For example, *Mac Feegle* means 'sons of Feegle' (DSL, s.v. "Mac," n.) where *Mac* bears the same meaning as the English suffix '-son' in many surnames. According to The Guardian, the name *Feegle* itself is "a variation of Fingal, an 18th century name for Fionn Mac Cumhaill" (The Guardian, 2014). Fionn Mac Cumhaill is a hero in Irish and Gaelic literature (McKillop 1985, Introduction), and although this highly altered reference would presumably not be noticed by the common reader, especially as the work in question is a children's book, it is regardless a reference that hints at the Feegles' cultural origins.

The Feegles also have a different counting system than most humans in the book which is kept nearly the same in the Finnish translation. This is exemplified when several of the little men lift a sheep off the ground on the count of three to steal it:

Table 7

(7) English	"Ach, who's listnin'? OK, lads – yan . . . tan . . . teth 'ra!" (Pratchett 2003, 31; punctuation as in the original)
Finnish	"Ääh, kuka täällä kuuntelee? Okei, poijaat – jan…tan…tethera!" [Oh, who's listening here? Okay, boys – jan…tan…tethera!"] (Kivimäki 2003, 31; punctuation as in the original)

As seen in the example, the Finnish translation of the counting is nearly identical to the one portrayed source text, save for a few phonetic respellings. In the story this method is called Van Tan Tethera and is explained as an ancient way for shepherds to count sheep (Pratchett 2003, 19). The number system has apparently drawn inspiration from several counting systems collectively called Yan Tan Tethera which served a similar purpose for Celtic shepherds across many regions in the British Isles, including contemporary Wales and Scotland (Scholarly Community Encyclopaedia 2022).

Looking at the examples, it can be interpreted that the dialect translation method can be useful when wishing to preserve the cultural background/origins of the characters or the setting. This choice by Kivimäki has clearly retained the Feegles' overall characterisation and their culture

which would have possibly been lost had these elements been localised into the Finnish culture.

5.5 Dialect localisation

Now we will move on to dialect localisation which, in contrast to the dialect translation method, localises proper names and cultural references alike. In *The Free Wee Men*, the Feegles have names and titles that most often form of common nouns. Some of them are translated while the others are retained as in the source text. In the two examples below, there are cases of localised names of the Feegles and a water spirit who is one of the minor villains in the story.

Table 8

(8) English	"I'm the Big Man o' the clan, mistress," he said. "An' my name it is . . ." he swallowed, "Rob Anybody Feegle, mistress." (Pratchett 2003, 47; punctuation as in the original)
Finnish	"Mä olen meidän klaanin Iso Äijä, arvon neiti", hän sanoi. "Ja mun nimi on..." hän nielasi. "Rosmo Kukavaan Feegle, neiti. ["I'm the Big Man of our clan, great miss," he said. "And my name is..." he swallowed. "Rosmo Anybody Feegle, miss."] (Kivimäki 2003, 104; punctuation as in the original)

In this example, it is seen that *Big Man*, a title of one of the leading Feegles, is quite directly translated into *Iso Äijä* and Anybody becomes Kukavaan. Pedersen (2011, 83) states that although direct translation is not often applied on proper nouns, it can be done with names that consist of common nouns. This means that these proper names have components that Kivimäki deemed important to translate. Pratchett as an author is known for his creative wordplay and hiding deeper messages behind seemingly ordinary words. In this example, it is likely that the direct translation was done to showcase the straightforward and seemingly somewhat comedic naming system of the Feegles, simultaneously bringing out the culture of the little men through their use of language. This translation also allows wordplay later in the target text.

As with the other two proper nouns in the example, *Rob* as a name can also act as a common noun. In the target text, however, its purpose as a proper noun was prioritised and localised into *Rosmo* which is commonly used in Finnish as a playful variant of *rosvo*, meaning 'thief'

(Wikisanakirja, s.v. “rosmo,” n.). The dictionary states that this variant was originally a part of dialectical variation but does not specify from which dialect(s). Despite the name being localised, the meaning of the name stays the same as in the source text, referring to stealing, which the Feegles very much enjoy doing.

The following example of dialect localisation is different compared to the pervious one in the sense that the Feegles are not mentioning a name of their own kind but rather the name of a different character.

Table 9

(9) English	“She dinged Jenny an’ no one ha’ ever done that afore.” (Pratchett 2003, 32)
Finnish	“Hän kumautti Näkkiäkin, eikä kukaan ole tehnyt sitä aikaisemmin.” [She also rebutted the Nix, and no one has done that before.] (Kivimäki 2003, 74)

Here, it is shown that *Jenny*, an evil water spirit or nix that attacked Tiffany in an earlier chapter, is translated as *Näkki*. This Finnish translation is the equivalent of the word nix itself and Kivimäki has not given the creature an individual name like in the source text. The original name of the spirit in this context, Jinny Green-Teeth, comes from Lancashire folktale and belongs to a monster whose existence is used to warn children not to go near deep rivers (Vickery 1983, 247). This is an extremely localised reference, one that the Finnish target audience is not expected to understand therefore Kivimäki has likely decided to generalise and localise the name so that that the main concept of the creature would come across to the target readers.

Dialect localisation has proven to be useful when working with a source text that contains wordplay in its proper nouns and common nouns alike. The audience of the target text is more likely to understand the meaning of a reference or a joke and will therefore have the effect on them that the author of the source text intended on. Localising cultural references in dialect can also lighten the reader’s experience, seeing as references to the culture of a minority can be difficult to recognise especially for a foreign reader.

5.6 Standardisation

Standardisation, or the method of changing a dialect or slang into standard language in the target text, is not as common in the Finnish translation of *The Free Wee Men* as Perteghella's other methods. When a Feegle speaks, Kivimäki has more often opted for distinguishing that speech and not smooth it over with standard Finnish. A reason for that might be that the Feegles are meant to be a distinct group, as Pratchett stated in his interview with The Herald, and therefore Kivimäki, too, used standardisation sparingly to preserve the Feegles' unique characteristics. It appears that standardisation is most used when a word is only phonetically respelled in the source text or for grammatical convenience.

Table 10

(10) English	"Aye, a body can be put in the pris'n if they have written evidence." (Prachett 2003, 51)
Finnish	"Joo, jos niillä on kirjallisia todisteita, niin siitä voi joutua vaikka vankilaan." [Yeah, if they have written evidence, you can end up in prison.] (Kivimäki 2003, 114)

In example 20 the word *pris'in* has been standardised as *vankila* which is the direct translation of 'prison' in Finnish. Additionally, whereas the one experiencing the action in the passive voice in the source texts is a body, or you in standard language, the target text standardises this by using the standard Finnish passive which does not include a "subject". In *voi joutua*, 'can end up', the one experiencing the action can be anyone because this aspect is either unknown or it does not matter. In an earlier segment we observed that the Feegles tend to use the *we*-form that is a commonly used passive voice in Finnish spoken language, and although this same form could have been used in the example sentence as well, Kivimäki chose to use the standard passive instead.

6 Conclusion

The aim of this paper was to analyse what were the translation strategies used to translate the speech of the Nac Mac Feegles in the Finnish translation of the fantasy book *The Free Wee Men*. Another objective was to see in which contexts those strategies were used in in order to find out if some strategies has a broader range of use than others. Having picked two consecutive chapters in which I observed the Feegles to have relatively a fair amount of dialogue, I compared samples of text to analyse their similarities and differences and categorise them into categories.

For a comprehensive list of strategies to use for my analysis, I chose Perteghella's categories for translating slang and dialect in theatre which in total feature five categories. Throughout the research, we found examples fitting into all those categories. It also became clear that there are a couple strategies that appear more frequently in the target text, those being dialect compilation and pseudo-dialect translation. The source text contained an ample number of lexical words inspired by Scottish and Celtic dialects which Kivimäki translated into Finnish by choosing words from Finnish dialects that fit the contexts and connotations of the source text. Pseudo-dialect translation, on the other hand, appeared as a common strategy in grammatical aspects of the Feegles' dialect, such as pronouns and the voice of the verb, as well as in certain verbs themselves. Kivimäki made good use of spoken Finnish to translate these arguably core aspects of the dialect, carrying over the message that the Feegles' do not speak in a dialect composed of a single "non-standard" way of speech restricted to a certain area or group of speakers.

The result of some strategies being more common in use is not an unforeseen one, considering grammar is a much wider element in a dialect compared to a few lexical words. That is not to say that for example, dialect compilation was only used in translating the grammar and verbs of the Feegles' dialect or standardisation solely in semi-phonetically respelled words. The examples were picked based on how widely they represented the embodiment of Perteghella's strategies in those two chapters. There were likely different strategies used in the same contexts as well, only simply to a lesser degree The limited amount of data analysed, of course, is a factor that manipulated the results to an extent because the material did not consist of every single sample of the Feegles' speech.

Another influential component in the results is the fact that applying different translation strategies is not done for the sake of simply using them but instead using them when

necessary and efficient, considering the translator is paying attention to what the already existing strategies are. This means that while working on translating a dialect, some strategies or methods may prove to be more useful than others. Of course, this observation is case-sensitive as the scope of different dialects used in fiction is wide and many choices that the translator makes depend on the context within and surrounding the target text.

For further research, it would be interesting to investigate how some dialect translation strategies are used to translate somewhat stereotypic characters, and how does it affect the speakers of that dialect or what are their opinions are on the translation. Considering the relatively restricted amount of data in this paper, more could also be researched about specifically the Feegles' dialect and what solutions different translators have come to when translating it to other target languages. It could be that they have opted for a certain dialect to represent the Feegles instead of choosing to use varying vocabularies like Kivimäki. In the end, however, it does not matter from which list or what strategies the translator decides to take aid from, or whether they decide to approach and fix the issue using their own experience. It is conveying the core message of the source text while representing the characters as they were intended to that truly makes a translation of a dialect impressive and worth reading.

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