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Beyond Identification

Proper Names in Children's Literature

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CONTENTS

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Yvonne Bertills

1. INTRODUCTON

1.1. Background

The most researched categories of proper names are personal names and place names (Andersson 1994: 15). However, one type of personal name has been rather neglected: the discipline of literary onomastics.[1] For a variety of reasons, to which attention will be drawn throughout this project, the formation and use of names of literary characters differ considerably from other name categories, although basically following general principles of name formation and use. Generally, the names of characters do not immediately strike the reader as being particularly important, however, they have more significant functions than those that immediately meet the eye. The influence of the general proper name system when forming or selecting names for literary characters is self-evident: just like real flesh-and-blood persons, literary characters need to be named or referred to in some way. In general, the main difference between a name defined as an 'ordinary proper name' or a 'literary name' is that the reference of the literary character's name is substantially different in kind from the reference of a conventional personal name. A reference to *Pinocchio* or *Pippi Longstocking*, for instance, is quite unlike that to *Lisa* or *Harold Smith*.

Since literature (fiction) has an artistic, or creative, value, the body of proper names in literary works is more dynamic, and consequently more diverse in formation, function and use. By the term 'name use' I refer to the way the name occurs within the narrative context. Differences on both a diachronic, as well as a synchronic level, may be tangible. Diachronic differences can be understood as differences on a time scale. On the synchronic level, I refer to the differences between name use in different genres and in different cultural contexts. Time scale differences are not taken into particular consideration in this study.

Since personal names in literary contexts form part of the larger category of personal names, they actualise similar criteria used in general personal naming, although they are largely governed, or even overrun, by the narrative context. As proper names in literature are formed largely in order to serve certain poetic purposes in the literary context, criteria concerning the selection or formation of names actualise the whole scale of proper names (both personal names and other proper names). Thus they

actualise the criteria governing proper name use in general, whilst simultaneously being influenced by and affecting the narrative context.

The heterogeneous category of personal names in literature constitutes a much more difficult category to study than personal names in general. Pinpointing name criteria or theories applicable to all literary contexts would be impossible as they are also affected by poetic purposes and author's individual and unique intentions difficult to conform to general well-defined and easilt mastered aspects. Nevertheless, there are clear genre specific tendencies in the formation and use of proper names, which thus have implications on the nature of the name elements. But covering the vast field of different proper names in all genres of children's literature would be impossible, it is not the intention in this dissertation. This dissertation is mainly concerned with names of anthropomorphic characters in fantasy stories for children. I use the term 'anthropomorphic'(anthropomorphism) with reference to literary characters, which in my material include lifelike or fantasy animals, toys, and imaginary creatures *with* human characteristics, reminiscent of or behaving like human beings. Equally, since some of the names that occur in works of fiction are naturally conventional personal names, that is, names belonging to the anthroponymy of a certain language or the already existing body of personal names, some general references to personal names in realistic genres are made when relevant for the analysis.

The names of literary characters are complex elements which actualise aspects within as well as outside the work of fiction. In literary onomastics, the study of proper names must be weighed against its poetic purpose and value, but each individual work must always be evaluated within a larger social and cultural framework. As much as the social and cultural stamp, the specifics of literary names bear the marks of the creativity of the author as well as language. The author's ability, or wish, to be creative with social and cultural conventions is as significant as his or her command of the language. In addition to challenging the general criteria of proper names, the formation and use of names in literature are of particular interest from the point of view of the construction of the literary character and language use. Drawing on a corpus of various texts of cultural and historical background, this dissertation sets out to examine the characteristic features of the names of anthropomorphic characters within children's literature.

1.2. Aim and methodology

In my theoretical framework, I have incorporated ideas from various schools of thought within the disciplines of linguistics (particularly semantics), onomastics, structuralism and contemporary narratology. The main aim of this study is to draw attention to the characteristics of names of literary characters and show that proper names in literary contexts blend into and are influenced by general criteria of proper names, but that they are more significantly affected by aspects connected to the fictional context. On the one hand, I study the ways in which the forms, functions and use of names of literary characters differ *from* conventional personal names and, on the other hand, I consider the ways in which they actualise and relate to proper names in general. Furthermore, I intend to show that the formation and use of personal names in children's literature are connected with slightly different criteria than those in literature mainly intended for an adult audience. These specific criteria have yet further implications for the formation and use of names in literature aimed at children. Taking the special position of personal names in literature into consideration, this study aims at balancing between the disciplines involved, without leaning exclusively on one alone.

By referring to three culturally different texts, I hope to show that the criteria of name formation and name use in children's literature are, to a certain extent, cross-cultural, although different sets of texts may diverge from each other in terms of name formation, functions and use. The sets of texts are Tove Jansson's *Moomin novels*, which were originally written in Swedish (Finland-Swedish), three picturebooks about *Koiramäki* (translated into English as *Doghill)* by the Finnish author Mauri Kunnas, which were originally written in Finnish, and the *Winnie-the-Pooh* novels by the English author A. A. Milne. The three sets of texts will not be examined in the same level detail: the *Moomin* novels are central, while the *Winnie-the-Pooh* novels function more in terms of a material for comparison. The *Doghill* books constitute yet another interesting material for comparison, although these will be studied in more detail than Milne's. Although some generalisations are made in my discussion, it is *not* my intention to define precise criteria for name formation and name use in children's literature. Similar tendencies appear in texts of different origin, often depending on aspects of the genre or literary purposes of the text, but in my view, also on the specifics of children's literature. Differences in name use as well as formation are

connected to language culture, socio-cultural aspects, but are above all a question of the author's choices, intentions and creativity. Linguistic creativity is a particularly interesting characteristic of name formation in children's literature.

Although the formation and use of names reflect the cultural and linguistic contexts surrounding the work of fiction, they simultaneously challenge and explore the criteria of both the lexicon and the onomasticon, and thus resulting in a blur of common nouns as compared with proper nouns as well as proper name categories. From the point of view of language, name formation in literature explores the general rules of word formation as well as the semantic characteristics generally associated with nouns. Equally, from the point of view of onomastics, names in literature explore and challenge the conventional criteria of proper names.

Names of literary characters may best be described as elements unfolding collages of multiple meanings and functions relevant on various levels of the text, and thus I claim that literary proper names reach beyond the functions generally ascribed to personal names. In other words, personal names in literature are entangled in the narrative context which they may epitomise. Yet they may also function as independent textual elements upholding linguistic meaning. The lexical meanings of the name elements are particularly important; the form and the content of the name may express significant aspects of the name-bearer on both the connotative and denotative levels. Since the lexical meanings apparently have been considered appropriate in the selection or formation (made by the author) of the name, lexical meanings should also be considered relevant for the interpretation, or the notion, of the character, albeit more tangibly so for the adult reader. Inherent in this consideration are traces of Mikhail Bakhtin's (1981) ideas of the word as dialogic and heteroglot which I find extremely adaptable to the nature of literary names as well.[2]

Methodologically, a fruitful approach to the study of literary personal names must spring from general onomastics, which although forming a discipline of its own, intertwines with other disciplines that need to be taken into account.[3] Literary onomastics is concerned with its own specific problems, which both diverge from general onomastic research as well as intertwine with it. The terminology, definitions and consideration of proper names among scholars are strongly dependent on their choice of interest and the area of discipline. My aim is not to take a stand on the problems of the considerations of the proper name research in general, although I will

draw on the aspects that I find relevant for the project. This work seeks to be interdisciplinary and draws on various areas of interest, which is essential for the consideration of proper names in fiction. I will not explore any of the theoretical disciplines in its entirety, but rather draw upon appropriate concepts and theoretical terminology, which serve the needs and interest of this dissertation.[4]

Although the considerations and criteria for forming and using of proper names in general are my points of departure, as the names in my material largely actualise the lexicon, my main emphasis is on the semantic aspects of the names (the criteria for giving the name to a certain referent). Considerations of meanings (semantics) have long been one of the main topics of a substantial body of research within onomastics, assuming that personal names constitute meaning differently from other proper names. The bulk of my material includes proper names in which standard language words are transparently evident, yet sometimes more opaquely, and whose lexical meaning(s), in turn, form significant criteria in the formation of the character's name. Thus I analyse the lexical meanings constituting the name elements so as to examine whether, and to what extent, the lexical meanings are of relevance in the narrative context. Part of the starting-point for analysing names with a semantically significant content must naturally be found in semantics, as the name elements are selected precisely because of their lexical meanings. Yet again, this calls forth specific terminological and definitional problems which emerge throughout the work. I approach the names in my corpus from the point of view of name semantics (Kiviniemi 1974; 1987b), yet acknowledging the word semantic aspects. That is, I consider the possible criteria for the formation (selection) of the name with regard to the name-bearer, which means examining the linguistic (semantic) characteristics of the name as underlying the choice or selection of the name for the denoted name-bearer.

Forming part of a narrative context, pinning down only onomastic and semantic characteristics is not sufficient; literary characters are essential constituents in the narrative. Thus, some kind of elaboration of the construction of the character is necessary. This part of the discussion of the literary characters leans partly on the views brought forward by Roland Barthes (1978) and the relevance of characters as narrative agents as discussed by Seymore Chatman (1978). Thus I enter into a discussion of the nature of literary names taking not only the semantics of the name into account, but also the characteristics of the denoted literary character. I also question whether the

lexical meanings are overridden by the context and the extent to which new meanings are supplied by the context for purposes connected with the character. Owing this combination of factors, characteristics of linguistic playfulness are especially vital in many of the names.

Even if I draw on ideas about proper names in children's literature proposed by Reinert Kvillerud (1985; 1987) and Heidi Aschenberg (1991), I assume that the poetics of children's literature influence name formation and name use quite precisely. Language is not ideologically neutral. As John Stephens (1992) so aptly comments:

> [language] in books for children frequently operates in conjunction with visual messages transmitted by illustrations; but on a wide scale meaning is influenced by the larger contexts of text and culture within which particular utterances acquire meaning. Within the text, particular micro-utterances are affected by the elements, which join them together into larger stretches. These are of interest on two levels. First, at the level of more specifically linguistic features, such as the grammatical ties and other ties which combine sentences together into larger units. Second, at the level of elements often considered to be the domain of a more 'literary' purpose – type of narrator, the implied reader who is constructed by the text, point of view, allusion and theme, for example –but which are inextricably bound up with discourse in some more precisely linguistic application. Outside the text exists the cultural context, which determines the range of, for example, semantic options available at particular textual moments. We can only speak loosely of 'outside', though, since language does not merely reflect the world but is crucial to the very constitution of the world. (1992: 12)

Thus I assume that proper names, as micro-utterances, are within the text largely entangled in the overall language of the text, a "co-operation" with the illustration of the denoted name-bearer, but actualise further 'literary' purposes, evident also in the linguistic choices of the name. For instance the notions of the implied reader, which for children's literature often results in reading audiences which are ambivalent (Shavit 1986), or dual (Wall 1991), or plural (O'Sullivan 1994). Moreover, the outside cultural context is vital to a full understanding of proper names. As the names of literary characters actualise the above-mentioned aspects, I enter into a discussion of the relevance of these with regard to name-formation and name use, hoping to show the complexity of the names of literary characters in the context of children's literature.

As the discussion is based upon an analysis of the proper name use in three authors' work, the method of research is not merely descriptive but rather comparative. The languages of these narratives, as all belong to the Western cultural tradition, are similar to each other in their use of proper names, even though there are clearly languages in which name forms and use differ greatly from those presented here. Thus, my conclusions are relevant only for Finnish, Swedish and English.

Even though the name systems in the above-mentioned languages are similar, only the cultural, historical and etymological aspects of Finnish first names and family names will be discussed in more detail, as these aspects provide a direct connection to the names in the *Doghill* books.[5] I have attempted to take the relevant literature of each language into consideration as far as possible. However, the major part of the theoretical background originates from Finnish scholars partly because there is a strong tradition of research into place names and personal names in the Finnish discipline of onomastics, but also partly because the material is strongly connected with personal names in general. Consequently the discussion of Mauri Kunnas's *Doghill* books departs from the point of view of general onomastics and focuses on the formation of names. However, as I hope to show, in spite of general differences between genres and points of departures, name formation and use in different (children's literature) contexts overlap to a great extent.

As one of my main aims is to draw attention to the interdisciplinary character of the names in works of (children's) literature, a study of the translations of the names is included in this work. Whereas the major part of my work problematizes the names and their characteristics in their original context (the source text), the chapter on translation focuses quite generally on the losses and gains of the name in the target text as compared with the original name, especially on a semantically connotative level. In the chapter dealing with the translations, I contrast the names with their translations, in part to apply my ideas brought forward in the previous chapters. Partly, my aim is to provide concrete examples from my materials supporting my claim that the diverse functions of the names are seldom acknowledged in the translation process. Thus my purpose is more to compare than to contrast the names in the source text with their translations, and my intention is not to judge the translations in themselves. I want to emphasise the fact that I am not a translator, and thus my aim is not to enter into any detailed discussion of the translation of children's literature. On the contrary, by weighing the name in the translation, or target text, with its original, the assumptions of the complexity of the names are further strengthened and focused. By examining the strategies chosen in translation, pointing especially to changes in name form and content, I also hope to show how the translation of micro-utterances affect the whole text. In addition, the names of literary characters which are involved in the overall

language culture of the context, in language-play, for instance, are a particular challenge to the translator.

The Finnish onomastic scholar Kurt Zilliacus (1997: 20) states: "naming is artistic creation", I would like to add that also translating names is artistic creation. This statement, as we will find, underlines in its simplicity, a central trail of thought in this dissertation.

1.3. The structure of the study

This study is constituted of roughly three major parts. The structure of the work varies as it covers a vast area in the different chapters, I pay particular attention to those parts I find essential. In some chapters I focus on theoretical aspects; in others I go deeply into the different texts.

My intention is to provide an overview of the different points of view that are of relevance for a discussion of literary proper names without taking a standpoint on points of contention. The first part deals with theoretical issues and provides an introduction to the general criteria of personal names, focusing in particular on questions of semantic content and form (Chapter 2). In Chapters 3 and 4, I outline the relationships between the name and the name-bearer or literary character. In Chapter 3, I consider the role of proper names from a narrative point of view, whereas the specifics of names in terms of literary characters, characterization, language and readership regarding children's literature are problematized in Chapter 4. The second part also contains the main analyses of the texts: in Chapter 5, syntactical and morphological aspects, and in Chapter 6, semantic aspects. In Chapter 7, I focus on the names outlining their narrative and stylistic functions. In other words, I attempt to raise the implications of more general viewpoints and connections to other literary contexts for the understanding of names to the surface, paying particular attention to the poetics of children's literature. Concluding comments or discussions sum up the central ideas in separate sections.

Finally, the third part, which constitutes Chapter 8, concentrates on the translations of the names. Jansson's *Moomin* novels are compared with the Finnish and English translations, Kunnas's *Doghill* books with the Swedish and English translations.

Only a couple of the translations from Milne's *Winnie-the-Pooh* books will be discussed. Even though a general theoretical background to translation studies and in particular to the translation of proper names is outlined, since the main aim of this dissertation is not translation, the presentation is general and cursory. Taking all the aspects of all the names in the material into account is impossible and would be a completely different work. For the purpose of this dissertation, I simply hope to cast new light on the formations, functions and the use of names, which may provide useful insight into the nature of names in children's literature.

1.4. Terminological and categorical concepts

There is no established terminology for the names of fictive characters, partly because research on literary characters is still in its infancy, and partly because literary onomastics is a somewhat neglected field of research. One of the main terminological problems is that the nature and number of names of literary characters vary; the group is both heterogeneous and dynamic and different types of names overlap. In previous research of literary names, the terminology used by different scholars overlaps with linguistic and onomastic terminology.

The fact that the names of literary characters form part of the category of personal names in general explains the use of onomastic terminology. Although Marianne Blomqvist (1993: 9) points out that "a personal name is a name of an individual living, dead or *fictive person* [my italics]", I find the categorisation of names of fictive characters to be considerably more complex. Even though the category *personal names* includes the names of fictive characters, there is a slight discrepancy in the way in which the term is used since it suggests a 'person'. The umbrella term *proper name* (also proper noun) covers the (proper) names of persons, animals, places, buildings, plants, bodies of water and the names of objects (artefacts), although each category is further labelled by their own term.[6] Proper names are contrasted with *common nouns* (appellative or generic nouns) which terms a class of nouns. Even though the names of individual characters in narrative texts actualise the distinction between common nouns (generic) and proper nouns in quite distinctive ways, in

concordance with the established linguistic terminology, I use the term 'generic' with reference to a class.

I will use the terms 'proper name' and 'personal name' somewhat synonymously, although 'personal name' is exclusively used with reference to an already existing or conventional name of a language. Since names in literature do not actualise only personal names (anthroponyms) but also other name categories, I also use the term 'onomasticon' in a slightly wider sense; with the term 'anthroponym', I refer specifically to the category of personal names. The names are strongly dependent on and influenced by the nature of the name-bearer in the literary context, a point which is underlined by the extensive appearance of invented names. Thus considering the nature and diversity of names in (children's) fiction, further development of the categorisation of names according to the name-bearer is required since literary names consist of conventional personal names as well as the names of living animals, other creatures, toys and objects.[7] Nevertheless, all names (of characters) appearing in fiction can be labelled *fictive names*, which then comprise *conventional*, *invented* (coined) as well as *imaginary* names. By 'conventional' I refer to an established name, which is found in name lexicons, whereas 'invented' refers to a name that is not (yet) traceable within any name lexicon, or which is not an already established name in standard language. By 'imaginary' I refer to a completely meaningless or nonsense name that bear no traces to the lexicon or to the onomasticon. This distinction actualises further problems involved in categorising the names of fictive characters, and involves further terminological and categorical problems, which will be discussed in Chapter 3. It also emphasises the differences between the onomasticon and the lexicon (language) which are both of significance for the formation and use of fictive names. For instance, *Björn* is a Swedish male name, but it is also as a common noun referring to an animal: 'bear'. The connection to the onomasticon or to the lexicon is especially relevant when considering the criteria of name formation or name selection; names are basically selected from the already existing anthroponymy, or are formed with regard to the context and the referent (cf. Andersson 1998; see also Chapter 3.1).

As the connections to the lexicon, and especially the semantic content of the name elements, are essential in the examination of the names in my material, I make use of linguistic terminology. I use the term *semantically loaded names*, coined by Theo Hermans (1985), with reference to invented names in which some kind of

semantic content is evident. In other words, a semantically loaded name shows connections to the lexicon. As Hermans has suggested, semantically loaded names are further distinguished according to the content of the name with the lexicon. Names in which the semantic content is transparently evident are termed *expressive*, while names in which the semantic content is more opaque or not as clear are referred to as *suggestive*. The terms are not unproblematic; in discussions of semantics, the term *expressive* has a different meaning.[8] Examining the "meaning" of semantically loaded names in more detail, aspects such as nonsense, aspects of sound symbolism, onomatopoetic aspects and the connotative value of name elements are also meaningful.

Another problem arising from only a division of the content is the fact that a large number of the proper names actualise both lexical and onomastic connections. In the names in my corpus, the connections between the name elements and the lexicon, and alternatively with the onomasticon, are nowhere near as clearly definable as Hermans suggests. Thus I suggest the term *modified conventional names* for names in which connections to anthroponyms are tangible. Like semantically loaded names, the connection between the fictional name and conventional names or the name system may be more or less transparent. In this respect, the term 'conventional' is ambivalent, and it needs to be stressed that it may refer to both the orthographic form (i.e. spelling) as well as the syntactic form (name parts). The neutral or common syntactic form of a name (in Western tradition) is the combination of one or more first name(s) in combination with a family name.

1.5. Defining the corpus

Materials of different cultural origin offer interesting possibilities for comparison. Even though the texts come from different cultural origins, they contain several points of contact which constitute my guidelines when selecting the corpus. I consider the cultural context beyond the covers of the narrative to largely influence the formation and use of proper names in the literary context since they are tightly involved in langauge cultural aspects. Hence authors from different cultural backgrounds have been chosen. Although the aim of my study is not to pinpoint general criteria that would

apply to all studies of names of characters in narratives for children, this dissertation still presents some general ideas on the formation and use of names. The dichotomy between the adult (author) and the reader (the child) serves as one aspect of the current texts which unites rather than separates them from each other– independently of the cultural and language background.

The time period of the publications of the originals is vast: they range from 1926 – 1982. The first book *Winnie-the-Pooh* was published in 1926, the second *The House at Pooh Corner* in 1928. The *Moomin* novels constitute the core material in the corpus - not least because the Moomin suite consists of nine novels containing a rich variety of names - they were written over a period of twenty-five years: 1945 - 1970.[9] The books included in the Moomin suite are *Småtrollen och den stora översvämningen* (1945), *Kometjakten* (1946),[10] *Trollkarlens hatt* (1948)*, Muminpappans Bravader (Berättade av Honom själv)* (1950),[11] *Farlig midsommar* (1954)*, Trollvinter* (1957)*,* the collection of short stories *Det osynliga barnet* (1962)*, Pappan och havet* (1965) and *Sent i november* (1970).[12]

The Finnish and English translations are (the same order as above):
Muumit ja suuri tuhotulva (1991) (the novel is not translated into English),
Muumipeikko ja pyrstötähti (1955) *(Comet in Moominland, 1951),*
Taikurin hattu (1956), *(Finn Family Moomintroll, 1958),*
Muumipapan urotyöt (1963) *(The Exploits of Moominpappa, 1952),*
Vaarallinen juhannus (1957) *(Moominsummer madness, 1955),*
Taikatalvi (1958) *(Moominland midwinter, 1958),*
Näkymätön lapsi (1962) *(Tales from Moominvalley, 1963),*
Muumipappa ja meri (1965) *(Moominpappa at Sea, 1966)* and
Muumilaakson marraskuu (1970) (Moominvalley in November, 1971).

The books by Kunnas that are used in the analysis are three picturebooks: *Koiramäen talossa* (1980), *Koiramäen lapset kaupungissa* (1982), *Koiramäen talvi* (1988). The translations are: *Hemma på Jyckeberga* (1981) (not translated into English), *Jyckebergare i stan* (1983), English transl. *The Doghill Kids Go To Town*, (1983) and *Vinter på Jyckeberga,* (1989) (not translated into English).

All of the characters' names in the above-mentioned novels form the primary corpus of this study. In addition to the names in the primary sources, to the extent that they are relevant for the discussion, I will mention and consider names from previous studies and other children's books. In other words, names from other sources serve mainly as basis for comparison. To some extent, the names of characters in young adult fiction will also be taken into account. The number and types of characters in the primary texts also varies, like in the Moominvalley, there are several types of characters in the Hundred Acre Wood[13], although it is not as densely populated and the characters rarely represent different types in the same way as the Moomins do. The absolute number of names depends on how names are defined. For my purpose, the number of proper names in the *Moomin* suite is 51 (43 individual characters and 10 different types (generic groups) of characters), in *Winnie-the-Pooh* there are 16 names and in the *Doghill* books 58 names. The main criterion of choice is namely the fact that the name system in the *Doghill* novels is different from the other two regarding the formation, the use and the nature of the names.

As several scholars have mentioned (see for example Westin 1988: 164; Lurie 1998),[14] there are several similarities on the level of content between the *Moomin* novels and *Winnie-the-Pooh*. They are also similar in that they are both illustrated novels, whereas the *Doghill* novels are picturebooks.[15] The fact that the latter stand out as different is relevant to the consideration of proper names as well. All the same, the ontological status of each of the characters is still similar since nearly all characters in my corpus are anthropomorphic. From an onomastic point of view as well as culturally and linguistically, Kunnas's picturebooks provide an interesting background to the consideration of the formation and use of names of characters. Additionally, in comparison to the two other collections of illustrated narratives, the fact that *Doghill* books are picturebooks is essential for this study.

The name systems in the *Moomin* novels and *Winnie-the-Pooh* suites are similar in character. However, the generic usage of proper names is prominent in the *Moomin* novels, whereas in the others, it is not. In *Winnie-the-Pooh* only the proper names of the imaginary characters (*Heffalump, Weezle, Woozle)* can be considered to refer generically to a group of characters, whereas in *Doghill*, there are no generic names. The name systems in *Moomin* and in *Winnie-the-Pooh* comprise mostly semantically loaded names which are thus more entangled in language-play than with the

conventional name systems. The name system in *Doghill* is less concerned with the semantic aspects of words and more involved with onomastic aspects: in the *Moomin* novels and in *Winnie-the-Pooh*, there are only a handful of conventional proper names, whereas the majority of names in the *Doghill* books can be traced back to standard Finnish first names or family names. Stylistic and phonetic characteristics of the names are especially in focus in the *Doghill* books.

Yet a further point of similarity between the texts is the settings. They are similar in that they are reminiscent of realistic worlds, and they are partly culturally different. As Alison Lurie (1998) hints, from the protagonist's point of view, there are several important differences between the world of the moomins and that of Pooh. Although this study will not be particularly concerned with the setting, the criteria of names of the characters, in my view, may be considered within the borders of the place they live in and thus some reflections of the setting are presented. The setting in Milne's works is rather limited, whereas Moominvalley is less sheltered and stretches further. Whether we can place the Hundred Acre Wood, Moominvalley and Doghill clearly on a map as being culturally specific or not is certainly dependent on our background knowledge of the stories' origins. I argue that all three worlds are somewhat culturally neutral, because the reader learns to understand the rules of the limited world, and can thus be easily understood by readers of different cultural background. Although there are culturally specific references, the limited world could in fact be situated anywhere. Hence it is not only the status of the character that affects the choice of name; the milieu of the book also limits and determines the name material to a great extent.

Finally, regarding points of similarity between the texts, one central aspect is the 'status of the text as a children's literature text'. Previous studies of *Winnie-the-Pooh* and the *Moomin novels* have been concerned with the notion of their implied readers and readership (see e.g. O'Sullivan 1994; Connolly 1995). Although there is no previous study on the audience of the books by Kunnas, I claim that all three of my texts are characterised by their 'ambivalence'. In other words, they attract both child and adult readers. And as Maria Nikolajeva (2000: 265) emphasises, double address is even more explicit in picturebooks than in written narratives because the adult co-reader often reads the text out loud. As I suggest, the ambivalence in readership may be

considered from the point of view of names since the double address may be tangible in the name forms.

Although my intention is not to steer attention towards the personal backgrounds of the authors, observing some facts which are of particular significance in the consideration of proper names is relevant. The origin of the *Moomin* novels of the Finland-Swedish author Tove Jansson (1914-2001) is to great extent not only anchored in her cultural but also in her personal background. That many of the Moomin characters have realistic role models from Jansson's own life is a fact that the author herself has commented on frequently. This is of course also important with regard to the formation of proper names (see for example Jones 1984; Westin 1988). The Moomins have been subject to research from several points of view, for example the illustrations of the *Moomin* novels (Holländer 1983; Aejmelaeus 1994), and the picturebooks (Kåreland and Werkmäster 1994). Numerous other works and articles could be mentioned.[16]

Jansson's status as one of the classic authors of Finland-Swedish children's literature (even though she also published several novels for adults) is akin to that of A.A. Milne's (1882-1956) status among the great classics of English children's literature and whose popularity is largely due to the books about *Winnie-the-Pooh*, which - although he wrote several other novels, play scripts, humorous verses and detective stories - undoubtedly remain his most famous works.[17]

The author who is probably least known internationally in this study is the Finnish author Mauri Kunnas, who is not only a very productive author but also mostly the illustrator of his own books. Kunnas's production mostly includes picturebooks, which were from the beginning compared to the American Richard Scarry, but have by time formed a kind of their own (see also Mielikuvia 1989: 35; Loivamaa 1996: 86). Although humour and action dominate Kunnas's books - as is particularly evident in the detailed illustrations - the cultural aspects of the surroundings of the books are extremely important. Most of his books are tightly connected to the Finnish cultural tradition and often based on realistic people and places. Unlike the rest of the corpus, the cultural origin is the most tangible in the books by Kunnas; numerous cultural, historical and societal references are made in his books. For readers who are not familiar with Finnish society, some of the intertextual references might be hard to understand properly, which is also the case with the *Doghill* books. A few remarks

upon the background and origin of the books may provide a general framework of the study of the names. The purpose of the books is, at least to some extent, to present the daily life, chores and social roles at a Finnish farmhouse in the 19th century. The origin, or the model, of the books is mentioned in a note stating that the visual models of the house and surroundings originate from a museum in Punkalaidun[18] ("punkalaitumelainen talonpoikaismuseo") (Loivamaa 1996: 86). The illustrations of the surroundings, the buildings and the depicted tools are full of details. The informative contents of the names are of a similar detailed character: occupations, socio-cultural characteristics as well as semantic aspects characterize the name forms. In combination, these position the characters firmly within a specific cultural context.

The models for the characters can be found in Finnish society; the books are dedicated to real flesh-and-blood persons whose names are listed. In other words, the literary characters bear features belonging to real local farmers, their wives and village villains in the Finnish town Vammala. Thus the story has strong connections to folk tradition, which is suggested by the names mentioned in the dedication, as well as in the detailed illustrations.

2. WHAT IS IN A PROPER NAME?

In most language cultures a (personal) name is considered to be the essential linguistic label of individuals. Traditionally, the name was neither arbitrary with regard to phonetic form nor meaningless. Thus names have and do not come into existence by chance but according to a causal connection (Nissilä 1962: 39). Truisms, such as *nomen est omen*, express common assumptions about names. Name-giving principles are, to some extent, universal phenomena in different language areas, but there are, for example, large cultural differences between the function and use of personal names in Western language cultures and Eastern traditions. In some cultures, not only the name forms and functions but also the ideas about names and naming might be quite different, for example, Amerindian names (Kiviniemi 1982: 57; see also e.g. Alvarsson 1998: 103-137). In the following, I will pin down some general criteria of personal name use in the Western tradition, more specifically in Swedish, Finnish and English, as a comparative background to names and naming in literary contexts.

2.1. General viewpoints of personal names

On a general level, there is an established and approved system, the anthroponymy, of personal names in every language, which the speakers of that language easily recognise as conventional names belonging to the system of ordinary names. Proper names are, to some degree, culturally and linguistically specific although some names and name forms are universal, which means that one and the same name (name form) is used in more than one language. For example first names originating from biblical persons (Christian names) and saints are the most widespread, but also other historical persons have been influential (Hanks and Hodges [1990] 1996: x; see also Kiviniemi 1982: 26, 59, 67; Ashley 1989: 3; Vilkuna 1990: 15; Blomqvist 1993). Before the Christian tradition, Swedish names were also affected by the Germanic tradition and by the Viking era (Modéer 1989; Blomqvist 1993), whereas Finnish as belonging to the Finno-Ugric languages developed slightly differently (Kiviniemi 1982; Vilkuna 1990). Similarly the Celtic, Ango-Saxon and Norman traditions have been influential on English first as well as family names (see also Ashley 1989: 18; Hanks and Hodges [1990] 1996; Reaney [1958] 1997).

With regard to the above-mentioned features of the actual cultural origin of personal names, it is not always easy, or even relevant, to determine the exact origin or date of the development of names culturally and linguistically. On the other hand, to some extent, the phonetic form of a name determines and limits the name as culturally specific and names are rather easily associated to certain culture, for example *Eric* to English, *Erik* (from *Eerik*) to Swedish and *Erkki* to Finnish. Naming, or the necessity of naming, is a universal characteristic of most cultures. Just like objects, artefacts and domestic animals, it is difficult for individual beings to exist without some kind of identifying label such as the name. However, the ritual of and criteria for naming could perhaps be characterized as more delicate and sacred in some Eastern traditions, whereas it in Western tradition has become more and more neutral. Although names are still carefully considered before chosen, a "proper" content or effect of the name on the name-bearer is not as significant as before.

The anthroponymy is dynamic and the limits for accepted names and name forms is constantly stretched and developed; new forms of already existing first names, completely new names and combinations of names are constantly taken into and removed from the calendars.[19] Generally the name system follows the same rules in the languages concerned: according to the universal Western name tradition we have a first name[20] and a family name[21]; in the Finnish and Swedish name systems each individual can have no more than three official first names. Personal names develop and depend on social, cultural conditions and ideological attitudes (Närhi 1972: 54; Kiviniemi 1982; Mikkonen 1989; Kiviniemi 1993; Andersson 1998: 13). On a micro-level, for instance geographical positions and social differences may be reflected in name use. From a cultural point of view, name use in literature and names in general interact with each other to some extent. A proper name coined for the purpose of a literary piece of work can affect the popularity and adoption of new names into the calendar, for example, *My*, *Ronja* or *Wendy* as names from works of literature are occasionally adopted into the name system (Vilkuna 1990: 9; Blomqvist 1993: 66-67). With regard to the acceptance and influence of new names, children's literature might play a more significant role since it is part of children's life.

The two most important criteria for proper names usually foregrounded are their *uniqueness* and that they function as the *identification marks* of individuals.[22] In other words, a name signifies an individual being or has unique reference; it is

monoreferential. Thus, names serve to identify persons by singling them out from other persons (see for example Ullman 1970; Närhi 1996). Although there are unisex names in the languages concerned here, most first names are gender specific and thus identify or express the sex of the referent. There is a sharp conventional distinction between male and female names, and it is even forbidden by law in Finland to give a female name to a male (Blomqvist 1993: 98).

The criterion of the uniqueness of personal names is questionable not only due to the fact that several different persons can have the same first name but also the same family name. Consequently, the combination of first name and family name is not a hundred percent unique element. The traditional view has been that a first name is more individualising, even though some first names are much more common than many family names. First names are usually regarded as main names; family names originally also belonged to the category of additional names (Kiviniemi 1982: 10).[23] First names can still be chosen quite freely whereas we traditionally receive our family name by inheritance. Today, however, the situation of family name has changed; it is possible for the name-receiver to affect the choice of name, for example concerning marriage, whether to take the husband's or the wife's name. As to identification marks, the name functions as a linguistic designation of an individual being, even though external characteristics separate persons from each other better than personal names do (Kiviniemi 1982: 9-10).

Personal names are connected also to language use. According to our general knowledge of the onomasticon and proper names in each language, we have no trouble distinguishing conventional names from common nouns or other proper names even when they are not within a context. The question of the borders and differences between common noun and proper noun/name can be traced far back and is of crucial significance in onomastic research. The question is still a frequently debated issue in this field of research. [24] Proper names differ from common nouns orthographically and referentially (see also 2.2.) but also morphosyntactically and semantically (see 2.3.). However, to put it simply, the criterion for distinguishing between proper names and common nouns is that proper names identify individual characters, places and institutions whereas common nouns generically refer to objects or states of affairs or individual representatives thereof, for example *chair(s), elephant*(s), *car(*s). Proper names *individualise* and common nouns *classify*, for example *chair* and *stool* represent

the class 'chair'; they both denote 'a piece of furniture with four legs (usually) made to sit on'. Common nouns are usually defined as designations for abstract or concrete things, usually without describing, or ascribing, anything to the object it denotes, that is, the relationship between signifier and what is signified is arbitrary, or based on linguistic convention according to which we understand their meaning.

> The only function of proper names is identification. They are linguistic marks that function only according to their established denotative function (=the relationship between the word and the referent); from this point of view, their possible descriptive meaning is totally irrelevant. Still, if a word is proprialised from a homonymic appellative, the speaker and the hearer must somehow be able to distinguish them from each other; otherwise the proper name would loose its function of identification. (Kiviniemi 1975: 9.) [my translation]

As the Finnish scholar in onomastics Eero Kiviniemi (1975) points out, in written text as well as in communicative situations, there are certain presuppositions[25] which enable the speaker and hearer to understand the noun as referring in the generic sense (common), or as referring to an individual being (proper). As the sole function of proper names is to identify the referent, it is not even relevant to consider their possible descriptive function. The nature of appellative proper names is more complex, as these in all probability will have secondary, or associative, functions as well. As I will point out throughout this work, the definition of "meaning" of proper names is largely dependent on pragmatic, linguistic as well as cultural aspects.

One of the issues raising a lot of debate regarding the criteria of proper names and common nouns is the fact that many common nouns can appear as proper nouns, and vice versa. Yet we are able to understand them in the right sense, that is, either as denoting a specific referent or as referring to a class, according to the context and our knowledge of the linguistic conventions. Whether ordinary first names can be used as referring to a class is still debated (see Hedquist 1984; Thomsen 1997). This question could also be raised with regard to family names.

Proper names have traditionally been referred to as being some kind of labels attached to individuals in order to single them out from other individuals, without describing or characterising them in any way (Gardiner 1940: 7; Vilkuna 1990: 7; see also below). Proper names do not subordinate the referent to any generic class as common nouns do, assuming certain characteristics of the referent, although they involve different categories.[26] In the case of the names in my corpus, and as I will show in detail later on, the distinction between proper names and common nouns is considerably more blurred in literature.

2.2. Name-giving and name formation

As Thorsten Andersson (1994: 15) points out, a central question in onomastic research concerns the aspects of name-giving or naming. Regarding name forms, the morphological or the syntactic structure is in focus. When a name is given to somebody, there are roughly speaking two possibilities: selecting a suitable existing conventional name or forming a new name with the aid of the lexicon (Andersson 1994: 18).

With regard to the way most proper names are formed, there are basically three different types of name forms: compositions or compounds, derivations and simple names (see Kiviniemi 1990; Blomqvist 1993: 15-16, 92). A name can be a combination of all three. This concerns both personal names (first names and family names) but also other name categories, for instance place names. Yet there is a difference between the emergence of personal names and the formation of other proper names: personal names are generally based on other names, whereas other names are formed from other words. Since names of different name categories (place names, additional names, animal names etc) are formed from other words, generally referred to as appellative names, the issues related to morphological, syntactic and semantic content are particularly significant. The consideration of name formation also recognises issues related to whether the criteria for the coining of the name is primary as opposed to secondary name-formation (see Andersson 1994: 18; 1997: 47-52; Leibring 2000: 311-312). The evaluation of name formation as compared to name-selection is directly connected to the criteria for proper names in general, but in literary contexts it is even more dependent on the relationship between the name and the referent as the referent steers the criteria of name-giving. Thus the issue of name-formation is largely connected to the semantics aspects of the name, in literary contexts even more than in general (see below, 2.4.).

Within the field of philosophy, Alan H. Gardiner (1940: 21-23) mentions the distinction between *composite proper names* and *compound proper names*; composite names are combinations of a first name and a surname, whereas compound proper names are the names that often consist of combinations of adjectives or common nouns. So place names like *Dartmouth, Oxford, Buenos Aires, Long Island, Lord Melbourne* as well as the personal name *Little Red Ridinghood* are considered to be compound names.

But the name *Kevin Bacon* would be considered to be a composite name, although the family name is homonymic with an appellative, with the explanation that there have probably been other *Kevins* and other *Bacons* as well. In this work, the two groups merge. According to morphological and syntactic matters, the consideration of compounds and compositions is interesting.[27] Generally, compounds are descriptive in a different way than simple nouns since the elements of the compound determine and specify the meaning on the basis of the relation between the elements included. The formation of compounds will be discussed with regard to the analysis of the name material in the corpus.

Within philosophy, focus has been drawn to the relationship between the name and the referent as governing the definition of the personal name, thereby raising some interesting questions which are relevant for the discussion of literary proper names. The consideration of noun phrases (NP) questions the traditional definitions of proper names as denoting one specific individual, for instance the NP *the man I saw yesterday* denotes a specific referent, but would not be defined as a proper name. NPs function partly in the same way as proper names, they refer to one specific individual, yet their value as proper names are debated. If we define proper names as referring to one particular referent, without assuming any specific contextual circumstances, for example *Scott*, then, is clearly a proper name. But the NP sentence, *the author of Waverly*, which specifies a characteristic of the referent, is more ambiguous (Gardiner 1940: 23-24; Searle 1958: 170; Seppänen 1974: 21-26; Pamp 1994). Proper names do not indicate and imply any given attributes that would be true for each name-bearer in every situation, whereas NPs specify in more detail.[28] Gardiner (1940) considers the question with regard to the difference between the level of speech or *parole* and the level of language, or *langue*, and hence suggesting that NPs do not fulfil the criteria of proper names:

> They [NP sentences] are not facts of Language, but facts of Speech, creatures of the moment, formed to meet a purely temporary linguistic need, not permanent constituents of our vocabulary. The best we can say of them is that they are proper names of the one kind or the other used in a partly embodied way like common nouns. (Gardiner 1940: 17.)

Concerning the use of NPs and their functions in terms of proper names in literary contexts, they may be seen to compensate for a proper name.

As the criteria of name-formation in literature are strongly connected with the ideas of the denoted referent, I find it relevant to briefly consider these criteria against

the background of the research of place names (toponymy). Naturally, the study of place names and names of literary characters cannot be conducted according to the same criteria. Nevertheless, as I regard the names in my material to be connected to the referent (the characteristics of the literary character), a few characteristics of place names are inevitably essential. For instance, the acknowledgement of 'name part', (in Finnish *nimenosa*),[29] is interesting. The parts included in a proper name are of relevance for the interpretation of the origin of the name and development as a proper name. In toponymics, the syntactic parts of the name are considered as far as possibility permits against the background of the actual referent. The term, which was coined by Zilliacus, and developed by Kiviniemi refer to those syntactic parts of the name that are significant with regard to the referent. The different parts of the names can be analysed according to name elements or name parts (see e.g. Zilliacus 1974; Kiviniemi 1974; 1975: 17; 1990: 92; 2002: 184-243). The difference between a name part and a name element is that the latter refers to both words and suffixes included in the name, whereas name part refers to those syntactic parts of the name that express a relevant matter-of-fact with regard to the referent. The name part can constitute of a non-derived word, a derivation, a compound or a composition of words, and it does not equal each of the words constituting the name. That is, the name part expresses a detail or circumstance of the referent. For example as a common noun *haapalaaksonkallio* consists of three words (*haapa* 'aspen', *laakso* 'valley' and *kallio* 'mountain; cliff') and of four morphemes (*haapa, laakso, n* 'genetive suffix' and *kallio)*. As a place it constitutes syntactically of only two name parts: the common noun *kallio* 'hill, rock' and *Haapalaakson-* 'place name'. Still, in place names the included name parts usually express three aspects: a characteristic of the place, the type of place and the name of the place. In the example above, *kallio* expresses a characteristic of the place, whereas *Haapalaakson* specifies the name of the place (see Kiviniemi 1974: 33; 1975: 17; 1990: 92).

2.3. Semantic aspects

Strongly related to the above-discussed aspects of name-giving is the concern with the semantic aspects of personal names (Andersson 1994: 16). An examination of personal

names in terms of linguistic signs is necessary when considering the possible meanings or semantic contents of a proper name. For instance, Kiviniemi (1982: 12) suggests that 'content' rather than 'meaning' should be used when referring to first names. Yet, if meaning is understood as information content, first names also contain meaning.[30] In the following, by 'meaning' I refer to linguistic meaning, whereas 'content' does not necessarily have to be linguistic meaning but might be any kind of information (cf. world knowledge, see below).

The most straightforward definition of a linguistic sign is that it is "anything that can stand for something else" (Berger 1999: 1). Consequently personal names can be understood as linguistic signs as they are verbal signs that "stand for" a referent.[31] In this respect, they can also be considered in terms of semiotic signs. In semiotic terms, signs are related to their referents by resembling them (icon), by being casually connected to them (index) or by being tied to them by convention (symbol).[32] As the Finnish scholar Eeva Maria Närhi (1996: 14) points out, historical proper names are compared to symbols of their bearers, for example, *Judas* is the symbol of 'betrayer', so that if a person is referred to as 'being a Judas', the meaning of the name and the comparison will be quite clear to everybody. In other words, there is nothing in the name form that motivates the meaning 'betrayer'. While a symbolic relationship is based on a convention between the signfier and the signfied, iconic and indexical relationships are motivated or non-arbitrary. From this point of view, many names in literary contexts are iconic as they often uphold a motivated relationship with its referent, for instance, names containing onomatopoetic or descriptive features.

In its most traditional linguistic definition (de Saussure 1970), a linguistic sign consists of two parts[33]: a *signifier* and a *signified*, or in other words, a sign has a formal side and a content, which are usually considered to be in an arbitrary relationship with each other.[34] One calls forth the other based on a convention between the signifier (what we hear or read) and what it signifies (the idea or the concept) in that particular language.[35] The third component, to which Saussure's theory pays scant regard despite its obvious significance - not least with regard to the study of proper names - is the referent or the object in the world, or the referent situated outside language. Regarding conventional personal names, the consideration of signifier-signified is somewhat simplified: as proper names are usually considered to be meaningless, there is a direct relationship between the sign (signifier) and the referent, without the level of concept

(signified). That is, the signifier does not evoke any idea (signified) of the referent. The relationship between a name and a referent is usually referred to as the *denotation*; the name element "means" or equals its referent, and nothing more (Kiviniemi 1982: 12; Zilliacus 1997: 18). Linguistically, *denotation* is also used when referring to a group of referents (reference area) (cf. Kiviniemi 1975: 9; Hakulinen-Karlsson 1988: 130; Kangasniemi 1997: 28). Once again, the situation of literary proper names will be different due to the fact that the narrative affects the relationship between the signifier and what it actually signifies but also the relationship between the sign and the referent.

If we consider meaning in purely linguistic terms, the lexical meaning of a word can be defined as the idea or the concept that the word brings to mind or that is connected to it. This notion is best illustrated by Ogden and Richards' semiotic triangle in which meaning is visualised by a relation between a symbol (word) and a referent mediated by the mental level of concept:[36]

> Generally, the onomastic scholars agree that since a proper name is a sign formed according to the phonetic criteria of individual languages, it at least contains a sign, which – transparently - denotes a referent. The question, on which there is still disagreement, concerns whether the name also contains a concept level. (Aschenberg 1991: 7). [my translation]

As I have pointed out above, if we consider proper names in the same way, the name is usually directly connected to the referent without the level of idea/concept (Kiviniemi 1975: 9; Ingo 1991: 43). For example, the name *Oscar* does not have any meaning in the same way as for example the word *horse* has, unless one knows the person to whom the name refers. Some kind of contextual hints are necessary in order to know whom the name denotes. Nevertheless, the name immediately suggests the meanings 'male', 'first name'. But the ideas the name *Oscar* brings to mind are not to be confused with the lexical meaning since the ideas that the name brings to mind are based on the knowledge (knowledge of the world), linguistic and cultural, that one has of the person in question, or people called *Oscar*. The situation is different for proper names that are homonymic with common nouns (see below), although their "meaning" is not regarded as including the same meaning as the homonymic common noun. In every language there are names which are derived from common nouns, just to mention a few: for example a large number of the older Finnish first names,[37] but in many others, for example *Sini-sini* 'blue colour', *Pilvi-pilvi* 'cloud', *Meri-meri* 'sea', *Lahja-lahja* n. 'present; gift', *Toivo-toivo* 'hope', in Swedish *Stig* (verb *stiga* 'step, walk', n.'path'; in English *Hope*.

With regard to the relationship between the name and the referent ('someone named Oscar'), it is crucial to point out the fact that it is not always a one-to-one relationship. Just as there are many different kinds of chairs there are several individuals named with the same name. The question of whether proper names could be referred to as homonymic in the same sense as other words has been raised with regard to proper names, but consensus has not been reached (see Seppänen 1974: 29; Hedquist 1984: 132). Proper names do not classify persons, although we know one person called by a specific name, we do not know all other individuals called by that same name. Put simply, we do not use proper names generically. However, several individuals can have the same name, and in this way names may be regarded as homonyms, but in in order to perceive an idea of the denoted referent, one has to learn the content of each different referent.

The traditional viewpoints of proper names have defined names as including denotative meaning but not connotative meaning:

> [p]roper names are not connotative: they denote the individuals who are called by them; but they do not indicate or imply any attributes as belonging to those individuals. When we name a child by the name "Paul", or a dog by the name "Caesar", these names are simply marks used to enable those individuals to be made subjects of discourse. (Aschenberg 1991: 9)

J. S. Mill's considerations of meaning are interesting as he regarded meaning to be the same as connotation: "[p]roper names are meaningless marks set upon things to distinguish them from one another". He also suggested that proper names could only be such names that did not contribute any further characteristics to the referent (see also Gardiner 1940: 7: Ullman 1970: 73-74).[38] Despite its apparent simplicity, Mill's quotation expresses a problem that is often central, and much more complex, in studies of proper names still today (Hedquist 1984: 127), or as Zilliacus (1997) writes:

> [p]roper names can only denote their bearers as *denominating designations*. They state what they ARE CALLED without either defining them or assigning them to any category. […] Our place names consist of ordinary linguistic items and they have traditionally been coined as characterising denominations. In many cases their meanings are still perfectly transparent. Yet everyone who employs place names is well aware that they do not communicate a meaning. It is quite impossible in ordinary linguistic usage to describe places with the aid of names such as *Dalebank, Crossgill, Langholm*, just as surnames of the type *Greenwood, Scargill* reveal nothing about their bearers. (1997: 14-15)

Hence the fact that the names of many name categories are formed from other words, approaching their meaning is somewhat more complex than for conventional personal names. As Andersson (1994: 30) points out, the close relationship between the lexicon

and the onomasticon is more transparently present in some proper names than in others. The boundary between common nouns and proper names is crossed both ways (see Seppänen 1974: 211-216; Andersson 1994: 30-32).

Whether a characteristic function of common nouns and proper names is the same or not has been debated by many scholars (for instance Andersson 1994: 31). Traditionally the functions of proper names and common nouns are not considered to correspond, even though a common noun forms part of a proper name but in terms of associative content, which is not traditionally considered characteristic for proper names, it is more than a coincidence. Nevertheless, the semantic content of the word draw our attention and affect our possible ideas of the name/referent. As Kiviniemi (1982) points out, scholars agree on the point that the semantic content of the name, in all probability, has been significant from the point of view of name-giving (1982: 151; see also Nissilä 1962: 39; Andersson 1994: 32). Thus the reasons for the choice of a transparently semantic name are reflected in the name-giver's opinions, expectations or hopes for the referent rather than the referent itself. For instance the semantic content might reflect the name-givers hopes or attitudes towards future characteristics of the referent: *nomen est omen*. The name is later influential for the name-bearer because it will colour other people's attitudes towards the referent.

Since Finnish place names and family names in particular are derived from and based on other words, the appropriateness of their content with regard to the referent nevertheless intertwine with the meanings of the corresponding common nouns (Närhi 1972: 53; see also Nyström 2002). Consequently, I consider studies of, for instance place names, to be significant for the understanding of name-formation and name-selection in literature. Many of the proper names in literature are formed, or selected, taking the characteristics of the name-bearer in mind, and thus being reminiscent of the formation of place names. In addition to acknowledging the fact that a name in literature denotes an individual being, its connection to the lexicon supplies direct meanings in the literary context. Thus as for place names, names that are coined for the purpose of a certain literary character and context may be interpreted in different ways. Nevertheless, studying the morphological and syntactic form of the name in its context will supply information about the criteria of and the intended functions in the literary context

Semantic characteristics and the connection to the lexicon in general are especially significant for compound and composite name forms comprising two or more words from the lexicon. Considering names from a semantic point of view, the differences between *word semantics* and *name semantic* aspects must be acknowledged (Kiviniemi 1974; 1987b; Leibring 2000: 341). A name may be completely transparent on the level of word semantics but may have various meanings from the point of view of name semantics. In other words, name elements can be completely understood from a lexical point of view but unless considered in relation to the denoted referent, the name-giving or name-selection criteria are not illuminated (see also Kiviniemi 1990: 12).

Ordinary conventional proper names like *John* and *Maria* are regarded as having no particular (lexical) meaning (dictionary meaning) or any direct sense (spontaneous idea of the referent which is the same in each context) in the same way as common nouns do (see also Searle 1958). Yet, many ordinary names have still originally had meaning in the language of origin, but since they enter into new languages and cultures over the years, the original meanings are gradually lost. Just to mention one example, the above-mentioned female name *Maria* has originally meant 'awaited child'[39] (Kiviniemi 1982; Vilkuna 1990; see also Räikkälä 1972: 8, 11). Still, whether this original meaning is to be considered in the same way as the lexical meaning of common nouns or not is questionable. Clearly, original meanings are not significant criteria today.

A proper name can be considered to have two functions, firstly, to distinguish the individual and secondly, to function as a kind of "magnet" for other meanings. In terms of intension and extension, proper names have deeper intension than common (class) nouns whose extension, on the other hand, is wider.[40] The scope of meaning in common nouns is wider and more general, whereas the characteristics of proper names are narrowed down to more specific characteristics. On a pragmatic level, one needs more information to understand the "meaning" (who and what the referent is like) of a proper name, whereas one understands common nouns by convention. The difference between common nouns and proper names is thus only partly arbitrary. As Andersson (1994: 33) emphasises, proper names can be considered to constitute three components of meaning: 1) identification (essential component), 2) underlying appellative meaning (optional component) and 3) associative content (self-evident consequence when

knowledge of the name-bearer). Thus Andersson regards the associative content as connected to the referent, not to the name element.

As I see it, there is a clear difference between what we can define as the meaning of a proper name and other lexemes, for instance common nouns. Yet, I consider conventional proper names to partly suggest a kind of meaning for the name-bearer in terms of their cultural belonging; the name form may already cast some light on the age, for instance, of the name-bearer. It is true, however, that when an ordinary conventional personal name appears in isolation, it does not have any meaning in the same way that a common noun does, yet it still awaken certain ideas about the referent's cultural belonging and sex in our mind providing we have the relevant knowledge of the world, social and cultural background and experience. If already familiar with the referent, and also within a specific communication context (which gives further contextual information), a name will automatically be more charged with "meanings", as certain characteristics of the denoted referent based on the knowledge, relation and opinion we have of the person in question. Hence for the consideration of the semantics of personal names the 'knowledge of the world' and the 'knowledge of language' are two separate concepts, which are also largely individual. As John R. Searle (1958) argues, reference by means of proper names includes the use of descriptive information about the referent (Evans and Wimmer 1990). In other words, for conventional names, the context is the supplier if meanings, whereas the name only denotes the referent. Yet it is open for discussion how much information names supply. For names in literature, the context will have further implications on the consideration of meaning and names.

Although the context supplies information about the referent, it will never affect the denotative relationship between some proper names and their referents. For example a toponym has at least one stable meaning of its own: it *always* denotes an 'individual being' regardless of the information about the referent in the context. Thus, the two sentences *Paris is the capital of France* and *Paris is the biggest city of France* do not form or alter the content of 'Paris' in the different contexts. Still, in terms of content, since the referent of the place name is always the same, it may be regarded as having sense in a way that a personal name does not as the referent of the personal name changes from situation to situation If we consider this in terms of an example including a personal name, for example *John is bigger than* Stephen, the information

supplied in the context will be slightly different precisely because it concerns a person. Clearly, a person called *John* does not apply to all individuals called *John* (see Sciarone 1968: 82). Yet again, the situation in which this sentence is uttered, the fact that the speaker and the hearer know John and Stephen affect the content they supply to the names.

In addition to a partly fixed assignation, such as sex, names also include the so-called 'category content', which means that each and every name belongs to a certain category of names (place name, first name, animal name). Consequently, some kinds of associations are raised by these connections. Moreover, the categorical assumptions are rather stable, even though this issue is regarded by some scholars in somewhat different ways (see e.g. Langendonck 1997: 40). These categorical aspects are also challenged in literary contexts.

In some respects, the aspect of time is also relevant for the consideration of the content of names (see Sciarone 1968: 77, 82-83), which means that the information that is supplied about the referent changes and develops over time. This is partly true for personal names; the more we get to know about a particular person, the more the information or descriptions affect the way we respond to that particular proper name in the future. The fact that we attach associations to proper names is evident in the use of names of famous persons, which - although the "original" referent is dead and buried - have become 'concepts', and which are always associated with certain characteristics or certain behaviour in any context, for example *Jeanne d'Arc, Hitler, Elvis, Casanova* (see above). With regard to language and expressions, relationships or situational circumstances, may be expressed by names as well, for instance *David* and *Goliath* mentioned together may be used with reference to two parties in a competitive situation. Additionally, the names probably contain a suggestion to one bigger referent and one small. These kinds of names are universal within the Western world in that they awake the same kinds of associations in any language. Not only historical persons are significant in producing such names, but also the influence of literature and movies is significant (Hanks and Hodges [1990] 1996: xx), for instance, *Brooke, Ridge*, just to mention a couple of examples, surely awaken quite specific associations today. Similarly have certain literary characters also become symbols for certain behaviour, as Nikolajeva (1998:55) mentions "to play Tarzan" or "to play Robinson". Thus changes on a time scale must also be acknowledged and considering as the meaning of names is

involved not only with language and words but with world knowledge in general. Yet it is, as I have pointed out, largely a terminological question as well. The study of names and 'meaning' often largely a question of terminology and definitions, for instance, 'lexical meaning', 'contextual meaning', 'connotation' and 'information content'. However, as has been discussed in a multitude of approaches to the semantics of proper names (Sørensen 1958: 34; Seppänen 1974: 166; Kiviniemi 1982: 11-12), the issue is fundamentally also dependent on the difference between langue and parole. Name formation in literature actualises both of these aspects, yet my concern is not to become absorbed in this issue here. A further implication for the study of names in literature is that in reading literary works, the knowledge of the world and the knowledge of language intertwine with each other. But perhaps the most delicate issue concerning the meaning versus the content of proper names lies in their characteristic of drawing so many aspects together: the author, the reader and their respective language culture backgrounds simultaneously as they actualise language, culture and the literary context in which the knowledge of the world, literature and knowledge of language are mixed up.

2.4. Connotative meanings

The connotative meanings of proper names deserve a discussion of their own since words are not constituted by their denotative meanings only, but also have additional meanings, connotations or associations[41] that are strongly connected to the word in terms of language and culture. The connotative meanings of names may be regarded as a kind of "deep talk" (Walker King 1994). As connotations are dependent on both language and culture, they are also important aspects of proper names.

In *The Oxford Concise Dictionary of Literary Terms* (1996) the term connotation is defined as follows:

> A word's connotations can usually be formulated as a series of qualities, contexts, and emotional responses commonly associated with its referent. Which of these will be activated by the word will depend on the context in which it is used, and to some degree on the reader or hearer.
> (Baldick 1996)

From a general point of view, Arthur Asa Berger (1999: 77) suggests that connotations are a kind of 'cultural baggage' that words carry with them; in the same way words and

expressions are also culturally coloured. With regard to linguistics, Geoffrey Leech ([1974] 1977: 14) defines associative meaning as "the communicative value an expression has by virtue of what it *refers* to, over and above its purely conceptual content" (see also Zilliacus 1997: 18). Connotations are more subjective, based on experiences and knowledge of the language. In other words, the connotative meaning is the notion, view, opinion each individual associates with individual words or expressions when one uses or hears it on the basis of its linguistic aspects or on socio-cultural belonging.

Semantically different subcategories of associative meaning can be distinguished: connotative, stylistic, affective, reflective and collocative meanings (see for example Leech [1974] 1977: 26; Kangasniemi 1997: 13-15; Kuiri 2000: 20). I will take the affective meaning and the stylistic aspects into particular consideration in the further discussion of the names because the linguistic features of names also reflect the social circumstances and attitudes of the speaker (the adult author) towards the listener (the child reader) (Leech [1974] 1977: 16-18; see also Stephens 1999: 56).

Generally, associative meaning is regarded as peripheral to the denotative meaning since the former are relatively unstable: connotations vary according to culture, historical period and the experience of the individual. Regarding names in literature, connotative meanings are more than secondary meanings. Consequently, there is not only a difference between cultures but also between individual's connotations within one and the same culture. Although individuals belonging to the same culture might have more or less similar associations, which are based on their common, social and cultural background, the distinction between individual and common associations should be acknowledged. Individual associations to words/ expressions always spring from personal experience and knowledge: a word denoting an object with which we have had a bad experience will awake unpleasant associations in the future as well (see for example Ingo 1990: 167). We should note, however, this is not the same as the situation where the general connotation of the word within language is negative. Age affects what kind of associative value we connect to words and expressions, and so children and adults will naturally have different associations as a result of differences between their knowledge of the world and language (Leech [1974] 1977: 14). However, precisely determining the complete associative content of a word

or a sentence is difficult, since associations are open-ended in the same sense as our knowledge and beliefs are.

From a linguistic point of view, connotations may arise from the phonetic aspects of the word, be based by the structure or the orthographic form or by semantic aspects. Regarding the connotative value of personal names, connotations may additionally arise from aspects situated outside language, for instance, connected to the name-bearer. Regarding names, connotations within language are based on the name form, and on its position in the language system (Kiviniemi 1982: 13). For the most part, the associations connected to ordinary names are based upon aspects outside language, that is, based upon the referent because there is a close connection between the name and its referent (see above).

The fact that people easily recognise both first names and family names as belonging to certain language or culture and which furthermore quite easily associate the name form to for example certain language, age group and social class, may also be regarded to fall under the connotations of the name (see Kiviniemi 1982: 13-14). Langendonck (1997: 40) regards the categorical restrictions of proper names to belong to their connotative value as well (see also above). In other words, when hearing a particular name, it will automatically suggest 'a male', 'a female', 'a dog', 'a building' or 'a street'. Furthermore, the connotations of personal names are not only relevant for understanding the reactions to the name, but also to the way and reasons why names are used (Kiviniemi 1982: 13).

In the use of proper names in literature, some tendencies as regards connotations should be mentioned. I agree with Berger (1999: 77) who suggests that connotations are extremely powerful phenomena, which are further explored in the context and strengthened by the overall language in literary contexts. The author's way of presenting information may also quite deliberately steer readers' reactions. The question of whether or not names have connotative value in addition to their denotative meaning, the aspects pointed out above, for example name category, gender distinctions, socio-historical aspects could be regarded as the connotative value of conventional proper names, too. Given the fact that these are associations based on aspects outside language, the matter of semantically loaded names is quite dissimilar since these are mainly entangled in linguistic issues. They are used as proper names, that is refer to individual beings, but simultaneously connects to the lexicon.

Commonly, the connotations of semantically loaded names are still connected to linguistic features of the names. In a literary context, conventional names might also be involved in linguistic aspects, for instance the stylistics of the text, but imaginary proper names are entangled in linguistic matters in quite another way as regards their formation, functions and their use. For conventional proper names, it is significant to consider the associative value with regard to their involvement in general system and name use as well; conventional names in literature are part of the onomasticon of that particular language culture, and thus in one way stand in relation to the general criteria of names and naming. As Murray Knowles and Kirsten Malmkjaer (1996: 71) mention in their discussion of the phenomenon of collocation, authors encourage certain reader reactions and associations to characters and phenomena in the literary work. The same is true for connotations: by using certain words and expressions authors also draw on feelings and reactions.

2.5. Additional names

Different categories of proper names overlap to some extent.[42] With regard to use and the relationship between the name and the name-bearer in literary contexts, by-names or additional names[43] in many ways constitute a particularly interesting category of proper names. A by-name is a name that is used instead of an official name and often in a specific context, informally and in speech. Varying name forms, such as nicknames, pet names, short forms and hypocoristic forms can be defined as by-names, but so can family names, occupational names,[44] titles and honour names.[45] There is a whole range of different nicknames, additional names, and often each with its own story (see e.g. Sifakis 1984). The emergence of nicknames follows different criteria from general name formation (Kiviniemi 1982; Modéer 1989; Blomqvist 1993; for the role of personal names Kvillerud 1997). Mostly, additional names are formed with regard to the certain characteristics of the denoted name-bearer and often directly include characteristics of the name-bearer, generally on the basis of external appearance or other distinct characteristics, mental or morel, for example origin, behaviour, manners, actions or significant acts (Laaksonen 1972: 189).

One of the main criteria of the above-mentioned names is that the name is motivated by its referent (Nissilä 1962: 189; Närhi 1972: 44). Sometimes the by-name expresses distinctive characteristics of the name-bearer. Also certain family name elements have traditionally developed from other words and belonged originally to the additional names (Närhi 1972: 44; Nuessel 1992: 14; Blomqvist 1993: 165). As I see it, additional names - perhaps more than other name categories – as they often are semantically loaded are related to language but are also strongly connotative. In Finnish and Swedish, for instance, both family names and additional names have developed in different ways to specify more exactly the individual when first names have no longer been enoughas an identification label. The formation of proper names for literary purposes is to some extent comparable to additional names not least with regard to the fact that the context is significant for their formation.

Most of us receive and are gifted with several unofficial names, which we receive by others according to different social situations. Thus, by-names have specific reference, and they are often restricted in use to a certain register, and directly associate to a certain time or place.[46] One might receive many additional names throughout the different stages of one's life, for example from parents, relatives, in school, by friends, or in different work situations. Many of us receive certain nicknames at a young age, but as one grows up these names are no longer used as the name-bearer has "grown out of them". Yet, certain additional names may have a profound and lifelong effect on its bearer.

With regard to morphological and syntactic aspects, both first names and family names form significant origins of nicknames, although additional names are formed according to other criteria as well. Most nicknames are formed from our first name, for instance, *Lars-Lasse, Juhani-Jussi, Kevin-Kev*. According to Andersson (1983: 17-18), Swedish additional names can be grouped into three categories according to their syntactic form: firstly, additional names that are used instead of the official names, and which is normally not used together with the first name or the family name. Secondly, additional names which appear together with or without the first name or the family name. The third group consists of additional name elements, which are used as determination to the official name. Andersson (1994: 20) brings forth an interesting category of by-names that are formed according to the phonetic limitations of the language; their connection to the lexicon and the onomasticon is opaque.[47]

Although by-names are not given for practical reasons, as the name-bearer already has an official name that identifies her/him, they are often shorter but the social functions of additional names are more important. As Nuessel (1992: 30) points out, "project a picture of the person to society" and thus they include an assessment, from the point of view of the name-giver; as the referent is specifically singled out from the surrounding context by its by-name ('singularisation'). (see also Andersson 1994: 34). The emotive criteria of name-giving are also significant characteristics of by-names and they may be considered in terms of their emotionally tinged aspect, both negative and positive.

Discussion

In the previous chapter I have brought forward some general criteria of different proper name categories which I find relevant with regard to names of literary characters. As I have already hinted, even for conventional personal names, different aspects of "meaning" are not always straightforward. In a literary context, the considerations of meanings of proper names become involved with the meaning of linguistic signs in general and hence, literary names inevitably receive further dimensions that affect the way one should consider their meanings. I consider it especially relevant for the consideration of proper names in literature to recognize the influence of the context and the literary purposes of the names. Simultanously, the criteria of name use and name formation in general should not be neglected as an analysis of fictive names is an onomastic study as well. A name is, at least to some extent, always to be set against its functions as a proper name.

The consideration of the semantic aspects of the name elements supplies significant information about the criteria for name-giving, that is, the relation between the name and the referent. The criteria for literary proper names intertwine partly with the criteria of name use in general, but in works of fiction the literary purposes often take precedence. My attempt is not *exclusively* to show the diversity in nature and functions of name forms but to take semantics and onomastic research into particular consideration when considering the criteria of name-formation and name use in literature. The consideration of language, meaning and proper names with regard to literature must take into account the literary purposes, the narrative context and the relationship between the author, the readers and the text itself as these affect language use –and in turn, the formation of proper names- in the work of fiction.[48] Language use in works of fiction is connected to specific purposes and as, for instance, Pauli Saukkonen (1984) points out:

> The aim of an artistic text is to create a certain atmosphere, an image, a vision, which the recipient can experience, expand and transform further in her/his consciousness and which can, in many ways, generally influence the recipient's fundamental ideas, attitudes, emotions on a general level of her/his consciousness (Saukkonen 1984: 36). [my translation]

For children's literature, the adult-child dichotomy affects the use of language as the author is usually an adult and the reader a child. In texts with a dual audience, language use will have further implications (see below 4.2. and 4.3.). This is reflected in the formation and use of proper names in different ways and will also be discussed below.

Since the name elements are considered in terms of multi-layered elements in this dissertation, their meaning is considered from both linguistic and literary viewpoints.

As all meaning is contextual and the meanings of words are never formed in isolation but in connection to other words, names in literary contexts are, as I will show, in addition to the interpretation which depends on their functions as proper names also open to different and other interpretations (see Itkonen 1966: 355; Berger 1999: 40). Therefore I lean towards a view of the content of proper names in literature as rather open: they are not completely stable and closed elements. Yet again, the denotative relationship between the name and the referent is in a way rather closed, as it is associated to a specific context suggesting distinctive characteristics of the name.bearer. The construction of the literary character is naturally inherent in the text, but it is always confronted with different readers who bring their own knowledge, experience, and so on, and who reconstruct their ideas of the original character during the reading process from the suggestions and descriptions communicated by the discourse (see Chatman 1978: 119; Bakhtin 1981; Docherty 1983).

I have mainly referred to the criteria and specifics of conventional proper names (first names and family names) in this chapter, as I consider these to be of relevance for literary characters, too. However, as a conventional name becomes involved in a specific literary context, which inevitably influences its position as a name, it still belongs to a particular language culture. Whether or not the socio-cultural characteristics of a conventional name in a narrative context are to be regarded as connotative content is perhaps another matter. Different readers will perceive a name as language and culture specific according to their own knowledge and experience and will inevitably understand the name accordingly. But the language and culture belonging form only part of the many layers which I consider characteristic of proper names in works of fiction.

As the system of names of literary characters is more diverse than the general name system, the involvement in language becomes especially tangible in the proper names which I regard characteristic for literary use, namely the semantically loaded names. As linguistic meanings are much more tangible in these, the relationship between the signifier, the signified and the referent in the real world as based on linguistic conventions as compared to the literary use and referent within the fictional work are aspects that rise to the surface. We cannot interpret proper names in a fictional

work in the same way as we understand and respond when we hear a name in everyday communication.

Bakhtin (1981) and his ideas of the word as dialogic and heteroglot - the chronotope of meaning - as not a static but a constantly changing element depending on the speaker, hearer and the whole situation but also on a time scale shed light on the situation of how proper names can be seen in a literary context as well.

3. PROPER NAMES IN LITERARY CONTEXTS

In the previous chapter, I specified the criteria generally associated with proper names from onomastic and linguistic points of view. The impact of these are, however, further explored and formed by the narrative context, especially by the status, nature and role of the literary character and her/his characteristics. Although the use of names in children's literature is the main focus in this work, a study concerning children's literature cannot be kept completely separated from the study of names and characters in fiction generally as similar criteria apply. Thus my approach to literary characters leans heavily on studies of fiction in general, yet acknowledging relevant aspects specific to children's literature.

No single study has aimed at providing a universal view of names, as developing a theory that would cover and apply to each and every context is impossible. The field of literary onomastics[49] has mostly examined name use by individual authors of world literature classics, for example *Dickens* (Alexander 1991), *James Joyce* (Culleton 1991), Umberto Eco (Thundy 1994), *Toni Morrison* (Moraru 1996), *Henry James, Kafka* and *Dostojevsky* (Nilsson 2000). Within the framework of classics, one of the main concerns has been with the relationship between the name and its origin, and whether real persons serve as models to the literary character. Generally, the emphasis of early studies of names seems largely to have been with regard to the author, concentrating quite cursorily on the nature of the name, mapping out and categorising names appearing in prose versus drama, and examining what the name functions are. Comparative detailed linguistic and onomastic studies of names have received much less attention in literary onomastics.

Mostly, names have received rather little interest and discussions of names are included in general narrative studies or studies of individual authors. Still, names have interested some scholars of children's literature, for example Göte Klingberg (1986), Reinert Kvillerud (1987) and Heidi Aschenberg (1991). Even though most of these critics also discuss individual works or the production of individual authors, for instance of the Swedish author Maria Gripe (Kvillerud), the German writer Michael Ende (Aschenberg), they provide significant materials for comparison. Additionally, a few other studies concerning children's literature can be mentioned, for example the use of proper names in books for girls respectively books for boys (Bolander and Hene

1984), Swedish young adult fiction (Kvillerud 1987), Swedish children's literature and Tove Jansson (Klingberg 1987; Jokinen 2000), list of conventional names in children's books (Tuten-Puckett 1993) and Finnish young adult fiction (Bertills 1995; 2002).[50] Fantasy literature is an especially fruitful genre with regard to name use (see also Ryytty and Tirkkonen 1997; Algeo 2001).

The above-mentioned studies offer very useful insights into proper name formation and use in individual authors, as they highlight characteristics in particular contexts, yet they do not attempt to scrutinize the literary use of names and the influence of the narrative context on the general linguistic and onomastic criteria of name formation and name use. Considering names in fiction from the point of view of linguistics in terms of isolated elements is not relevant since they are highly entangled in literary issues. They receive both specific linguistic and literary characteristics in the context as they function as linguistic (micro-) elements, which are connected to the overall language of the text, and secondly to the narrative because they are tightly connected to the name-bearer or the literary character.

The study of names, in my view, is also relevant with regard to the construction of the character, as means of characterization. Firstly, the nature and the status of the character directly affects the formation of the name, but secondly, examining other aspects of the name, for instance, the semantic content and the name form, may also be considered to contribute information of the character. Characters and genre are related factors, so as to the characters - at least partly - in fantasy genre are commonly of imaginary status, whereas realistic genres are usually concerned with more life-like or realistic persons. Still the distinction is not entirely straightforward as characters, and thus also names, overlap between genres. Regarding the name, the tendency is, however, clear: a fantasy character is usually labelled with an invented or imaginary name form whereas conventional names usually, although not always, play major roles when selecting names for realistic persons.[51]

3.1. Naming literary characters

Whereas personal names generally belong to an existing stock of names from which they are then selected, the names of literary characters are not automatically chosen from such a pre-existing "name dictionary". The view in this study is that almost all

fictive names to different degree are subdued to the literary context in order to serve certain narrative purposes. Proper names in literary contexts have more diverse functions than general names have (Walker King 1994; Ainiala and Saarela-Maunumaa 1997). As Debra Walker King (1994) points out:

> Instead of insisting that a name refers to a specific object or concept exclusively, I argue that poetic names contain semiotic spaces that describe, refer to, and voice a kind of deep talk of their own within an encoded text. This deep talk is the interpretative discourse, or utterances, of a poetic name that expresses actions and onomastic intent. It assumes multileveled interpretative roles within literature – roles that pivot upon a name's use as symbolic, metaphoric, metonymic, or allegorical discourse. (181)

Artistic creativity and linguistic innovation characterize the naming of literary characters. Therefore the procedure of naming characters after other characters is commonly not used; [52] "new" characters need new names. If an already coined name, contrary to expectation, does appear in a new context, *Pippi Longstocking*, for instance, the name may be regarded as a direct allusion to the original "owner" of the name, suggesting a relationship, or an intertextual relationship, between the characteristics of the current character with that of reference. Due to the constant coining of new names, the literary names form a dynamic category that is constantly in a state of flux.

If one then considers the aspect of uniqueness of names of literary characters, for several reasons, not least that a name is often coined with specific reference to a certain literary context and character, names that appear in fiction may be considered more unique in terms of identification than an ordinary personal name. In literary contexts, the significance of a proper name, as in appropriate for the name-bearer, in the literal sense of the word. Consequently, fictive names may provide stronger identification marks than conventional names, especially invented names since they have specific and unique reference in the sense that they originally only refer to one specific referent. In other words, the relationship between the name and the referent is a one-to-one: there is only one 'real' *Pippi Longstocking*'. Some names live on in the body of literary names as stronger concepts than others. Like some general classic names, a few names of literary characters in children's literature have also turned into strongly suggestive concepts of specific characteristics; thanks to their appearance in the literary context, they have become anthroponyms, for example *Ronja* and *My*.

The relationship between the name and the name-bearer is motivated, and since literary characters belong to specific contexts, the names are additionally context-specific (cf. Andersson 1997: 47; see also Leibring 2000: 312). Names in fiction are

considerably more tied to their context than other name categories. Considering the role of the context for the name formation, names in fiction are still reminiscent of a few other proper name categories, for instance by-names, which often arise from context-specific situations. Moreover, taking the semantic content into account, names in fiction also show clear points of contact with by-names, for instance, nick names express characteristics of the name-bearer (see above 2.5.). At least one, but sometimes several, characteristics of the referent are transparent in the semantic content of the name element(s).[53] In the names of pets (pet names) and cattle names, as several individuals show the same characteristics, one and the same name element is repeatedly used (Anttila 1994; Leibring 2000). Thus, like the anthroponymy, these categories form certain registers from which names are then selected when new individuals are named. Yet similar such registers or lexicons would be difficult to determine for literary proper names.

In names whose forms equal common nouns, connections to the onomasticon do not exclude connections to the lexicon but commonly include the standard language meaning. Thus the content of the name intertwine with the meaning of the common noun. Blending the two create yet further layers of meaning within, and functions of, the name. Since both linguistic criteria (the phonological, grammatical, morphological) as well as onomastic criteria of a specific language culture are of relevance for the way names are formed, the shades of meanings and information supplied by and in the name are diverse. Furthermore, names experiment with and explore *both* the lexicon *and* the onomasticon in much more innovative ways than in standard name and language use. For instance, in the name *Milli Vanilli*, which is the name of the protagonist in the Finnish author Tuija Lehtinen's book *Vaniljasyndrooma* (1991) ('The Vanilla Syndrome'), the name elements have various shades of meanings. *Milli* may be considered to actualise a connection to the anthroponymy, as a modification of other names (*Milla, Mili*), and to the lexicon meaning 'millimetre'. Furthermore, in combination with the other name element (*Vanilli*), the name has further functions and additionally significance from a narrative point of view (Bertills 2001). Another illuminating example, which may be mentioned, is the name *Suvi Kinos* in the Finnish author Jukka Parkkinen's books about the life of the little girl *Suvi Kinos*. In addition to a connection to the lexicon, *suvi* 'summer' and *kinos* 'drift of snow; dune', *Suvi* is also a Finnish female name. On a connotative level, strengthened by the narrative context,

the name functions as an intertext to *Snow White* (see also Rättyä 2001: 185-211). Here the intertext may be seen in terms of language since the lexical meanings of the name elements play with the name in the intertext and thus function as direct links.

At this point some reflections upon the boundary between primary and secondary name-formation of names in fiction are an interesting issue. With regard to literary characters, the names are primary name-formations in the sense that they are new coinages. Still, the names are mostly based on standard language words and/or name elements of conventional first names or family names. The names of literary characters are surely not chance formations as the degree of motivation between the name and its referent is transparently stressed. Although name formation surely to some extent is determined by the author's individual and spontaneous command of language, some general remarks may be made. Yet as a result of the use of standard language words as name elements, the boundary between 'common noun', or generic reference, and 'proper name' is much more blurred in literary names. Sometimes the two intertwine, as for example for many *Moomin* names and also *Piglet*, the same name form is used both as a common noun and a proper name. The blur may be further stressed by an inconsistent use of proper name, for instance in the *Moomin* novels where the use of capital initial letter in proper names is inconsistent. A common feature is also that two pre-existing elements, either both from the onomasticon or both from the lexicon, are combined into new compounds. The main characteristics of imaginary names in literature are that they are usually involved in a sense of word play which is a significant characteristics of children's literature. The characteristics of language play

Fictive name categories

Due to the vast number of hapax names or nonce names[54] among literary proper names, any standard system of personal names for literary purposes similar to that of for instance, toponymy, anthroponymy and therionymy is impossible to clearly define. There are, however, certain tendencies, or patterns for the formation of names and their functions which originate from the name-bearers. One of the main problems with an onomastic study of names in fiction is categorisation and terminology. The fact that fictive names label characters of such diverse nature is visible in the variety of name forms, which may be seen against the background of names of animals, persons as well as places. The intention of the following suggested categorisation is by no means

exclusive for a study of names in children's literature as each category may be distinguished into a number of other subcategories than the current ones. However, I propose the following categorization since it distinguishes the main types of names from the point of view of onomastics for the purpose of this dissertation:

1) *conventional personal names*, including first names and/or family names that belong to the general anthroponymy. This category includes only names that are found as such in the general name register and which cannot be defined as suggesting any characteristic traits of the name-bearer.

2) *invented names* or *coined names* which are, to use Hermans (1988) term, 'semantically loaded' and are formed or invented for the purpose of a certain narrative context. Most of these names are transparently or opaquely semantically loaded, or have a clearly discernable origin. For instance, Raivo (2001: 9) distinguishes between invented or names derived from other words and imaginary names. King (1994) refers to these names in terms of *poetic* names.

   I use the term *imaginary names* with reference to names that have no transparent semantic content, that is, they do not include already existing word forms. They are still coined for a specific narrative context.

   As I make a distinction between completely conventional names and *modified conventional names* which refers to names that are clearly derived from conventional names (first names or family names) but notwithstanding the transparent connection, they do not appear as such. These are names which include elements that can be transparently traced back to ordinary names, or whose orthographic form is modified from conventional names.

3) *classic names* (also *historical*, *universal* or *literary names*) contain a "universal" content, that is, the name is associated with certain characteristics independently of cultural or linguistic context. For instance, the classic names of literary characters '*Hamlet*', historical names '*Ceasar*' (see Chapter 2). These are not conventional and do not have any discernable meaning.

With regard to by-names, Andersson (1994) has coined the Swedish term *nyskapande namn* 'innovative names', which I find appropriate for imaginary names in fiction, too. As Andersson (1994) points out, innovative additional names do not have any semantic

content and accordingly come close to nonsense names, although their phonetic characters have an emotive charge (Andersson 1994: 20-21). Nevertheless, they are similar to nonce words in that their coinage is strongly context specific. Referring to imaginary names in terms of nonsense names unjustly suggests the non-existence of a referent.

Just as an invented name is formed for a certain context, the selection of a conventional name is not random either. As I have suggested already, on a connotative level, conventional names still anchor the name-bearer to a socio-cultural context. In literary contexts, a conventional name cannot be regarded as completely meaningless since the name forms often function as, for instance, stylistic and narrative devices and gain sense in the narrative context. I argue that literary characters seem to receive their names for a reason. For instance, in young adult fiction, the names are often thematized in a different way.[55] Whether a literary character is called by a certain name for a reason or not, and whether the choice of name in that case relates to real flesh-and-blood persons or the status of that particular name in the general name system or not is a separate question (see also Chatman 1978). Clearly, literary characters are sometimes allegories of real persons, or bear traces of models in real life, which is underlined by their names. However, sometimes the traces of real models may be elusive and hard to discern if one is not familiar with the biographical information of the author. In the case of some of the *Moomin* names and the names in *Doghill*, the traces of standard names and people are discernable. The author's own personal background and intentions form one significant criterion for name formation and selection of literary characters.

The ontological status of a literary character is never similar to that of a real person. Similarly, as a name (conventional or not) enters into a work of fiction, it will inevitably be exposed to some literary influences. Yet, it may simultaneously draw on realistic aspects as well. An examination of the names in literature in the light of the existing name system will not only offer useful insights into the formation of names of characters by authors of different socio-cultural background, but also into the influence of the literary purposes. I already indicated above that there is a general tendency in the formation and selection of names for literary characters tend to be that realistic persons are called by conventional names and fantastic characters by imaginary names. There are, however, exceptions to this, for instance the names in the *Doghill* books, in which - although they denote anthropomorphic characters - the origins of the conventional

name system are significant. Using the conventional name system as a starting-point inevitably means supplying the characters and the story with a sense of truth and reality.

The second category of names comprises the largest part of my material, and this category further divides into subcategories, mainly depending on the degree of discernable evidence of the lexicon or origin in the names. That is, names in which no traces of the lexicon are discernable, the phonetic aspects become prominent, whereas in names, which are transparently connected to the lexicon, the semantic content is significant.

The third type of names, which I refer to as *universal* or *classic*, differ from both conventional names as well as semantically loaded names in that they ascribe characteristics to the name-bearer in quite different ways. Furthermore, these names are universal as they suggest the same characteristics independently of context, for instance, the names of characters in classics such as *Hamlet*. On the other hand, in every language culture, there are a few conventional names which directly suggest certain characteristics and which in a way can be termed universal also. The name form may change from culture to culture, but the name-bearer is the same; Joyce Thomas (1989: 29) refers to these as 'generic' names, for instance *Hans* in German, *John Doe* in English or *Ivan* in Russian.

As I argue, the semantic contents of proper names in literature are seldom randomly present but are in some way or other present because they uphold various functions. The arbitrary meanings of words must be seen to constitute, at least to some extent, the criteria for the formation of the name in a specific context. , it may But as I will show, the relationship between signifier and what is signified is often turned around and are further explored in children's literature. As Stephens (1992) mentions, signifieds other than the "conventional" signified(s) are determined by the literary context (1992: 247).

3.2. Function and contents

One of the most significant labels of a literary character is often the name or some kind of name element, and which the reader often receives quite early (see for example

Docherty 1983: 45). Just as naming is an aid to human orientation in the environment, the names of fictional characters function as orientation signs in the fictive world, too (cf. Evans and Wimmer 1990: 4.1.1.). Name elements orientate the reader to the character and enable the reader to orientate herself or himself in the narrative. Regarding literary contexts name use and naming are somewhat more complex matters than that. For instance, not naming, or being nameless, is as important as having a name and is equally connected to specific literary purposes (see below). Reference by a conventional proper name as compared with a rudimentary appellation, or with a semantically loaded invented name, signals slightly different information about the character, just like being nameless serves other kinds of narrative ends. Hence, anonymity within a literary context does not imply a total lack of identity (see also Nuessel 1992: 3). As Thomas Docherty (1983: 43-45) suggests, naming a character or the reason for supplying a name to a character in the first place is to distinguish the character-object from the rest of its environment; the name separates the speaker from the object (character). The names are important means in the story separating the characters from each other, but also in a wider perspective signalling the different status and roles of the characters. The complexity of naming and name use lies in the fact that it involves the (real) author, the narrator, the literary character and ultimately also the reader and the relationships between these entities.

On a narrative level, the name may signal the difference in importance between the characters; the reader often knows the names of the protagonists, but not the names of less *Little Red Ridinghood's* grandmother or the name of the wolf. In classic fairy tales, the protagonist, or the hero, was often the only one to be named, for instance *Little Red-Ridinghood, Snow White*, whereas other characters were referred to by rudimentary appellations only, for instance *the wolf, grandmother, the wicked witch* (see Cooper 1984: 64-66; Thomas 1989: 30; Lukens 1990: 40). This characteristic of For instance, in Anthony Browne's *The Tunnel* (1989), the names of the characters appear on the last page which may also be considered significant for the construction of the characters: prolonging the mentioning of the name of a character distances the reader from the characters. There are several examples of this in the *Moomin* novels, and it is also actualised in *Winnie-the-Pooh*. When the proper name of the character is expressed, it is easier to the reader to empathize with the character; thus literary proper names also function as identification labels in two ways: identification labels for the

reader as well as for the referent. In fairy-tales where (usually) only the protagonist-hero is named, the distance between the reader and the nameless literary character is greater than between the reader and a named character (see Thomas 1989: 28). Interestingly, buildings, certain animals or other artefacts in the real world may also exist without a proper name, while persons need name elements. Whereas real flesh-and-blood persons cannot exist without names for long, there is no problem in literary characters being without names. Although the above-mentioned considerations underline the general functions of proper names, that is, identification and individualisation, a name in a literary context is much more entangled on several layers of the text, in a way a name in general can ever be.

As I have already pointed out, in some general name categories, for instance place names, additional names and pet names, some description or characterisation is emphasized through the name element(s). Similarly, the more uncommon and unfamiliar the character is, the more meaningful and descriptive the name tends to be. In addition to functioning as an identifying label, linguistic involvement is a significant characteristic of literary proper names. One significant difference between names in general language use and names in literary contexts is that although a large number of proper names in fiction mainly take part in and challenge standard language rules - and this especially concerns coined names - they still also function as narrative devices and are also partly involved in the characterization of the literary character, which is discussed in more detail below (see also Nikolajeva 2002). Conventional names are often adapted to the literary context, or made more literary or fictive, and the names are explored on levels of form and content, as for instance, the names in *Doghill*.

I already suggested that the absence of a name may perform a specific set of functions similar to those of an ordinary name or an appellation. At least the common opinion that what is not named does not exist does not apply to literary contexts since the relationship between signifiers and signifieds is not always stable, at least in children's literature (see also Stephens 1992). Naming and names have traditionally often been associated with power, and sometimes also magic (Kiviniemi 1982: 18, 29ff; see also Cooper 1984). This phenomenon is frequently used in narrative contexts, not only in fairy tales (Cooper 1984; Thomas 1989) but also in my materials, for instance in the *Moomin* novels and in contemporary literature as well. For instance, the utterance of the name of the villain in the *Harry Potter* books is associated with magic and power:

> He [Hagrid] sat down, stared into the fire for a few seconds and then said, 'It
> begins, I suppose, with – with aperson called – but it's incredible yeh don't
> know his name, everyone in our world knows – '
> 'Who?'
> 'Well – I don' like sayin' the name if I can help it. No one does.'
> 'Why not?'
> 'Gulpin' Gargoyles, Harry, people are still scared. Blimey, this is difficult. See,
> there was this wizard who went … bad. As bad as you could go. Worse. Worse
> than worse. His name was …'
> Hagrdi gulped, but no words came out.
> 'Could you write it down?' Harry suggested.
> 'Nah – can't spell it. All right – *Voldemort*.' Hagrid shuddered.
> Don't make me say it again. Anyway, this – this wizard, about twenty years ago
> now, started lookin' fer followers. Got 'em, too – some were afraid, some just
> wanted a bit o' his power, cause he was getting' himself power, all right. Dark
> days, Harry. (*Harry Potter and the Philosopher's Stone* 1997: 44-45)

The use of the name is believed to draw forth the negative powers of the name-bearer. Thus, in order not to be forced to use the real name, he is referred to by the euphemism *He-Who-Must-Not-Be-Named*, the meaning of which is interesting considering the influence of proper names (for euphemisms, see e.g. Nuessel 1992: 113).[56]

Rebecca J. Lukens (1990: 54) points out that the importance of a character is determined by the extent to which the traits of the character are developed and the more important a character, the more complex he or she is. Thus the use of a name could also be seen to label protagonists which are more important and complex characters, whereas subsidiary characters are referred to by other expressions. Although this is naturally not an absolute rule of name use, the use of names in classic fiction draws attention to issues of significance generally associated with names. Similar tendencies are still relevant, for instance complex nameless protagonists appear in contemporary novels for children, for instance, the boy protagonist in Roald Dahl's *The Witches* is not named, nor is the girl in *The Magic Finger*. I consider appellations to be a frequently used alternative when naming literary characters today; a few occur in my corpus as well. Nonetheless, I think the general assumptions and associations of the name may not have changed substantially, but then again a more conscious and deliberate complexity and diversity (both in form and content) in order to challenge stereotypic conventions may be visible.

Additionally, all individual names in a fictional work form a certain system in which the names of all characters stand in differential relation to each other, and thus express both differences and similarities between characters. The relationship between names may express social, regional differences, or to use Kvillerud's term (1985),

'sociological connotations' between the characters (see Kvillerud 1985: 197-199; Kvillerud 1987: 54).

3.3. The role of the name in characterization

In various theoretical studies of literary characters, scholars have cursorily considered the role of the name in for instance, the characterization (see e.g. Barthes 1975; Chatman 1978; Docherty 1983; Rimmon-Kenan 1983; Skalin 1991; Nikolajeva 2002: 268). Generally, the name implicitly contributes to the characterization of the name-bearer. However, with regard to characterization, the role of the name form and the semantic content has not been studied in any greater detail, which is the reason why I want to draw some further attention to the functions of the name element in a narrative text by examining its onomastic and linguistic criteria in relation to characterization also. In the previous chapters, I have already suggested that far more functions may be ascribed to a name by recognizing the form and/or different shades of semantic content. As Nikolajeva (1998: 55, 2001: 442; 2002: x) points out, the construction of literary characters in children's literature is no less complex than in fiction in general, however, differs in children's literature mainly because of its involvement with the adult reader as well as the child reader. Thus the considerations of the name with regard to the construction of the literary character partly overlap with the ideas brought forward below (see 4.1.).

Generally, the approach to literary characters is typified by polarisation, the central question regarding the approach to literary characters being whether they are to be studied as real persons (mimetic) or as textual elements who come to life mainly by means of words or language (semiotic). That is, questions concerning the delicate issues of ontological status and personality of a literary character as compared to real flesh-and-blood persons continuously concern scholars within a vast field of research (Chatman 1978: 19; Nikolajeva 1998: 55; 2002: 7-8, 19-24; see also Golden 1990). The treatment of literary character has changed over time; considerations of characters have given way to a more open, non-functional theory of characters, in which characters are regarded as more autonomous (Chatman 1978: 111, 113, 119; Skalin 1993: 24-29; 33-35). Nevertheless, the approaches to literary characters have been, and are still few.

As Chatman (1978: 125) points out, the difference between literary characters and real flesh-and-blood persons is constituted in their personality, which in turn is constituted quite differently for literary characters than for realistic persons. In children's books, in which the characters often are anthropomorphic characters or imaginary characters, matters concerning the ontological status of the character take a slightly different turn since the possibility of direct reflection is far-fetched. Yet again, the characteristics or the personality of an anthropomorphic or imaginary character may draw on characteristics of real-life persons, for instance fables, allegories, or play with conventions, common behaviour patterns or stereotypes. As to whether characters are reflections of real persons, modifying conventional names may be perceived as a play with a real-life person, who has served as the model for a particular literary character, for instance *Too-ticki* in the *Moomin* novels or *maisteri W. J. Selmann* in the *Doghill*-books (see below 6.2.3. and 7.1.).

Literary characters are important elements of the story and they are given substance and "personality" in the text. The primary devices of giving substance to literary characters are direct descriptions, actions, speech, but also narration and internal representations (see Nikolajeva 2002). Keeping the linguistic characteristics of the name elements in mind, descriptions and actions are the most important in this respect. According to Docherty (1983: 6-12), descriptions fulfil three main functions: they carry information about the character, inform the reader emotionally and supply characteristics to the character in the reading process.[57] Descriptive passages are supposedly transparent, and the first descriptions of the character are the most important for the perception of the character because they enable the reader to orient herself/himself. Further descriptions of the character limit and change the attitudes that the reader already has formed based on the first descriptions. Since literary characters are not visible to the reader in the same way as real persons are, information supplied by the text concerning external appearance, age, behaviour and manners as well as internal characteristics are indispensable. All of these aspects may come to the fore in the form and/or the semantic content of the name as well. In semantically loaded names, they are transparently tangible, but conventional names may also suggest a great deal of information giving substance to the character on a connotative level (see e.g. Kvillerud 1985: 196). Considering the character's name in this way, the name form and the content already express one or more characteristic traits.

Whereas the personality of "real" persons is considered to develop as a mental process, and psychological development, the literary character has no such possibilities for independent growth. According to Docherty (1983: 45), the fixation of a name with certain characterizing traits and descriptions in narrative contexts results in a certain perception of the character. Once a name is mentioned and "charged" by certain traits, the character is limited in her/his development. Transparent semantically loaded names clearly define the name-bearer because they express distinct traits or other information. From the point of view of the use of names, the delimitations of the name is particularly evident in fantasy genre where the protagonist travels between two worlds, for instance in *Mio, My Son* (see also Nikolajeva 1988: 109). The proper name may also limit the protagonist's development, which in young adult fiction is often connected to questions of identity and which are frequently appearing themes in young adult novels (see further discussion Chapter 5).[58]

Barthes (1975) presents a structural and semiotic approach to the construction of literary characters, which I find significant of the study of names of literary characters. According to Barthes, a character is also a "narrative property revealed by its own "code" – the so-called "semic" code" (in Culler [1975] 1994: 236; also in Skalin 1991: 28). The whole work of literature is built up by basic units (lexias) or as they are also called, codes or signs. Similarly, the literary character is a combination, an intersection of or a sum of everything that is said about the character in the text. Thus a proper name is, in Barthes (1975: 105) views "a unity", which equals the sum of the characteristic traits and descriptions. The code of semes, which refers to connotations, is particularly interesting when regarding different types of names (see also Nodelman 1996: 184). Even though I claim that both conventional names and semantically loaded names are significant carriers of connotative value, they awaken different connototations. Connotative meanings are based on both the linguistic and non-linguistic experience of the reader, which is important to consider when considering the names. Conventional proper names also uphold the cultural code in the text as they evoke the reader's cultural knowledge.

Since personal names are commonly regarded as being equal with their referents, the name element is considered in terms of a magnet in the text that attaches components that states something about the character to itself. In the same way as the literary character is seen as a product of a composition of traits, the name element is

also viewed as a unity, or a sum (Barthes 1975: 76-78, 105-106; Chatman 1978: 115, Lehtonen 1989: 111; Docherty 1983). The name is the umbrella term for all the other characteristics, for example descriptive passages about the character's appearance, age and behaviour of the character that are given in the context.

As Schlomith Rimmon-Kenan (1983: 59) emphasises, characters are described in terms of "networks of character-traits". They might display a complexity of traits (round) or only one single trait (flat)[59] (see Forster [1927] 2000: 73-84; see also Rimmon-Kenan 1983: 41-42). For narrative purposes, a characteristic trait is defined as "a narrative adjective out of the vernacular labelling a personal quality of a character, as it persists over part or whole of the story" (Chatman 1978: 125). Thus, according to Chatman, the personality of a literary character is constructed as a 'paradigm of traits' or personal qualities that emerge during the course of the story (see also Golden 1990: 35). The more descriptions of characteristic traits that are supplied by the context, the less visual and sensory a picture of the character the reader will have. In children's literature, the illustrations of the characters play major roles in supplying the appearance or external features of the name-bearers (Nikolajeva 2002: 155).

Proper names function as structural elements summing up evidence in the context partly functioning in the same way as a metonymy.[60] The name is understood as including all the information received directly (through descriptions or characteristic traits) in the text. As Jonathan Culler (1975) comments:

> Proper names provide a kind of cover; an assurance that these qualities, gathered from throughout the text, can be related to one another and form a whole that is greater than the sum of its parts: the proper name permits the character to exist outside of semantic features, whose sum nevertheless wholly constitutes him (Culler 1975: 237).

In similar ways Chatman (1978) mentions the role of the name quite cursorily:

> It [proper name] is a kind of ultimate residence of personality, not a quality but a locus of qualities, the narrative-noun that is endowed with but never exhausted by the qualities, the narrative-adjectives. Even where the name is highly suggestive of or conformable to a quality, that is, where it is onomatopoetic or symbolic - Pecksniff, Volpone, Allworthy - it does not thereby lose its "precious remainder. The man identified as "Pecksniff", though thoroughly "nosey", is still a man and must have other qualities, however, rigorously Dickens refuses to mention them." (Chatman 1978: 130-131)

Structurally, the name element is commonly seen as a locus of qualities (Chatman 1978) or a kind of magnet (Barthes 1975), an umbrella term which not only gathers but also stands for all the traits, descriptions and characteristics expressed and related to the

character. As Kurikka (1998: 147) points out, in this way the name functions as a metonymic expression, which is seen to stand for all the traits and descriptions associated with it in the context, that is all the descriptions and characteristics of the name-bearer. Within the study of children's literature, Stephens (1992: 247-248) draws upon a differential approach to 'metaphoric' and 'metonymic' expressions, as expressing a modal difference between fantasy and realism; metonymy is analogous with a complete meaning, whereas metaphoric stands for something.

As Chatman (1978) points out, qualities other than those expressed in the semantic content of the name are naturally ascribed to the character as well. As the name from a structural point of view is referred to as a sum of several meanings, taking the linguistic and onomastic aspects into consideration, the form and semantic content of the name element(s) additionally add further shades of meaning to the name. The denominative functions of the proper name are rather neglected in the above-mentioned studies, but as I argue for a more wholly consideration of the name; the elements and their semantic content and form contribute significantly to their functions in characterization. Consequently I consider proper names to be relatively open to multiple interpretations because they are affected by ambiguous language, but also by the culture and the context.

All the same, a literary character is a construct of the story and reconstructed in the reading process by the reader, and thus the readers' responses to and interpretations of the characters, and the names, are of significance (Rimmon-Kenan 1983: 33). As Chatman (1978) points out, characters have an intrinsic value: they are open constructions which are *re*constructed by each and every reader in somewhat different ways (also Skalin 1991: 34).

Concluding the above-mentioned ideas, I find that acknowledging the form, content and the use of name elements in literary contexts alongside a study of the approaches to literary characters provides my analyses with several points of interesting contacts. The name element is both a linguistically significant element and a structural element, it serves many ends in the narrative contexts suggesting alternative ways to approach an analysis of the literary character. Examining the criteria of the name form and/or the content, whose main functions are to draw the readers' attention to characteristics of interest, approaching the ontological status of the character becomes

possible because the name supplies the character with a certain constructive background of fictionality and/or authenticity.

4. THE SPECIFICS OF CHILDREN'S LITERATURE

Although I regard children's literature as part of the mainstream, some specific aspects make children's literature differ from literature mainly intended for adults. These aspects, which will be briefly outlined below, mainly concern language and the adult-child dichotomy because these affect the formation and use of proper names. Even though I consider the aspects of for instance language-play with regard to children's literature, I do not assume it to be an exclusive feature of children's literature, or indeed of literature in general.

The specific features of children's literature arise from the dichotomy between adults and children, which affects the writing, the production, the publishing and also the criticism of children's books. As Nikolajeva (1996: 57) points out, "[w]ith very few exceptions, children's literature is never created by the same group of humans to whom it is addressed, that is, to children". The fact that children's literature partakes in two literary systems, mainstream literature and children's literature, I assume that this multiplicity of addressee will be evident in the formation and use of names as well. Hence the functions of names in children's narratives could be considered doubled: they uphold the characteristics of literary proper names, but in addition, these characteristics are modified in order to communicate to the appropriate audience, which constitute mostly children or often both adults and children. Proper names in children's literature are bound to show "traces" in the name form of the adult author, whilst being adapted for the child readers. The (adult) author and the (child) reader belong to different systems due to differences in experience, knowledge and expectation (see Svensson 1988; Edström 1994; 1996; Nikolajeva 1996; Boëthius 1996). The dichotomy between adults and children affects all levels of the text, not least the use of language which is crucial for the formation of proper names.

In the following, I focus in particular on invented proper names which are coined for literary purposes and which are (mostly) semantically loaded, since these are specific to my material. One characteristic feature of names containing elements with specific semantic content, and thus most names in my corpus, is their diverse connection to language and to the lexicon, drawing on ambiguity in form and content. As John Algeo (2001: 248-249) observes, " [r]eal names in literature are limited by the reality they represent. Fictional names in fantasy literature, by definition, represent no

reality, so can correspond to whatever playfulness, symbolism, or mystery their writers wish or (writers not always knowing what they have wrought) their readers discover.

4.1. The specifics of literary characters

There are some differences between literary characters in children's books and characters in other literary contexts, which largely affect the use and formation of names. The approach to characters in children's fiction differs, for example in the transparency of the characters and in the characterization mainly due to its specific ambiguous status, but also in their educational and ideological aspects (Nikolajeva 2001: 441-442; Nikolajeva 2002: x, see also below). According to several scholars, a further characteristic feature of literary characters in children's books is that the protagonists are mostly children (or childlike characters) or, if humanized objects or animals, they are mostly camouflages for children, as they behave like children and deal with issues generally related to children (Nodelman 1996: 149; Nikolajeva 1998: 82-83; 2000: 50). Considering my materials, I do not completely agree with this, but in my view, the ontological status of the literary character, whether human or animal, is dependent on the genre and the overall purposes of the text.

The specifics of anthropomorphism characterize a major part of children's books: animated toys and other objects, animals with human characteristics, imaginary and supernatural characters appear more commonly in literature for children.[61] The differences and variations of the nature and status of anthropomorphic characters are emphasized by their linguistic labels. Thus, both the diversity in and uniqueness of characters result in innovative and dynamic name formation and new variations of name forms.

Most characters in the corpus are characterised by anthropomorphic features - with some exceptions. Most of the characters in the *Moomin* novels are imaginary animal-like characters, the characters in *Winnie-the*-Pooh are toy (animals) characters - they are based on real toy animals. The characters in *Doghill* are most uniform since they all are anthropomorphic dog characters. In the *Moomin* novels, there are a few more human-like characters, although they cannot be defined in terms of realistic persons, for instance *Grandpa Grumble, Too-ticki, Little My, Mymble* and the

Whomper. Unlike the *Moomin* novels, there is only one human character in *Winnie-the-Pooh*: Christopher Robin. In *Doghill*, there are no completely human-like characters. Thus, the characters in the corpus have different ontological statuses, they represent different types of characters and they have different roles in the narratives, which is reflected in differences in the name forms as well. Additionally, there are major and minor characters, for instance in the *Moomin* novels, there are a large number of realistic animals and subsidiary characters. The naming and denominations of these actualise different criteria of name formation. Similarly, in *Winnie-the-Pooh*, there is a significant difference between, on the one hand, the toy animals and Christopher Robin. On the other hand, there is also a further difference between the toys characters and totally imaginary characters. The imaginary status of the latter is actualised in the name forms.

As Lukens (1991: 121) points out, setting influences character. Language use is relevant for supplying appropriate colour, or ring, to the text. Thus it is also dependent on genre, for instance, in historical stories (Toijer-Nilsson 1987:65). Similarly, names may be also highly determined and limited by the concept of fictive world. As a result, each literary work constitutes a system of proper names. Like the culturally specific system of ordinary proper names, the names in a given narrative could be considered as the specific system of that particular literary world. In fantastic worlds, the names seem to be more unique and specifically anchored to a particular surrounding, for instance, fantasy stories in which the protagonist travel from one world to another.[62] Conventional names seem more open since they can apply in different contexts. In order to briefly outline the settings of the corpus, the settings are similar as they actualise the realistic world in different ways. According to background information of the authors, the *Mominvalley*, the farmhouse and town in *Doghill* as well as the *Hundred Acre Wood* in *Winnie-the-Pooh* are rather culturally specific.

All the main characters are visualised by illustrations, as in the *Moomin* novels and in *Winnie-the-Puh*, or as in *Doghill* by pictures. The roles of the illustrations, or pictures, concerning the functions of the names may be in order here. The descriptive and expressive contents of the names overlap and work together with the information supplied by the illustration. Thus the relationship between the two should be taken into consideration in an analysis of the name since both text and illustration partake in the characterization of the name-bearer. The illustrations largely affect the reader's image

of the character. As Nikolajeva (2000: 142) argues, illustrations do not have a denominative function; we cannot know the name of a literary character merely by looking at the illustration. Even though illustrations do not name persons, they still need to be acknowledged as influencing the idea the reader forms of the character. The text in picture books rarely describes the external features or the type of characters as this can be visualised from the illustrations (Nikolajeva ibid.: 144). Yet from the point of view of proper names, the information supplied by the illustration is often connected to the linguistic content of the name. As Nodelman ([1992] 1996: 240) mentions, the pictures focus our attention on specific aspects of the words and cause us to interpret them in specific ways. Also on a connotative level, the content of the name and the illustration complement each other in terms of characterization. For instance, in the *Moomin* novels, the association of 'sniffing' in *Sniff* may be stressed in the illustration in which the reader notices the character's extremely prominent nose. Taking the nuances of the form and content of the proper name in combination with the illustration into consideration, a great deal of information about the name-bearer is supplied. Even though the illustrations of fantasy characters visualise the appearance of the character, they also limit the reader's imagination. If the illustrations were missing, the reader would definitely have quite another notion of, for instance, the *Moomin* characters.

Like proper names in works of fiction in general, names in children's literature are entangled with the narrative context and the cultural context outside the literary work. Considering all the different aspects of a name in its literary context is required in order to stress the functions of the names.

4.2. Plurality of readers and languages

Language is particularly interesting because adults and children differ in their linguistic knowledge. Thus, the adult-child dichotomy becomes especially interesting when considering the function of the names' linguistic aspects. The meaning of the text is embedded in the language: on the surface level, linguistic elements are connected with each other into syntactical units in order to make up a deeper meaning (see e.g. Rimmon-Kenan 1983). The way we recognise, react and understand the surface elements and connections results in our interpretation of the text. The notion of adaptation and its implications on the text on different levels is crucial to children's

literature on both the level of content and the level of form (see for instance Klingberg 1978; 1986; see also Svensson 1988; Boëthius 1996). Even though the notions of 'adaptation' have changed, it is still of importance for the criticism of children's literature (Weinreich 2000).

The duality, or plurality (O'Sullivan 1994), of address is central in the exploration of language, and to children's literature in general, for instance, the mode of address of children and/or adults as implied readers (for the definition of 'implied reader, see e.g. Chatman 1978; Chambers 1987; Shavit 1986; Stephens 1992; Edström 1992; O'Sullivan[63] 1994; Nodelman [1992] 1996). As Perry Nodelman (1996: 18) argues, all texts imply in their subject and their style the sort of reader most likely to respond positively to them. As Nikolajeva states:

> Even though *all* adult writers have been children once, profound differences in life experiences as well as linguistic skills create an inevitable discrepancy between the (adult) narrative voice and the levels of comprehension of both the focalized child characters and young readers. (2001: 449)

The significance of dual address (Wall 1991) for this dissertation is related mainly to the differences in linguistic skills, as differences in linguistic knowledge are manifested in the formation of names and the way they are used in the context. In other words, the author's language use may reflect her/his notions of whom s/he is addressing. The tendency in my material seems to be that the form and content of proper names are characterized by ambiguity. Shades of meanings exist which may be more directed towards the adults, and not grasped by children. However, on a formal level, for instance, on a stylistic level, they may be adapted to the child reader. Yet again, the linguistic diversity may be as elusive for an adult reader. [64] Many a name communicates information on both the level of form and content, which enables a variety of different responses and associations for children as opposed to adults. The linguistic evidence found within the standard Swedish of Tove Jansson, for instance, is transparently present in the *Moomin* names in which the lexical meanings of the name elements significantly characterize the name-bearer. Additionally, the name form provides an idea of the name-bearer because the name is anchored within the narrative. Only on a close examination, the richness of the name will be self-evident, and intelligible mainly to the adult reader. I claim that the linguistic characteristics of names draw attention to the ambiguous status of children's literature: the ambiguity and complexity are tangible in the form and even more in the ambiguous semantic content of the names.

But language is not only form or content. Knowles and Malmkjaer (1996: 43-44, 68), among others (Hunt 1991; Stephens 1992; Oittinen 1993; McGillis 1996; Meek 2001), have paid considerable attention to how language establishes adult ideology, power or authority over the child. Through language, adults are able to influence children more subtly, often even subconsciously. From an ideological point of view, language may even function as a consciously chosen means for the adult reader to quite concretely have an impact on the child reader in various matters (see also Shavit 1986; Stephens 1992; Nodelman 1996). The question of ideology is not particular prominent with regard to names but rather with the nature and status of the characters.

Language use establishes the connection to the outside language culture of the text: with whom and to whom one speaks affect the choice of word (language). The language use of adults reflects their notion not only of how language works but also their notion of children as implied readers. As Stephens (1992: 8, 12) states, language makes up the meaning of the narrative together with illustrations and influenced by culture and the contexts of the text within which it exists. The "outside" of the text is emphasized with regard to children's literature as the meanings made up by language are socially determined, or placed in a social framework. Thus, the meaning of the text is not only based on language, but is always to certain extent created according to the socio-cultural context in which the text is read, experiences, personal background knowledge and language knowledge. Considering the characteristics of names, in addition to their narrative functions, they diversely embody knowledge of language. We understand the grammatical system, what words mean and what they refer to, we make meaning of the allusions made in the text and we understand the purpose of the text as a whole.[65] Proper names are involved in language and the lexicon (semantically loaded names) and additionally draw attention to cultural conventions (conventional name use, the onomasticon).

Children and adults do not have the same knowledge of life and language (Nodelman 1996: 84), consequently they cannot be completely equal as readers either. Children and adults are different as readers because their linguistic knowledge, world knowledge as well as life experiences differ. But accordingly they also understand and interpret texts in different ways. The formation and use of proper names in children's literature stand in relation to life knowledge, as it concerns knowledge of the criteria of names in different language cultures. When reading, children make meaning from

different things in a text (for a further discussion on reading and readability in children's literature see Oittinen 1993, 58-70; Puurtinen 1995, 104ff). When considering narrative functions, onomastic aspects may be extremely significant. Of course, for the reader, the intention is not to analyse the formation of a character's name as the main function of the name in the narrative is to signify individual being, and to distinguish characters from each other. However, the name significantly draws on narrative, linguistic and structural levels, thus combining a multitude of nuances.

On the one hand, as many proper names actualise linguistic aspects which go beyond the linguistic knowledge of young readers, their ability to understand may be regarded as more limited. On the other hand, I want to stress that children's knowledge of the characters may be different in kind, not necessarily poorer but still different in quantity. Without jumping to conclusions at this point in my study, I am still inclined to say that adult reader will get more out of the content and will grasp the shades of meanings as a whole, whereas the phonetic features of the name call upon the young readers' attention. By stressing the form of a name, the author can draw the attention of the younger reader or steer the reader's attention in certain ways, for instance *Mårran* 'the Groke' in the *Moomin* novels. Almost every suggestion and reference to this name-bearer underlines the denotative content of the name element, *morra* 'to growl' (see 6.1.). Thus children do not need to recognize the content of the name in order to create the same image of this character as the adult reader does. Since child language is more concrete (Hellsing ([1963] 1999: 54), the proper names often contain words denoting concretes, thus drawing on children's level of linguistic knowledge, for instance, the toy characters in *Winnie-the-Pooh*, or by linguistic means, for instance, *Rådd-djuret* in the *Moomin* novels, which in Swedish literally denotes *ett djur som råddar*, 'an animal that fusses about'. Drawing the attention of two audiences demands a rich vocabulary to convey shades of meanings, which must be comprehensible to young readers and simultaneously challenging enough to adults (Nikolajeva 2001: 446). As Peter Hunt (1991: 71) points out, Margaret Meek draws attention to the connotative meanings by suggesting that children do understand words, however, they will not always understand "what lies behind the words, embedded in the sense". In this respect, because of the dichotomy between adults and children, the connotations might vary largely. Hence the impact of connotations become extremely significant; they are also

significant from an emotive point of view as they may be used in order to awake positive as well as negative associations.

Since every text contains allusions to other texts, events and allusions to how texts work (intertextuality), understanding a text is at large dependent on allusions, both allusion to things and allusion to rules. Nodelman (1996) states:

> What is true of mystery novels is true of tragedies, novels about talking animals, and the whole range of literary texts. Any given text always has many other texts in its background, and shares many characteristics with them: not just obvious allusions, but also ideas, images, and basic story patterns. (143)

Intertextuality does not concern whole texts, but smaller units. Every new use of an expression, word or even morpheme happens in an intertextual relationship with every use of the feature in other, earlier contexts and elsewhere. Any linguistic item recapitulates and modifies all its previous occurrences, and bears a differential relation to the occurrences of every other expression in the same language culture as well. On a micro-level the connotations of proper names function as intertextual elements as well (Bertills 2002), and on a larger scale, patterns of name formation and name use are to be regarded in similar ways.

Adult dominance has largely affected the criticism and study of children's literature. Yet again, the artistic quality of individual texts is not dependent on the audience of address, and thus studies should not be conducted according to address but according to the artistic qualities of the text (see e.g. Rose [1984] 1992; Westin 1993: 22). As Boel Westin (1993) observes, the fact that a children's book belongs to two different systems creates a text that is realized on different levels. I share this opinion because I find it tangible in the formation and use of proper name use. The involvement in two systems realizes a diversity in name forms and contents. Nodelman (1996) argues:

> they [texts written for children] allow for more complex understanding by readers able to respond in more complex ways, and they're often constructed in ways that encourage readers to develop more complex responses in the very process of reading them (85).

Evidently for biological reasons, children's notions of characters will differ from adults because their linguistic knowledge differs. The ambiguity is manifested in the motivated relationship between the character and the name-bearer and the comments in the context; the double presentation of the characters. The hints, descriptions and the characteristic traits which are expressed in the text clarify and manifest – and

sometimes undermine - the suggestive and expressive characteristics of the form and content of the name. In fiction in general, this "duplication" is commonly not required to the same extent.

Owing to the facts pointed out by Nodelman above and judging by the formation of names in children's books, I assume that the complexity is one of the main functions of the names. They definitely elicit several different responses because of the different layers of form and content. Complex linguistic features develop and challenge young readers' linguistic knowledge; although the young reader may not always understand all the different shades of meanings, complex words and expressions stimulate the imagination (Hellsing [1963] 1999: 54). The reading and understanding of works of fiction is also dependent on previous knowledge of literature/texts on their a *repertoire* (Nodelman 1996: 19). When, for instance, reading a text in a foreign language, of which one only has little knowledge, one will surely receive a more restricted understanding of that text, and of the inherent message of the text.

The novels are usually regarded as ambivalent texts in terms of intended audience, that is, they are considered to address, and be read by, both children and adults. For example *Winnie-the-Pooh* is often discussed in terms of dual audience (see Puurtinen 1995: 20; Edström 1992: 16; see also Jones 1996). The first four books in the *Moomin* suite are often referred to as a being more directed towards children, whereas the latter books are more adult in character (Westin 1988). There is hardly any doubt that Kunnas's picturebooks are enjoyed by both adults and children.

4.3. Language play (word play) and name play

Narrowing down the discussion of linguistic characteristics of the names in children's literature further, I want to draw attention to yet another function of language, namely language play which is tangible on both the level of form and the level of content in the names in my material. There are different kinds of language play. Aschenberg (1991) makes a difference between play on the level of phonetic form and play with the content. Moreover, playing with the content is divided into a direct play with a transparent semantic content and an indirect play which draws upon the conventions of words in standard language. In this way the latter play is concerned also with

connotations of words. In this work I focus mainly on the play with the semantic content of the names. Furthermore, language play is also closely connected to humour, jokes, allusions and irony, which will all come up in the discussion of semantic content in Chapter 6 but will not be discussed thoroughly.

I use 'language play' as the umbrella term referring to playing with language in general in the narrative, but the term 'word play' will be used somewhat synonymously, although mainly with reference to the play with individual words and concepts. Thus 'word play' refers to a play with the conventional relationships between signifiers and the signifieds, which in turn actualises 'nonsense' which may be considered a kind of "ultimate" form playing with language and sounds. The most illuminating example of nonsense in children's books and which is mentioned in many studies is naturally Lewis Carroll's *Alice in Wonderland* (Phillips 1971; Edström 1992). With regard to my material, there are, however, also nonsense features, in for instance *Winnie-the-Pooh*. The term 'nonsense' is used more widely here as I use it with reference to name elements that do not have any tangible meaning or make any obvious sense. In all of my materials, the above-mentioned features appear in the names: in the *Moomin* novels, name forms as well as the semantic aspects are entangled in the overall language play of the novel, for instance typical expressions or so-called 'moominisms' (see Bertills 1995; 1999). Certain aspects of language play are also related to the status of the texts as ambivalent texts; the different nuances in language enable both adults and children to take an interest in them.

Language use in children's fiction is largely dependent on the adult writer. One function appears to be that the adult author attempts to draw upon as many different interpretations and ideas as possible. It goes without saying that the overall characteristics of language go hand in hand with the linguistic characteristics of the names; proper names are likely to be ambiguous to the same extent as the overall language of the text. Many books in which language stands out are often regarded as ambivalent, for instance, *Pippi Longstocking* (Heldner 1992)*, Winnie-the-Pooh* (see e.g. O'Sullivan 1994) and once again, *Alice's Adventures in Wonderland* apply a similar kind of language play but to quite different degree. As Vivi Edström (1992) mentions:

> The "double life" of the text is realised in the language play. The jokes, wordplays, allusions and parodies spring from the conventional but at the same time create new foreign meanings.
> By taking part in this kind of "carrollesque comedy" the reader becomes extremely aware of the means of form. The book urges a metatextual interpretation where the reader is part of the dynamics of the narrative technique.

> The reader is not focusing only on the creative possibilities of language but is forced to pay attention to the whole narrative process, style and genre. (22) [my translation]

The fact that the author addresses two audiences affects the way s/he forms proper names as well, even though it can be debated whether or not, and to what extent, the narrative purposes of the names take precedence over the intended reader. As I already argued, the aspects concerning proper names actualise similar linguistic tendencies that are commonly associated with children's books, for example language-play, nonsense, and play with the conventional criteria of language. In addition, names actualise a game with the relationship between the name and the referent, that is how names are used, as well as a play with the conventional criteria of what words mean. On the one hand, a large number of names of literary characters is coined directly from or include words from standard language. However, on the other hand, the use of language-play and nonsense in imaginary names is used as productively. This widens the perspective of the play.

Children's literature generally has been considered simple in both style and language (Kvillerud 1985: 194; Wall 1991: 3). Considering this with regard to the characteristics of names, and the fact that children's literature is involved in both the adult and the child systems, undermines simplicity. Instead, the specifics of children's literature make it linguistically more complex, as can be seen in, for instance, the linguistic diversity of small items such as the names. As Stephens (1992) points out, although the role of figurative language, which is a common tool in literature mainly intended for adults, in children's literature often actualises a play between the relationship between the signifier (word), the linguistic sign in the text (the denoted referent in the text) and what is signified in the real world.

Imaking the characteristics of names slightly more complex, names of literary characters may be considered to actualise yet a further play which I already referred to as 'name play'. This underlines the fact that both conventional and semantically loaded names are always partly involved in a play with onomastic criteria.

As Lennart Hellsing ([1963] 1999: 42-43) points out, one of the functions of children's books (at least of books for younger children) is to supply the child with an amount of words, concepts, sounds and rhythms to continue working with (see also Edström 1992: 106). Thinking about the criteria of name use, this is certainly true. Furthermore, Hellsing ([1963] 1999: 54) quite appropriately compares language in

children's books with "boxes of toys", which turn and twist words and concepts around, and which is certainly true for names. A more serious question concerns the question of the deliberate impact that adults have on children, when language may even function as a tool of power. Although I do not think that name formation and name use actualise power relationships, I find it significant in order to stress the importance of language. Children's literature has traditionally been considered in terms of didactic aspects, but the distinctive linguistic features of naming seem to me to be playful and not didactic. With regard to names, the main function of language is to turn things upside down, to turn the conventional into the unconventional. The diverse play with name forms and contents certainly turn the conventional criteria of language around, for instance the relationship between signifiers and what is signified is often played with or their conventional relationship is divorced or questioned. I agree with Lurie ([1990] 1998: xi) who suggests that the subversive power of children's literature is a way of mocking current assumptions as well as appealing to the imaginative and unconventional. For instance the function of nonsense features is to draw readers' imagination sometimes to extremes. Or, as Edström (1992) implies:

> Nonsense upholds a crucial function which challenges the idea of society as
> solid and stable […]
> The "play and paradox" of language create the world anew as it breaks up
> hierarchies and rules. (104) [my translation]

For instance, invented proper names may be considered to actualise a play with standard language rules in order to mock and play with the conventional denotations of words and at the same time play with the ideas of how a name should be used and what it stands for. Nevertheless, their main function is probably to create a humorous atmosphere and to stimulate the imagination of the reader, as for example in many of the *Moomin* names. Not only the semantic content of names may turn conventional meanings around, but also the characters' language use may be used in order to mock conventional rules, correctness and grammar, for instance in *Pippi Longstocking* (see also Heldner 1992; Edström 1992). The aim is to move away from the ordinary and conventional in order to establish something exciting and new. Naming is magic; a foreign word is more exciting than an ordinary and easy (Närhi 1996).

The effect of phonetic form is essential in children's literature, not only in awakening associations and drawing on humour, but also for visualizing descriptive characteristics, in particular nonsense. Onomatopoetic aspects, or drawing attention to sound effects, as well as descriptive language which draws on visual aspects are

significant tools for creating a certain feeling (see also Jakobson and Waugh [1979] 1987). The phonetic forms of the names in the *Moomin* novels are extremely funny, but without an empirical study of readers' reactions, no generalisations on the names can be made. Playing with the phonetic aspects of the name draws the young reader's attention since young children often enjoy playing with sounds. The focus on the phonetic form of names has another function in children's books as well and derives from the fact that many children's books are meant to be read aloud, which is very obvious in the *Doghill* books.

Although it may not seem to be particularly relevant to grasp the "correct" meanings of words in the literary context, conventional meanings still constitute the background to understanding the names. This is what makes language use in works of literature a challenging but tough area; it is not sufficient to know the correct meanings but to look behind the curtains, into the covers of the book, and adopt the limits and criteria of the text. Acknowledging the conventional as a starting-point for the unconventional will then contribute to a deeper understanding of how language is used in children's books and, in this case, its role in name formation.

5. THE CRITERIA FOR NAME FORMATION

Several aspects of names can be discussed within a study of name forms (Kvillerud 1987: 55) and the main concerns in this work are the morphological, syntactic and phonological characteristics of the names in the source language, or original text.[66] For different name categories, different aspects are of different importance. This discussion focuses on determining the relevance of general and conventional name formation criteria (connection to the onomasticon), and the relevance of word formation in general (connection to the lexicon) for the names in the corpus.

Examining the morphological and syntactic criteria of name formation, the consideration of the concept of 'name part'[67] may be useful in the consideration of literary names as well. With regard to the fairly large amount of invented compound names in literary contexts, a consideration of the names in terms of name parts may be helpful. The consideration of name parts is mainly adapted and significant to the study of place names, but for fictive invented names a similar consideration inevitably helps to clarify the inherent relationship within the name as well as the criteria of name formation. Nevertheless, a few comments need to be made. Firstly, the name corpus in this work only represents a small part of literary proper names. Secondly, as I have already pointed out, literary proper names provide a very heterogeneous group. Literary proper names are strongly involved in the context and actualise literary purposes as well as onomastic purposes and thus, a consideration of the morphological and syntactic aspects exclusively in terms of name parts would draw the attention away from the impact of the name in the narrative context, and thus the multiplicity of fictive names. Thirdly, the author's primary purposes when forming the names are impossible to know. For example the name *Sniff*, which can be derived from the Swedish verb *sniffa* 'sniff' or from the noun *sniff* 'sniff; snort', but *Sniff* can also be considered to be onomatopoetic in that it denotes the sound of sniffing (see further details on this character in Chapter 6). Most of the name material consists of names highly characterised by ambiguity, which, I consider to be formed for the purpose of awaking a variety of responses and to draw the attention of adults as well as child readers.[68]

Although considering the forms of the name elements mainly in terms of whether they are simple names, derivations or compound names, the concept of name part is taken into consideration when relevant. In this work, the term may successfully

be adapted to and modified with regard to literary names, and thus in this work a name part refers to a syntactic part (of the name) that expresses a specific characteristic of the referent, the type of name-bearer or expresses the name of the character (Raivo 2001).

5.1. Name formation in the *Moomin* novels and in *Winnie-the-Pooh*

Already a quick glance at my materials draws immediate attention to the differences in name forms and aspects and systems of name formation, which spring from different points of departure. Although the connections to the lexicon and the anthroponymy are relevant to all three sets of texts, the degree to which the connections are evident and significant for the name-bearer varies significantly. Consequently, I consider the names in my different materials according to somewhat different approaches: the names in both the *Moomin* novels and *Winnie-the-Pooh* explore the criteria of word formation and content in general, and thus the connection to the lexicon is in focus. The name system in the *Doghill* books, on the other hand, departs mainly from the conventional (Finnish) name system.

The names in the *Moomin* novels largely overlap regarding their form. In other words, although I discuss the names according to one specific criteria of formation, they could be included in several of the categories of formation below. For instance, *Rådd-djuret* 'the Muddler' is discussed according to its specific as a compound. However, it could equally well be discussed as a derivation as the verb *rådda* 'to fuss or muddle about' is evident in the name.

5.1.1. Derivations

Most names in the *Moomin* suite are derivations from standard Swedish words which are transparent in the names, and most of them by a definite ending: from common nouns, *Tofslan, Hemulen, Knyttet, Skruttet*; from noun-verb pairs, *Sniff, (Vifslan), Mårran, Joxaren, Fiskaren/Fyrvaktaren, Gafsan, Homsan, Homsan Toft;* from adjectives *Snorken, Misan* and from noun-adjective pair *hunden Ynk*.

According to the derivative endings of the above-mentioned names, a few tendencies are clear: the definitive ending refers to an individual character. A couple of names are derived from Finland-Swedish dialectal or colloquial common nouns: *Homsan* 'Whomper' from *homsa* an 'untidy or careless female' and *gafsa* 'chatter; tittle-tattle' (Ahlbäck and Slotte 1991; see also OSS). The name *Mymlan* 'the Mymble', which may be seen to belong to this group, differs because of its origin (see further discussion of the name and its origin in Westin 1988: 212; see also 6.1.2.). The name *Joxaren* 'the Juxter' and *Fiskaren* 'the fisherman' includes the common nominal suffix *–are*, which can be found in many denominations of professional practitioners in Swedish. The names *Snorken* 'the Snork' and *Misan* 'Misabel' are clearly derived from adjectives and *Mårran* 'the Groke' from a verb: *Snorken* from *snorkig* 'snooty' and *Misan* from the adjective *miserabel* 'miserable' or the noun *misär* 'misery' which indicates that the name is a quarantor. The name forms *Sniff* and *(hunden) Ynk* are homonymic with colloquial Swedish nouns.

The names *Tofslan* and *Vifslan* form a category of their own in terms of their name forms. Both names include the element *-sla-* which they attach to words as they speak. Thus the name forms directly express a characteristic way of speech (see quote and discussion about onomatopoetic features 6.1.). The ambiguous name forms and contents may derive from several aspects as they are connected to the author's own background, to the lexicon, to the onomasticon as well as the narrative. Like many other names, both *Tofslan* and *Vifslan* are definite, ending with *–an*, as they refer to individual name-bearers, but considering the nature of the characters, both may not necessarily be considered to be female. The name *Hemulen* 'the Hemulen' originates from the Swedish word *hemul* 'authority for something (n), entitled (adj)', 'warrant for something'.[69] This name appears in definite form in the Swedish text when referring to a specific representant of the hemulen characters. In standard Swedish, however, the definite form of the word would not be *hemulen* but *hemuln* (OSS). By using the ending *-en* instead of the correct *-n*, the name follows other name forms in the *Moomin* suite, which refer to male character, for instance *Snorken* and *Snusmumriken*. The irregular inflection of common nouns is not relevant when they are used as proper names as personal names are inflection differently (for details on Finnish and Swedish proper names see for instance Vesikansa 1989; SAG 1999).

Clearly, judging from their name forms, a few names in the *Moomin* suite are derived from English words and can thus be defined as 'foreign names': *Tulippa, Stinky* and *Wimsy*. The name *Stinky* is the adjective form of the English verb 'to stink', whereas no transparent connection to the lexicon is actualised in *Wimsy*. However, the latter name form is reminiscent of English adjectives. The name *Tulippa*, the girl with the blue hair in *Småtrollen och den stora översvämningen*, appears to be derived from the English noun 'tulip', in Swedish *tulpan*. The name is also explained in the narrative; the name-bearer is a girl who springs up from a glowing tulip (see Jansson [1945] 1991: 16). Nevertheless, the name form alludes to other Swedish names of flowers, for example *sippa* 'wildflower' as in *vitsippa* and *blåsippa* 'wood anemone; blue anemone'. As Westin (1988: 28) points out, this name and character bear resemblence to H. C. Andersen's character *Tummelisa* 'Thumbelina', who also springs up from a tulip. The connection between the two characters is underlined by the similarities in the name forms: *Tulippa - Tummelisa*. As many conventional female names in Swedish, and in other languages as well, the formation by the ending *–a* in *Tulippa* equally follows the conventional criteria of name forms.

5.1.2. Appellative names

I use the term 'homonymic' with reference to words and names that are the same in form and sound, I do not consider their meaning to be completely different. Thus, in literary contexts, if a name form is homonymic with a common noun, it is intentional and upholds certain functions in the narrative context. In other words, the formation of fictive names by derivation or proprialisation confirms that the standard language meaning (of the word included in the name) is of relevance in the narrative context as well. Many of the names in the *Moomin* novels are homonymic with common nouns. As Aschenberg (1991) observes, proprialisation is the most common way of forming proper names in children's literature. Both simple names and compounds include common nouns: *Fiskaren/Fyrvaktaren, dronten (Edward), (Homsan) Toft, Mini,* and a couple of compounds, *Bisamråttan* and *myrlejonet*. Most of the appellative names denote individual characters; they do not refer to any generic group of characters.

There are some more realistic animals that appear only once or twice, and some more imaginary animals that appear once or more frequently, for instance in *Comet in Moominland*, there are *en silkesapa* 'a silk-monkey', *en jätteödla* 'giant lizard', *krokodiler* 'crocodiles' and *gräshoppor* 'grasshoppers'. There are also a couple of other denominations as well: *marabuherre* 'marabou mister', *marulk* 'angler' and *sjöhäst* 'sea-horse' (see Jansson [1945] 1991; [1965] 1980). These are naturally not proper names as these names actualise common reference. Still, since the formation of the names in the *Moomin* novels generally draw attention to animal denominations and animal species in general, the above-mentioned names offer interesting points of comparison. Moreover, the meanings of the denominations in question are sometimes adapted to and interpreted literally in the narrative context, and are thus also interesting when considering lexical meanings.

In comparison with the above-mentioned category, denominations of animal species in standard English are the origins of most of the name forms in *Winnie-the-Pooh*. *Owl, Tigger, Rabbit* and *Piglet* are homonymic with standard denominations of animals. Orthographically, however, some of the names are modified and adapted to the narrative context, for instance Tigger, or similarly, the names *Kanga* and *Roo*, which are typical child language abbreviations, are syntactically modified and originate from the animal denomination *kangaroo*. The use of animal denominations as a starting-point for the formation of proper names is also actualised in the proper names in Parkkinen's novels about the raven Kalevi and his friends (see Parkkinen 1999).

5.1.3. Imaginary names

The formation of the names of literary characters through standard language is presumably the most common naming device. Nevertheless, the materials contain a number of totally imaginary, nonsense and nonce names as well.[70] These are referred to as 'imaginary names' as they are names in which the connection to the lexicon is not transparent. Although these names are more or less complete creations of the authors' imagination, their phonetic form may strongly suggest the connection to standard language words. Thus, the meanings of such names are constituted by the narrative

context, by the phonetic form of the name as well as by linguistic and non-linguistic connotations.

Clearly, the names *Filifjonkan* 'the Fillyjonk', *Too-ticki* and *Ti-ti-oo* should be regarded as imaginary as they do not contain any standard language words or semantically loaded elements. Still the phonetic forms of the names are close to other words in standard language. The connection to standard language is the strongest in *Filifjonkan*, in which the latter element *fjonkan* which is reminiscent of other Swedish nouns – adjective pairs, for instance, *fjompa – fjompig, fjolla - fjollig, fjanta - fjantig*. The meanings of the name and the already existing nouns 'foolish (silly) woman' and the adjectives 'somebody behaving foolishly', or someone being 'silly or fussy' are in accordance and overlap with each other. The name could also be regarded as a compund consisiting of the parts *fili* and *fjonka*. Unlike other compound names in the *Moomin* suite, *filifjonkan* is never called simply *fjonkan*, as, for instance, *Snusmumrik*en, who is sometimes called *mumrik*, which in English would translate as 'old codger'. The significance of the phonetic form is highly foregrounded in imaginary names, for example, in the name *mameluken* 'the Mameluke', which I also consider to be an imaginary name, as it like *filifjonkan*, phonetically actualises a connection to a standard Swedish common noun, *mamelucker* 'mamelukes'. But unlike *filifjonkan,* the meaning of the common noun is not relevant for the literary character and thus the function of the name form is different in this case. The role of sound symbolism and connotative aspects contribute to the determination of the meaning of the name (see further discussion 6.2.1.). The names *Too-ticki* and *Ti-ti-oo* do not relate to standard language words as clearly, but once again, the phonetic shapes of the names awake certain associations.

In *Winnie-the-Pooh,* the names *Eeyore, Heffalump, Woozle* and *Wizzle* are imaginary names and present yet further aspects of the importance of the phonetic form and sound as criteria of name formation. Nevertheless, the name *Heffalump* consists of the noun-verb pair *lump – to lump*. The lexical meaning of *lump* is of relevance although Paula T. Connolly (1995: 48) considers the name as a mispronounciation of 'elephant'. Thus, considered the fact that one part of the name characterizes the name-bearer, the name could be regarded as a compound.

5.1.4. Proper as opposed to generic reference

In narrative contexts, referring to an individual does not always exclude generic or common reference. Many names are definite or include the Swedish definite noun ending *-(a)n/-(e)n*. Although many characters could be grasped as more or less gender neutral, the characters referred to by names ending with *–an* are grasped as female, whereas characters referred to by names ending with *–en* are grasped as male, according to common assumptions of personal names as Swedish first names ending with *–a(n)* are commonly female names. Thus, *Mårran* 'the Groke' is a female character, which is clarified by the use of the pronoun *hon* 'she' in the narrative. In terms of gender, the character is much more ambivalent in Finnish as the Finnish pronoun *hän* 's/he' refers to both male and female.

Characteristic of the names in the *Moomin* novels is that most individual characters represent a larger group or a class of characters, which is expressed in different ways in the name forms. Commonly the same name forms refer to individual as well as the group of characters, and the different denotation in each case is expressed by definite, singular and plural endings, for instance *hemulen - hemuler*, *filifjonkan - filifjonkor*, but sometimes a repetition of a name element may suggest a relationship between individual characters and a generic group of characters, for instance, *mumin - muminmamman - muminpappan, Mymlan - lilla My - mymlor, Homsan - Homsan Toft - homsor* and *Snorken - Snorkfröken(snorksystern) - snorkarna*. This rule, however, is not absolute, and there are several exceptions to this, for instance, although both *Skruttet - Onkelskruttet* include the common noun *skrutt*, it does not express a relationship between the characters. Although the connection to species is not as strongly emphasized for *Sås-djuret, Rådd-djuret, Joxaren, Snusmumriken, Knyttet, Skruttet* and *Mårran*, they may still be considered to representant generic groups.

The characteristic feature of name forms that are homonymic with appellatives is their position in the lexicon and the onomasticon with regard to the general ideas of individual and generic reference. The same name form functions both as a common noun and a proper name. But the functions of the name is further focused or played with in the *Moomin* novels in the use of definite versus indefinite forms. Like common nouns, many proper names are inflected in number and species, for instance *en Mårra-Mårran-Mårror* 'a Groke-the Groke-Grokes'.[71] Some types of charcters are almost

exclusively referred to in plural, for instance, *hatifnattarna* 'the Hattifatteners' and *klippdassarna* 'the Niblings', and thus giving them different positions and functions as compared with the other types. Although *en hatifnatt* 'a hattifattener' or *en klippdass* 'a Nibling' appears on a couple of occasions on its own, the name forms emphasise the name-bearers' characteristic of appearing and moving in flocks.

The most interesting cases with regard to reference to an individual (proper name use) and reference to species occur on certain occasions in the *Moomin* novels. Generally, the indefinite form appears when characters are introduced, for instance in *Kometjakten*[72] (*Comet in Moominland*) is *Snusmumriken* 'Snufkin' introduced in terms of species as *en (snus)mumrik* 'a Snufkin' (Jansson [1946: 46-47]; [1968] 1997: 31; see also Nikolajeva 2002: 269). In the same novel, the Hemulen character is also introduced as *en hemul* 'a Hemulen' and *en snork* 'a snork' ([1968] 1997: 45, 50). In *Trollkarlens hatt* (*Finn Family Moomintroll*), *Thingumy* and *Bob* introduce *Mårran* 'the Groke' who is referred to as *en stor och hemsk Mårra* ' a big and grim and terrible Groke' by *the Hemulen* (Jansson [1948] 1992: 116; see also 6.1.). In literature as well as names in general, the function as a proper name is stressed by capitalization of the initial letter in names of individual characters, but in the *Moomin* novels, there is no consistency with regard to this tendency.

The following characters are individuals since they do not represent any generic group, at least the names do not appear generically in the narratives: *Muminmamma, Muminpappa, Sniff, Too-ticki, Tofslan, Vifslan, Onkelskruttet, Trollkarlen, teaterråttan Emma, Fiskaren/Fyrvaktaren, Ti-ti-oo, dronten Edward, hunden Ynk, Självhärskaren, Ö-spöket, Stinky, Wimsy, Ninni, Fredriksson* and *Mini*. Regarding the denotative relationship between the name elements and the name-bearer, the name *Mumintrollet* is more problematic (see 5.1.6.).

Most proper names in *Winnie-the-Pooh* are proprialised common nouns or derived from other words. However, in this narrative context, the fictive name denotes an individual character but does not bring forth any connection to a generic group similar to the names in the *Moomin* novels - except for the imaginary characters - within the narrative context. Thus, I claim that the names of the characters in *Winnie-the-Pooh* have somewhat other functions than the names in the *Moomin* novels. Nevertheless, in a few cases the proper names in *Winnie-the-Pooh* draw attention to nominative functions as well. Although the use of the definite article is not particularly

prominent in the material, there are a few passages in which reference to a species rather than an individual character is particularly interesting. As the definite article is particularly marked, the difference between common noun and proper name is in focus. For instance, the sudden use of *the* in front of the name *Piglet* (see also Nikolajeva 2002: 269):

> *THE PIGLET* lived in a very grand house in the middle of a beech-tree, and the beech-tree was in the middle of the Forest, and *the Piglet* [my italics] lived in the middle of the house. Next to his house was a piece of broken board which had: "TRESPASSERS W" on it. When Christopher Robin asked *the Piglet* [my italics] what it meant, he said it was his grandfather's name and had been in the family for a long time. Christopher Robin said you *couldn't* be called Trespassers W, and Piglet said, yes, you could, because his grandfather was, and it was short for Trespassers Will, which was short for Trespassers William. And his grandfather had had two names in case he lost one - Trespassers after an uncle, and William after Trespassers.
> "I've got two names," said Christopher Robin carelessly.
> "Well, there you are, that proves it," said Piglet.
> (*Winnie-the-Pooh* 1926 [1991]: 44)

Firstly, I see the use of the definite article as a narrative device, as the narrator's point of view and involvement is made prominent. However, the use of definite article in combination with a proper name may also be considered to stress the reference to a specific species (common noun). In *Winnie-the-Pooh*, the situation is somewhat different: although the definite article emphasises the introduction of *Piglet*, it is not dropped entirely after that but appears later as well:

> He left Rabbit and hurried down to Piglet's house. *The Piglet* [my italics] was sitting on the ground at the door of his house blowing happily at a dandelion […]
> (*Winnie-the-Pooh* [1926] 1991: 113)

Although the definite article and reference to species is stressed in particular in connection to *Piglet*, it appears in connection with the names of the other characters as well:

> "I've been finding things in the Forest," said Tigger importantly. "I've found a pooh and a piglet and an eeyore, but I can't find any breakfast."
> (*The House at Pooh Corner* [1928] 1991: 190)

Secondly, the first passage draws attention to the name form of Piglet's grandfather, *Trespassers W*. Since *Christopher Robin* finds it impossible for someone to have a name like this, attention is explicitly drawn towards the name form. *Piglet* argues that the reason for his grandfather needed two names was to avoid problems if he should lose one. I find the whole passage an extremely illuminating example and awareness of the general assumptions of personal names. The implicit suggestion by *Christopher Robin's* and *Piglet's* discussion is the difference between acceptable and no acceptable

name forms. As *Christopher Robin* mistakenly exclaims that he has two names, he also suggests the possibility of *Piglet's* grandfather having two names "Trespassers after an uncle and William after Trespassers" which plays around with the general concept of naming persons after other persons. *Piglet's* statement about losing ones' name also expresses an impossibility with regard to conventional anmes and persons; for real flesh-and-blood people, losing their name is rather impossible. However, the internal relationship and status of the characters prevent this. In fact, *Christopher Robin* reacts not only to *Piglet* breaking the linguistic rules of name formation, but also to his lack of awareness of the rules of name use since the name does not follow the standard system of proper names. Interestingly, the identity or the existence of *Piglet's* grandfather is never questioned.

In case the name form has not been suggestive enough, the linguistic ambiguity of the name is clarified by the illustration which hints to the reader about the origin of the name as it shows the remains of a broken sign. Thus, the reader is made aware of the background of the name as the connection of the name forms is evident in the fragments of the sign saying: *Trespassers will be prosecuted*. Thus the ambiguity of *Will* as a conventional male name and a verb (lexicon) is implicitly suggested in the above-quoted passage. At the beginning of the novel, "under the name of Saunders" is played with in a similar way.

5.1.5. Conventional names

The selection of names for literary characters also comprises yet a further point of deprature, namely the use of ordinary pre-existing personal names. In other words, the point of departure is the anthroponymy. In the *Moomin* novels, there are only a few ordinary proper names, *Fredriksson, Ninni* and *Sanna*. In addition, *dronten Edvard* and *teaterråttan Emma* include name parts. These are discussed below with regard to compounds and compositions. The family name *Fredriksson* is a patronymic Swedish family name; the first name *Fredrik* is combined with the ending *-son*. Patronymic names are common in the Nordic countries, particularly in Iceland, however, they also comprise one of the most common types of family names in Sweden (Blomqvist 1993: 133, 135). Both *Ninni* and *Sanna* are female first names: *Sanna* is a popular Finnish

name (Kiviniemi 1993: 62). Although the name *Ninni* is a conventional female name, it is mostly used as a nickname, for instance of *Anna*.

The most neutral name form in *Winnie-the-Pooh* is the name of the only human representative in the story: *Christopher Robin* but unlike the neutral combination of a first name and a family name, the name contains two conventional first names. As a first name *Robin* is an English bird denomination, which, like many other bird denominations, has been transferred to the personal name system (Dunkling 1983: 237). The other conventional first names in the narrative is *Winnie,* which constitutes one of the name elements in *Winnie-the-Pooh*, and a couple of other names mentioned in passing: *Henry Rush* and *Alexander Beetle* who is one of *Piglet's* "smallest friend-and-relation" (*Winnie-the-Pooh* [1926] 1991: 117). The name form *Winnie-the-Pooh* diverges in many aspects from the general principles of name formation in English. The supplementary elements *the Pooh* could be compared to the appositions or prefixes in names of nobels in similar ways as for instance, *af Gennäs* (see Blomqvist 1993: 15). It could also be considered to be an epiteth, or an adjective or descriptive phrase indicating a characteristic of the name-bearer. In standard language the element *pooh* is an interjection for expressing impatience or contempt or disgust. A variation of the character's name is *Edward Bear*, which includes a conventional male first name and a common animal denomination. This name equals *Teddy Bear* and is also the common name of toy bears since *Teddy* is an abbreviation of *Edward*. The orthographic form of the name is rather unique and it inevitably blurs the lexicon and the onomasticon.

The name of Piglet's grandfather *Trespassers W(ill)* (shortened T. W.) is composed of two name parts, one male name and a qualifier, which in this case is a common noun (see detailed discussion 7.5). The names *Robin, Winnie* and *Will* are pet forms of the English male names *Robert, Winfred* and *William* (Dunkling 1983: 50, 292, 294).

5.1.6. Compound names and compositions

Since many names in the corpus are compound names, it is surely reasonable to consider them in comparison with other compound proper names. Generally, compound personal names originate from other (simple) names, for instance, in Finnish and

Swedish, many conventional personal names (both first names and family names) are compound names, formed according to strict rules from pre-existing, and accepted name elements. Several first names that commonly occur together have turned into compound names, for example in Finnish *Anna* and *Liisa: Annaliisa* or *Anna-Liisa* (see Kiviniemi 1993: 18).

Other proper names, on the other hand, more often include existing words for the purpose of describing or ascribing characteristics to the referent, for instance, place names, additional names, bird-denominations, cattle-names and pet names. A large number of names of literary characters is also formed from already existing words but may simultaneously include conventional name parts or elements, for instance, *Pippi Långstrump* 'Pippi Longstocking'. According to our conventional knowledge, we probably would define the latter part (situated after the first part) as a family name, which in this case differ from ordinary family names as it describes the characteristic piece of clothing worn by the name-bearer. For instance, *Långstrump* in which the adjective *lång* 'long' and the common noun *strumpa* 'stocking' two collocative words or expressions, - judging from their frequent reoccurrence - are lexicalised as a compound * *långstrump*. However, commonly such expressions are ad hoc expressions and do not occur as such in standard language. The formation of this name could also be compared with the formation of *bahuvrihi compounds* (possessive compounds) which refer to referents who own the characteristic expressed in the compound.

According to the formations of fictive compound proper names, they are comparable to the criteria of formation of place names, for example, *Korkeasaari - korkea saari* 'high island', which includes an adjective and a noun characterising the denoted place (see Kiviniemi 1975: 10-11). For example most of Finnish and Swedish place names are compounds:

> Compound names, which always form the largest part of place names, are compositions that consist of at least two name parts: a main part and a determinative part. The functions of these are different from each other. The main part means the place itself and expresses either its topographic position or the type or the name of the place. Only a common noun denoting the type of place or a place name can constitute the main part of compound names. All expressions that determine the main part in one way or the other are determinative parts, and they usually express a characteristic feature of the place. (Kiviniemi 1975: 58) [my translation]

Many first names and family names in Swedish and Finnish are also compounds (Blomqvist 1993: 15; Kiviniemi 1993: 21; see also Mikkonen 1989; Vesikansa 1989).

Statistically, more female than male names are compounds (see for example Kiviniemi 1982: 185ff; 1993: 21ff). Commonly, in both Swedish and Finnish, new personal names come into existence by derivation, but many have developed gradually by combination of two individual names (in Finnish see Kiviniemi 1993; Närhi 1996; in Swedish, see SAG 1999). The reason for the common formation of compounds in language in general is that they precise specific characteristics or circumstances of the referent. Depending on the relationship between the constituents of the compound, they express and determine qualities of the referent. Commonly, compounds constitute two types depending on the relationship between the parts: copulative compounds in which the principal part and the qualifying part are in equal relationship, and determinative compounds, in which one part qualifies the other. The latter is the more common (see for instance Itkonen 1966: 234; Häkkinen 1990: 150). It is not surprising that the use of compound names in children's literature is productive since one of their main functions is their descriptive and/or characterising feature. Generally, in compound place names the principal word constitutes the latter part of the name, and it commonly expresses the type of referent, or names the referent (Kiviniemi 1975: 58).[73]

Many names in the *Moomin* novels are compounds but unlike compounds in other name categories, for instance place names, it is more difficult to separate the principal word from the qualifying part in the *Moomin* names. Although the names morphologically and syntactically follow the general criteria of the formation of compounds, the difficulties of interpretation come in when taking the semantic contents of the name parts into account. As in for instance place names, the motivated relationship between the name-bearer and the name of the literary character is reflected in the name parts, thus the consideration of the formation of the names should be studied accordingly.

Like the semantic content, the name forms enable various interpretations of the relationship between the constituent parts of the names. According to the origins of the parts, two types of names may be distinguished: firstly, names in which the principal word is a noun and the qualifier is derived from a verb or an adjective, and secondly, names composed of two common nouns. The second group is larger. Names belonging to the first group include *Snusmsumrik* 'Snufkin'*, Sås-djuret* 'the Fuzzy'*, Rådd-djuret* 'the Muddler'*, hatifnattar, klippdassar* and *snorkfröken* 'Snork Maiden'. The only names here in which one part is derived from an adjective are *snorkfröken,* from the

adjective *snorkig* 'snooty', and *Rådd-djuret* from *råddig* 'to muddle or mess about' whereas the other examples include verbs: *Sås-djuret* from *såsa* 'to linger; to loiter', *Rådd-djuret* from *rådda* 'to fuss about' and *klippdassar/klibbtassar* from *klippa/klibba* 'cut; stick'. The principal word, which is situated after the qualifying part, is the definite form of the common noun *djur* 'animal'.

The second group of names is characterised by the fact that both parts correspond with common nouns, although they do not exist as compounds in standard language: *Onkelskruttet, Isfrun, marabuherre, snokherre, havshunden* and *Ö-spöket* 'the Island Ghost'. As I have initially implied, distinguishing between principle parts and qualifying parts is problematic because of the ambiguous nature of the *Moomin* names. Superficially, the compound names express two or more characteristics of the referent, and thus they could be considered as constituting two name parts. For instance, *Onkelskruttet* 'Grandpa-Grumble' and *Isfrun* 'the Lady of the Cold' illuminate the feature of both linguistic (in form and content) and onomastic ambiguity, which is relevant in different ways in many names. In *Onkelskruttet*, for instance, the first part *onkel* 'uncle' emphasises the old age and the gender of the name-bearer. The latter element, *skruttet*, which appears in several names and also other denominations in the narrative, does not suggest a specific type of character in the name, unlike, for instance, in the name *Skruttet*. Since the referent is an old man, the logical analysis of the name form would be that *onkel* constitutes the principle part and *skruttet* qualifies. However, the name parts could be interpreted in differently as *skrutt* means *skräp* 'garbage' but also to *skröplig gubbe* 'weak old man'. Thus, *onkel* could be considered to determine the relations of kinship of the name-bearer. The name *onkelskruttet* could be regarded in terms of two principal words.

Similarly, the name *isfrun* actualises many interesting aspects considering its form as well as the function of the name, which will be further discussed in Chapter 7 (see 7.5). The name does not denote a concrete referent, but it is figuratively used with reference to 'the great Cold', which she personifies.[74] I regard the name as a proper name because the referent is referred to as if she was human; the name also actualises very interesting aspects with regard to name use in works of fiction. The Lady of the Cold is referred to by the pronoun 'she', which emphasises the personification. Considering the name from the point of view of name parts, it could be regarded as

including only one name part. However, with regard to the referent, it could also be interpreted as including more.

According to general linguistic rules, the principal word would denote the type of referent, which is problematized by for instance, the names *muminmamman, muminpappan* and *mumintrollet*, and in which the type of referent (mumin) refers also to other charcters than these. In *mumintrollet*, for instance, both *mumin* and *troll* could be considered to be determinative in function since they both express the type of character. Since all the *Moomin* characters are referred to as *moomintrolls*, this is problematic. In terms of name parts, the names *hatifnattar* and *klippdass(ar)*, which both refer to a generic group of characters also question the distinction between name parts and their inherent relationship. In both cases, various interpretations are possible. It seems impossible to determine with absolute certainty whether the first part qualifies the latter or whether it is the other way around. Taking the standard language meanings into account, the examination of the names becomes even more complex (see also 6.1.).

A further characteristic of compound *Moomin* names is the productive use of words of kinship, which as Kvillerud (1987: 58), for instance, points out, is common for names in children's literature. Although not very prominent, this tendency is also visible the *Moomin* names: titles and words of kinship occur in some names, for example, *muminmamma, muminpappa, Onkelskruttet* and *snorkfröken, marabuherre* and *snokherre*. Commonly, titles like *fröken* 'Miss' and *herre* 'Mr' are situated in front of the naming element or occur as appellative names (see for instance *Doghill*), whereas they in the *Moomin* narratives constitute parts of compounds.

To sum up, in the discussion of compounds and compositions in the *Moomin* suite I have raised a variety of problems for analysing and determining the criteria of name formation/selection, well-illuminated in the invented compound names. However, there is also a further category of names that are composed of more than two name parts. In addition to the *Moomin* names discussed above, there are a few names which constitute a group of their own. This category is especially relevant for the corpus as they occur in the *Doghill* books as well, but it is also ambiguous with regard to the consideration of criteria of proper name formation and use. For instance, in *lilla My, det lilla djuret Salome, dronten Edvard, teaterråttan Emma*, a conventional name is combined with a qualifying element. In *lilla* My, the naming part *My* is the principal

word in *lilla My*, but simultaneously, it also expresses the type of character. In addition to the lexical meanings, the name *My* has recently been incorporated in the Swedish (as well as the Finnish) name system (Blomqvist 1999: 12).[75] In the rest of the names, the naming element could be considered to constitute the principal part. In *teaterråttan* Emma, the type of character, a specific place and an occupational title is expressed. *Dronten* 'dodo', translated as 'the Booble' in the English version, and *djuret* 'the animal' express the type of character, and they are situated in front of the naming, and principal, part. In standard Swedish, the noun *teaterråtta* 'theatre rat' does not exist, although both nouns (*teater* 'theatre' and *rat* 'rat') do exist. The conventional names *Emma* and *Edvard* are rather common in Swedish. The name *Salome*, on the other, exists in the Finnish, Swedish and English name systems, but it is quite rare.[76] The name, as also the semantics of the name *My,* will be further discussed in Chapter 6.

There is also a character referred to as *homsan Toft*, in which *Toft* must be considered as the naming part. The name occasionally appears without the qualifying part *homsan* (see for example Jansson 1992: 119). In *Farlig Midsommar* (*Midsummer Madness*) another *Homsan* character, 'Whomper', appears. This name is written in initial capital letter, which could be seen to indicate the status of the name elements (see Jansson 1955: 29, 39). The naming part *Toft* is homonymic with the standard Swedish noun *toft* 'thwart'. However, since it does not exist as a name in the standard Swedish onomasticon, I considered it as an imaginary name. Similarly, there is *hunden Ynk*. This name is further explored in the picturebook *Den farliga resan* (The Dangerous Journey) in which he is called *Ynk von Jämmerlund*:

> Ynk var hundens första namn,
> von Jämmerlund det andra!
> (*Den farliga resan* 1977)

> (Sorry-oo was hist first name,
> Le Miserable the other.)
> (*The Dangerous Journey* 1978)

The morphological and syntactic formof the name thus become rather complex: the prefix *von*, which is added to the name element (*Ynk)*, is common in family names.[77]

I already implied that the position of NPs in narrative contexts is different from general criteria of proper names. The NP phrase *ekorren med den vackra svansen* 'the squirrel with the beautiful tail' refers to a specific character and expresses a physical attribute of the referent; it also includes an epiteth. Clearly, as I have implied in Chapter 2, NP phrases cannot be considered as proper names in the "traditional" sense, even

though they are monoreferential. In this dissertation, I include them in the discussion as they refer to specific characters because they hold a slightly different position with regard to the other names. Without doubt they also actualise interesting aspects in the consideration of name formation and functions in literature.

There is a large number of subsidiary creatures in the *Moomin* novels, which appear more in passing. They are referred to by compound generic denominations which do not appear in standard Swedish, for instance in *Kometen kommer* (Comet in Moominland), *trädandar* 'tree-spirits', *småknytt* 'little creatures/creeps' and *sjöspöken* 'water-spooks' are mentioned.

5.2. Name formation in the *Doghill* books

In Kunnas's *Doghill* books, *Koiramäen talossa* (Doghill), *Koiramäen lapset kaupungissa* (The Doghill Kids go to Town) and *Koiramäen talvi* (Winter at Doghill), the starting-point for name formation and name selection differ from the previous examples. Only a few conventional proper names appear in the *Moomin novels* and in *Winnie-the-Pooh*, whereas in the *Doghill* books and in which the situation is quite the opposite, the conventional Finnish and Swedish anthroponymy is highly significant. Thus the differences between the *Doghill* books, the *Moomin* novels and the *Winnie-the-Pooh* books concern both the name forms as well as the semantic aspects of the names.

In comparison, although there is some degree of overlap between the criteria of name formation in all three materials, they represent different systems, and consequently different in function. Firstly, the definition of name forms in *Doghill* must be re-considered as the professional or honorary titles form significant parts of the names. For a more fundamental insight into the names, the titles should be regarded as parts of the names. Thus, they will be taken into consideration throughout the analysis. The titles are not only important constituents of the names but also connected to other purposes of the texts, which is why they are highly relevant. Considering the development of family names, there are also innumerable surnames of occupation in the different languages. The use of titles in combinations with first names and family names is an old tradition in Finnish and Swedish name use. The occupational titles are

also important in the history of the development of family names (see Kiviniemi 1982: 19; Modeér 1989: 50; Blomqvist 1993: 154; SNK: 237). Some family names have been tightly related to specific professions and have thus largely affected the emergence or modification of family names. It would require a thorough analysis of the etymology of the names in order to establish the detailed relationship between certain family names and professions. In this dissertation, the etymology will be mentioned slightly more in passing in the analysis of the semantics of the names (see 6.3.).

Although taking the titles into consideration, the main focus is still on the name elements. The analysis is arranged according to forms of the names, which I regard as principal parts of the names, or the 'naming part', albeit in some cases the naming part might constitute of another element than a conventional name. Thus I discuss the names of the characters in the *Doghill* books according to the nature of the naming part. The use of this term is only practical here and in order to clarify the difference between the parts. When consisting of a first name and a family name, the first name, or the initials of the first name, is the principal word. In the forthcoming discussions, whether occupational or not, I refer to it as the 'title part'.

5.2.1. Simple names

There is a rather large group of conventional names, and which in relation to each other and the names including a title part, show a large variety of name forms: *Kille, Elsa, Martta (vauva), Tuomas, Tilta*, *Juho, Mari, Auroora, Karoliina, Dorotheea, Titrik, Reinholt* and *Karlotta*. Only one family name *Jusleeni* appears alone. The names *Tilta, Dorotheea, Titrik, Reinholt* and *Karlotta* are conventional names and most of them are not considered popular anymore today; *Karlotta* is an unusual form.[78] When considering the orthographic form of theses names, their foreign origins are clear. *Tilta, Titrik* and *Reinholt* have variants in Finland-Swedish (cf. originally from German), which include the consonant *d* instead of *t* (Tilda, Didrik, Reinhold). Also some consonant combinations, for example *th* in Dorotheea would be considered foreign in Finnish, but in several personal names of foreign origin has *th* persistently been used side by side with *t* (see Kiviniemi 1993: 138). In this literary context, their forms are adapted to the Finnish system of writing.

In the names *Karoliina, Dorotheea*, the long vowel is short in the original forms of the names (Aurora, Carolina, Dorothea) (see Kiviniemi 1993: 129). The orthographic form of the name *Karlotta* follows the Finnish system, but the form would be unusual in Finnish (see Vilkuna 1990: 48). *Kille* is an hypochoristic form of *Kilian* (SNK: 6, 96).

There are only a couple of appellative names and in contrast to the names in the *Moomin* novels, the names *Vaari* and *Mummo*, which are proprialised words of kinship, appears as simple names. In addition, there are a couple of simple names constituting family names: firstly, *Röppönen (Röppösen vanha ukko)* which is similar to the Finnish family name *Ropponen* or *Röppänen* (SNK). The proper name in the literary context is not found in the Finnish onomasticon. The name appears in the genitive. Sometimes the names of the farmhands (*Matu, Musti, Miina* and *Tilta*) also appear without the qualifying title part (see below).

5.2.2. Compound and composite names

The largest group of names in *Koiramäen talossa* (Doghill)[79] comprises names that contain two or more name parts. The specific characteristics of the conventional Finnish name system can be recognised quite easily in the name forms in the *Doghill* books. Thus, the most significant feature of the family names is their connection to the onomasticon judging by their productive usage of common family name endings. All of the first names are existing name forms, the family names, on the other hand, are commonly modified conventional family names. Nevertheless, most family names include ordinary Finnish family name elements, which are adapted on the level of spelling. In only a few of the names, the naming parts are derived from other words containing semantic meanings.

First name only

The following names are composed of two name parts: a first name and an additional qualifying part, which is a common noun or an occupational or professional title. The determiner is an occupational denomination whose function is to express the status of the name-bearer or to position the character sociologically within the story. The

qualifying word, which is a common noun in the following names, is situated after the principal part, *Fiina-emäntä, Pransi-isäntä, Musti-renki, Matu-renki, Heta-piika* and *Miina-piika. Oppipoika Otto, oppipoika Peni* and *oppipoika Benjamin*, the additional determiner is situated in front of the first name. In the names *naapurin Juho, naapurin Aapo* 'Juho/Aapo from the neighbouring house', *Metsäkulman Juuso* 'Juuso from… ', *Karvaturrin Vapiaani, Yrjö ja Katri* 'Fabian, George and Kate from…' and *Axelssonin poika Galle* 'Axelsson's boy Galle', the determinative element is situated in front of the name, a common way of referring to people in spoken language (Finnish).

The name *Posetiivari Iivari* constitutes of a first name in combination with an occupational title. *Posetiivari Iivari* includes the conventional name *Iivari*, which originates from the Swedish *Ivar* (SKS 1984: 78). There are about 20 Finnish male names in which the *–r* ending have become a *–ri* ending in Finnish (Kiviniemi 1993: 133). This change is more common in male names than in female names. The form of the first name is explained when regarding the phonetic relationship between the name elements; the name is surely chosen as the name provides a rhyme to or alliteration with the professional title.[80] The noun *posetiivari* 'organ grinder' is of foreign origin, and it includes the ending *–ri*, which is common in Finnish denominations of practitioners (Vesikansa 1977: 23).

First name combined with a family name

As I already implied, the largest group of names is the ones constituting conventional family names. According to old common tradition, the actual occupation is followed by the individual name, a tradition not adapted totally in the following names: the first name is in combination with a family name in *kirkkoherra Antti Wares, Aukusti Daalkreeni (puukhollari), Kelloseppä "uurmaakari" Mauriz Gröönruus, kisälli Henrik Honkkelius* and *faktori Wilhelmi Leviin*; *Ruotiukko Hiski Piskinen, kruukmaakari Putte Savinen* and *englantilainen Johan Bökker*. The qualifying title, which is usually situated in front of the first name, expresses the profession (*kirkkoherra* 'vicar'*, kelloseppä* 'clockmaker'*, kisälli* 'apprentice'*, faktori* 'foreman' *and kruukmaakari* 'potter') or determines the social role of the name-bearer (*ruotiukko* 'workhouse inmate'). Regarding the origin of the names, the most opaque name is *Honkkelius*, whereas the origins of the rest of the names are transparent (see also 6.3.). In *kelloseppä*

"uurmaakari" Mauriz Gröönruus, the professional title is doubled, and in *Aukusti Daalkreeni (puukhollari)* the professional title is in brackets after the naming part.

In *kruukmaakari Putte Savinen* and *ruotiukko Hiski Piskinen*, the family names are derived from common nouns, but whereas *Savinen* exists already, *Piskinen* is an imaginary name. There are several layers of information in these names: both first names originate from the standard Finnish anthroponymy, although their position in the onomasticon is somewhat different. The first name *Hiski* originates from the Biblical name (Old Testament), *Hiskia*, while the male name *Putte* commonly appears as a nickname of, for instance, *Patrik, Peter* in Swedish (see Vilkuna 1990: 80). The name *ruotiukko Hiski Piskinen* alludes to the type of name-bearer (*piski* 'pooch'). Additionally, the first name alliterates with the family name. Similarly, alliteration appears beween the first name and the family name in *Henrik Honkkelius*.

Only the initials of the first name(s) appear in the following names: *korinpunojamestari M.Ö.Rögöllius, maisteri W. J. Selmann* and *ylioppilas Z. Toopeli*. The origins of *Maisteri W. J. Selmann* and *ylioppilas Z. Toopeli* are transparent. The allusions to the realistic models are stressed by the name forms, and in particular clarified by the initials of the first names. The family names as well as the first names are modified from the conventional names of the realistic persons, but only to the extent that the connections to the original names are evident. The origins are also stressed by the professional titles. The original forms are *J. W. Snellman* and *Z. Topelius*, which are the names of two well-known cultural icons in Finland. Both names are achieved by a simple transposition of the letter order in the names. Additionally, the name *Toopeli* includes the common noun *toope* 'fool'. The ending *–(e)li* is a diminutive ending, which appears in many Finnish female proper names, for instance, *Anneli, Irmeli*.

Family names

The degree of connection to the onomasticon varies in the names of this group; the name elements range from ordinary, modified to totally imaginary names. The conventional family names are unmodified in *ruukinpatruuna Tötterman,* and *merikarhu, vanha Henrikson*, whereas the family names are modified to different degree in *kauppaneuvos Kinkeliini, Varakonsuli(nna) Juliini, kraatari Teemperi, koulumestari Kröönperi* and *kirjakauppias Öömanni*. In *lankunkantaja Hunsteeni* and *hopeaseppä Fakkermanni*, the traces to already existing family names or family name

elements are more opaque, however, studying the name elements closer, the connections are somewhat more clarified.

According to its position in the lexicon, as an occupational suggestion *merikarhu* 'seabear' differs from the other titles. It has a double meaning: it appears as a common animal denomination and figuratively expressing an occupation: 'old sailor'. In the literary context, the play with the double meanings of the word is relevant with regard to the type of name-bearer (see 6.1.2.). In *lankunkantaja Hunsteeni* the timber merchant', the occupational title is not a lexicalised word and the family name is ambiguous. However, the name elements could possibly be interpreted as originating from the Swedish noun *hund* 'dog' and the proper male name *Sten*. Thus, like many other names, this name also alludes to the type of name-bearer. Like many Swedish loan words in Finnish, many proper names modified from Swedish names end with –*i*. Similarly, the name *Juliini* could be interpreted. The names *Fakkermanni* and *Honkkelius*, which I already discussed above, may be considered to actualise connections to the lexicon as well as the anthroponymy: *fakkermanni* is reminiscent of Swedish *fackman* 'expert (in an area)', according to pronouniciation, the name form *Honkkelius*, in turn, actualise the Swedish family name *Hongell*. The name suffix –*(i)us* in *Honkkelius*, as the suffixes –*lin* and –*in*, which in English also appear as diminutive endings, are of foreign origin. Similarly, the ending –*man/-mann* has been common in Swedish family names, and thus, -*manni* could be interpreted as modified from these (see for example Närhi 1996). The endings are common in Swedish family names. The suffix –*(i)us* is a Latin family name ending, and it were traditionally added to Swedish place names in order to form family names. Thus, it was common in family names of the learned, but later became a common suffix in the names of craftsmen as well. Consequently, the ending –*ius* in names stresses particular social class (see Blomqvist 1993: 148). The suffix -*man/mann* is also a typical element in Swedish family names, as well as in German names (see Närhi 1996: 52, 56).

5.2.3. Connections to the lexicon

The names in the *Doghill* books usually actualise connections to the Finnish anthoponymy however, in a few cases, the connection to the lexicon is also prominent.

In *leipurimestari Tassulainen, suutarimestari Rakkinoff* and *puuseppämestari Lastunen*, the naming parts are derived from common nouns. Also *(Putte) Savinen* and *(Hiski) Piskinen*, which I have already discussed above, could be considered here as the family names include common nouns.

A characteristic feature of the names in this group is their mixed connection to conventional names and the lexicon, which is of different degree and actualize a different relationship between the name-bearer and the semantic content of the name in each case. The connection to the lexicon is actualised in *tassulainen* as it includes the common noun *tassu*, emphasising a physical attribute (his paw) of the referent, in *Rakkinoff* by the common noun *rakki*, alluding to the type of character (similar to *Piskinen*) and in *Lastunen* (cf. *Savinen*) by the common noun *lastu* meaning 'splinters' (cf. *savi* in *Savinen* 'clay'). The connection to conventional names is again actualised by the included suffixes: *-nen, -(la)inen* and *–off*, which appear in ordinary family names. The suffix *–off* is of Russian origin, whereas the ending *–nen* is one of the most common Finnish family name endings. Moreover, *–(i)nen* as well as *–la* are also rather common in Finnish family names.[81] The suffix *–lainen* in *tassulainen* occur as a common nominal ending in Finnish personal denominations, for instance, *apulainen* 'assistant' expressing possession of or belonging to the word stem (cf. also *kansalainen* 'citizen'; *amerikkalainen* 'American') (Vesikansa 1978: 27-28). Commonly, *-la* also appears in Finnish place names and geographic names, names of settlements and names of buildings (Vesikansa 1978: 48, 51). Additionally, *–(i)nen* appears as a common diminutive ending in many Finnish common nouns. In the names *piskinen* and *rakkinoff*, the criteria of the formation of the names furthermore actualise stylistic aspects, which will be discussed in Chapter 7.

In both *apteekkari Troppi* and *oppilas Pörö*, a proprialised common noun follows the title part. Clearly, the common nouns, which I regard as the naming parts, differ from the above-mentioned names because they do not include any connections at all to the onomasticon. Yet, considering the lexical meanings of the naming parts with regard to the denoted name-bearer, a different relationship between the referent and the content of the name is perceivable, which will be discussed in the analysis of the semantic contents.

Additionally, the only foreign name in this context is *Henry Houndog* in which the alliterating name elements actualise connections to the English anthroponymy as

well as the lexicon. This name does not comprise of a professional title but again the type of name-bearer is expressed by the qualifying part.

5.3. The function of name forms

Usually it is rather difficult to separate the functions of form without acknowledging the semantic content since they are closely related to each other.[82] The name of a literary character in a literary context commonly expresses more than an ordinary personal name, for instance, one and the same name form may express the type of character, descriptions and characteristic traits of the name-bearer. Simultaneously, it confirms and challenges general functions of proper names, for instance, denotation of an individual being. Many proper names express the type of character and simultaneously characterise or describe the character, for instance, *Mårran* 'the Groke'. The Swedish verb *morra* 'to growl', from which the name is derived, expresses a specific characteristic (sound) of the character. The name form is motivated as it imitates a sound associated with the denoted charcter. In addition to denoting an individual character, the name is generic as it denotes a larger group (class) of characters.

There is, however, a clear distinction in name forms between the three different sets of texts and of which a few comments are in order. The name forms of fictive characters have implications on the functions supplied by the names. Considering the formation of names in literature productively follows the general criteria for name formation of both personal anmes and other name categories (see also Chapter 2). Commonly, new lexemes in standard language are formed from derivations of already existing words and combining words into new compounds or compositions. Obviously, my material constitutes only a small part of the vast field of literary proper names. Nevertheless, this dissertation clearly defines some of the most common tendencies in the formation of proper names for literary purposes. Generally, we can presume that there will be more innovative name forms in fantastic stories for children, since the exploration of the realistic, the conventional and imagination is present in both form (language) and content, although general word formation, as well as general name formation, criteria appear across genre-boundaries.

Although names of literary characters acknowledge standard criteria, both morphologically and semantically, they are more freely formed, since they include and non-standard word and name combinations and forms. More importantly, names that appear in literature diverge more frequently from the conventional name form, thus the neutral combination of a first name and a family name is no absolute rule. On the other hand, when contrasting different genres, the names of real persons more often follow the general criteria for name use. In narratives where imaginary characters appear, the number of invented names will naturally be greater, although neutral forms may appear as well. Thus, in my view, fictive name forms are genre dependent - although related to other aspects of the text, too. For instance, although denoting anthropomorphic characters, the proper names in the *Koiramäki* books follow standard name criteria because of the prominent socio-cultural aspects of the text.

Considering the forms of names, a striking characteristic concerns the similarities and differences between proper names and common nouns, not the least in semantically loaded names in which the connection to the lexicon is transparent. The formation of proper names in works of fiction should be considered from the point of view of the context as well as the cultural context of the novels. The names should be studied individually, firstly in relation to the name-bearer, but secondly also in relation to each other. Although many names in Kunnas's books originate from the Finnish anthroponymy, they denote characters who are not realistic. In addition to being individually studied, the names in a narrative should be considered as a system of names similar to that of the general onomasticon. When studied in differential relation to each other, the joint functions of the name system as well as the role of characters will be clarified. The proper names in a work of fiction are also tightly connected to the setting, and studying the names in isolation from their setting may result in rather different interpretations, for instance, semantically loaded names will automatically lose their specific contextual functions.

Simple names or compounds, short forms, first names?
In the *Doghill* books, the name forms are of particular relevance for the literary purposes of the books. For instance, the main aim of the first book about *Dogill* is to realistically present the Finnish countryside, the typical inhabitants, their daily chores and the surroundings of a farm. Weighing the name forms of the first book with the

second, *The Doghill Kids go to Town* draws attention to a sizeable difference in name forms. The main aim of the latter text is to present the life of a Finnish town and the different inhabitants, a variety of professions and different social class. In the first book, the name forms are rather short, mostly they consist of a first name, or a first name and a personal denomination, whereas the second book contains a vast array of name forms and combinations, and in which the occupational titles are closely connected to naming parts. Clearly, the professional titles have contribute as criteria of the formation or selection of the name and thus supply important functions in the study of the names in this particular narrative context. For instance, the depicted time period is reflected in the name use; farmers in the countryside did not use complicated name forms, whereas the inhabitants of a town were identified by their occupations and professional skills.

The diversity and ambiguity in name forms emphasises name use in Finland in the 19th century. For people in Finland, the borderlines between first names, additional names and family names were not as sharp as today. The rules for using of family names in Finland was legislated in 1921, and as of then people had to have a family name that was to be inherited by ensuing family generations. Before 1921, family names could be chosen more freely (SNK: 241; Blomqvist 1993: 133, 135; Närhi 1998). Many Finnish family names date back to Finland-Swedish and Swedish family names, which were dominant until the beginning of the 20th century in Finland. When people started changing and translating their family names into Finnish names. Although the name changes concerned the whole population, the changes were not completely consistent, for instance, the name element -*berg* was usually correctly translated as –*kallio*, however, in some cases the same element turned into other equivalents (see Kiviniemi 1982; Vilkuna 1990; Blomqvist 1993; Närhi 1996).

The purposes of the books are to compare the way of life in the countryside with that of a town. Thus, the setting limits the diversity in name forms as well the number of name forms and occupations. In a Finnish town at that time, there was usually only one clockmaker, one bank clerk, and consequently the person holding the position was often equalled to her/his profession. In the first book, the characters are not separated by their family names, as most of them have the same surname in accordance with the general principle at that time. The name of the homestead, in this case *Doghill*, often constituted the family name as people in the countryside took longer

to adopt family names (Blomqvist 1993: 169). The name use in the first book surely supplies a more familiar atmosphere to the text, namely because of the use of names.

With regard to the role of the characters in the literary context, whether the characters have one name (usually a first name) or a combination of names (a first name and/or a family name in combination with a professional title) is connected to the character's social background (see Kvillerud 1985: 196-197). Regarding the variety in name forms, combinations of first names and family names are opposed to simple names, original and traditional Finnish name forms are opposed to foreign name forms and names as opposed to titles, they contribute in the construction of the characters, in addition to the fact that they thematize differences on a socio-cultural scale. Differences can be found between characters called by colloquial and shorter name forms and characters denoted by, for instance, three-syllable or foreign first names. Only two-syllable names appear in the first book, for instance *Juho*, which a shorter form of *Juhani* (originally from *Johannes/Johan*), Matu, which is short for *Matti* (originally from *Mattias*) and *Miina* for *Wilhelmiina*. The name *Fiina* could be regarded as the short form for several names, for instance *Adolfiina, Josefiina* or *Serafiina* (Vilkuna 1980; 1990). Many vernacular Finnish name forms are of foreign origin, mostly of Swedish or German origin, for instance *Tilta* from *Tilda < Matilda, Heta* from *Hedvig* and *Aapo* from *Abraham* (see Kiviniemi 1982; Vilkuna 1990). Historically, some have a long history in the Finnish onomasticon, but some are quite specific for a historical period. Although many are still common Finnish today, for instance *Juho* and *Tuomas* were especially popular in the 1980s when the *Doghill* -books were written (see Vilkuna 1990: 95, 175). In the corpus, there are a couple of names that belong to a different category of proper names, for instance, *Musti* and *Peni* are common dog names in Finnish.

A further function of the name forms springs from their orthographic forms. In comparison to each other, they are strinkingly inconsistent, clearly for a reason. The inconsistency in name forms can be understood as signalling that this is a text that is mainly intended to be read aloud to children. The orthographic forms connote the text's position within children's literature. The names are also ambiguous as they mix the Finnish and the Swedish systems of spelling, a characteristic which may also be explained by the background of the development of the Finnish name system as part of the Swedish. This specific of the name forms situates the books in their specific socio-

cultural environment. Creating an authentic atmosphere, but surely also adapting to the informative purpose of the texts, the name forms actualise the development of the Finnish personal name system in general.

Suggesting fictionality

In comparison with my two other materials, the names in the *Doghill* books, in which the use of conventional name forms - although adapted and modified to various degrees - add an aspect of truthfulness to the narratives. In the *Moomin* novels and in *Winnie-the*-Pooh, a striking function of the name forms is the distinction between purely imaginary characters and 'ordinary' characters in *Winnie-the-Pooh*. The name forms are additionally stressed in names of fantasy characters. In *Winnie-the-Pooh*, imaginary characters have imaginary names, which are coined from non-existing lexemes, and whose phonetic features reveal additional meanings, for instance *Heffalump, Wizzle* and *Woozle*.

With regard to the names as constituting a certain system, the names in the *Moomin* novels uphold similar functions as the names in *Winnie-the-Pooh* because there is a clear difference between names of more realistic characters and totally imaginary characters. Clearly, the tendency is that characters reminiscent of realistic animals are labelled by names that are homonymic with animal denominations in standard language.

Regarding children's literature, the tendency to form proper names of anthropomorphic characters by using common nouns is common, at least in fantasy genres, animal stories and stories, in which the characters are objects or toys. This is the case in both the *Moomin* novels and *Winnie-the-Pooh*. However, the names of the characters in the *Doghill* novels are exceptions to this rule, presumably because the sociao-cultural aspects of the characters are significant. Giving the character an appellative name, the external characteristics or the type of referent need not be explained. In the *Doghill* books, the characters do not need describing names partly because of the illustrations but partly also because all characters are anthropomorphic dogs, or same types.

Gender distinction

For characters in fairy tales and fantasy genre, the gender distinction is always not straightforward. Although it is not always of particular relevance for the interpretation of the anthropomorphic characters to consider their gender, the name labels sometimes influence the ideas the reader receives of the characters. Studying fictive names against the background of general name criteria, the discussion of gender is surely of more relevance. As Lois Rostow Kuznets (1994: 178) writes: "the gender specificity is inherent in the very nature of language: once a toy has been personified and made subjective, he or she is no longer an 'it'". Kuznets' points of view draw attention to the significance of language for the analysis of name form and name "meanings". Clearly, considering the criteria of formation or selection of names of literary characters, the interst lies in whether and to what extent gender forms a criterion or not. As conventional first names in general are highly gender specific, the more a name is involved in language and the lexicon, the more gender-neutral it will be. As I already implied, regarding the names of imaginary characters, gender distinction is not as self-evident as the gender distinction of the name-bearer is not always distinct. Judging from the name form, it is not always possible to exclusively determine the gender of the name-bearer, however, as the context is particularly relevant and unfolds the suggestions of the name, the gender of the literary character is often rather clear.

For example, by the usage of third person pronoun in Swedish and English as there is a difference between female and male as in English and Swedish (*she/he* and *han/hon*). In Finnish, however, the third pronoun *hän* refers to both female and male. Given the fact of general linguistic rules, the gender of an anthropomorphic character could be considered by the linguistic gender marks in the name forms. For instance, in many *Moomin* names, names ending with *–an/-a* commonly refer to female character and *–en* to male character. On the other hand, names which are derived from common nouns in non-neuter (*-en/-an*) mostly refer to more significant individuals or characters, whereas the neuter nouns (*-(e)t*) are used in names that denote less important and smaller characters, for instance *knyttet, skruttet*. There are, however, exceptions to the rules, for example, in *mumintrollet*. Although the character is one of the most significant characters in the narrtive, the name is in non-neuter.

The consideration of the gender of *Winnie-the-Pooh*, which is actualised on the first page in the narrative, the gender of the name-bearer is commented upon in the narrative:

> When I first heard his name, I said, just as you are going to say, "But I thought he
> was a boy?"
> "So did I," said Christopher Robin.
> "Then you can't call him Winnie?"
> "I don't."
> "He's Winnie-ther-Pooh. Don't you know what 'ther' means?"
> "Ah yes, now I do," I said quickly; and I hope you do too, because it is all the
> explanation you are going to get.
> (*Winnie-the-Pooh* [1926] 1991: 15)

The origin of the name is mystery, which is as Hunt (1991: 117) points out, "Pooh bear – whose name, like the great fantasy (and folk) heroes is a matter of mystery. When translating proper names, the consideration of gender becomes even more relevant since it might be crucial for the interpretation of the story and the character. Mistranslations of names with regard to gender may have rather serious implications on the target text. The translation of gender suggestions in proper names is further discussed in Chapter 8.

6. "A WORLD OF MEANINGS" - THE SEMANTICS OF PERSONAL NAMES IN CHILDREN'S LITERATURE

> Och ligger det inte en värld av betydelse i att papans båt heter Äventyret?
> (*Sent i november* [1970] 1992: 69)
>
> And don't' you think there's something significant in the fact that his [moominpappa's] boat is called *the Adventure?*
> (*Moominvalley in Nobember* 1974: 70)

A central issue generally connected to conventional proper names concerns the existence of a standard meaning: whether the name has a conventional meaning and, if it does, what it is. Literary personal names that are derived from or include other words actualise different semantic aspects, and thus the semantic content takes on a different kind of significance with regard to the criteria of name-giving. But personal names in children's literature make use of the denotative and connotative meanings of words in very diverse ways, and to different degree. Unlike personal names in general, names of literary characters have meanings that are directly relevant for the understanding of the character, because the selection or formation of a proper name in literature is directly motivated on different levels of the text, not least by the characteristics of, the status and the nature of the referent.

Determining the lexical meanings of the name elements is not, however, sufficient because the literary context affects the lexical meanings to greater or lesser degree. The form and content of proper names is tightly governed by the purposes of the text, albeit limited by the lexical meanings the name allows. In addition to literary purposes of the name in the narrative context, the lexical meanings are significant criteria in the selection or the formation of a name for a particular context. In addition, the semantics of words provide significant clues to the interpretation; they hint at the mediator's - in this case, the author of the text - attitudes towards the receptor (the reader) and intended effect of the message (the text). In other words, considering the semantic content of the names also provides a means of accessing the author's presentations of the character to the reader.

Before entering into a detailed discussion of the meanings of individual names, some terminological clarification is necessary. I use 'lexical meaning' to refer to the dictionary meaning, that is, the constant abstract (denotative) meaning as it is codified

in the lexicon, whereas the connotative meanings of lexemes are the additional associative, affective or occasional meanings superimposed on the basic meaning. The denotative meaning is independent of situation, while the connotative meaning is difficult to describe generally and context-independently. As I propose to show, lexical meanings constitute significant criteria when naming literary characters. Although I find the lexical content of the name elements to be significant, the lexical meanings do not supply all the information about the character, as the literary character is a construction in which several aspects come into play. The semantic content of the name often directly suggests a relevant characteristic of the referent, at the same time as the phonetic form of the name simultaneously evokes a certain image, which in turn also contributes meaning to the name. As all meaning is contextual, the content of the name is thus further modified in its context (cf. also structural semantics as discussed by Lyons 1963; 1977: 230). Hence semantically loaded names, whose content is transparent, are still related to the lexicon *after* they become entangled in a literary context.

In addition to the lexical meanings of semantically loaded names, or cultural values of conventional names, names in literary contexts surely receive a kind of contextual meaning which is closely attached to the name.[83] In this dissertation, I use the term 'contextual meaning' to emphasise the "meanings" of a name that arise in the particular narrative context in which it exists, and which in my view are largely entangled in the narrative functions of the name (see Chapter 7). However, the contextual meanings of fictive names are only connected to the context in which they appear, or their "original" narrative, and removed from the context, the lexical meaning(s) of the name will remain constant, but as the context changes, the contextual meaning(s) will change. In light of other proper name categories, semantically proper names coined for literary purposes are strongly context specific. When hearing or seeing *Pippi Långstrump* 'Pippi Longstocking', for instance, readers who know the character will create a certain image of the referent, based on the existing narratives about her. Even when isolated from the context, the name contains quite specific lexical content, as anyone who hears or sees the name will most probably understand the family name element (*Långstrump* 'Longstocking') from its denotative meanings. On the one hand, for a person who does not "know" what kind of character the original literary referent is, the transparency of the family name element will still automatically

supply a specific notion of the referent. On the other hand, if one really knows the books about this character, the name will immediately awaken several other associations, which are characteristic for the referent, for example *Villa Villekulla* 'Villa Villekulla', *Herr Nilsson* 'Mr Nilsson', *Lilla Gubben* 'Little Old Man' or 'a bag full of gold coins' or 'red hair'.

In the following pages, the relationship between the semantic content and the characteristics of the name-bearer in the literary context are weighed against each other. Although most of the names in the materials denote somewhat similar characters, the information supplied by the name elements varies significantly. Comparing the materials to each other, my point of departure is determined by the information of the character as expressed or suggested semantically or by onomastic means in the name elements so that the approach to the names in the *Doghill* books, in which the semantic aspects are of less significance, draw attention to the onomastic aspects of the names. In the *Moomin* novels and in *Winnie-the-Pooh*, the semantic aspects of the names are more stressed.

6.1. "Tell me your name and I'll tell you what you are" – Transparent traits

> "Glad to meet you," said Moominpappa. "May I introduce: My wife; my son; the Snork Maiden; the Mymble's daughter; Little My."
> "Misabel," said Misabel.
> "Whomper," said Whomper.
> "You're cracked!" said Little My.
> (*Moominsummer madness* 1955: 34)

Although the lexical meaning(s) of name elements often directly describe or suggest the characteristic traits of the referent, in a literary context lexical meanings are often further exploited. When discussing literary personal names from a semantic point of view, many scholars have considered the distinction between direct and indirect meanings. As for instance, Aschenberg (1990) observes, the direct meanings are the lexical meanings (denotations) of the name elements, whereas the indirect meanings refer to the connotative meanings arising in the context and from the entanglement with the surrounding context, which are also based on meanings associated with words and expressions according to conventions and traditions (see also Kvillerud 1987; Nikula 1994):

> Regarding the content of proper names, there are basically two ways of determining the content of a name; firstly, *directly* through a marked semantically transparent content; and secondly, *indirectly* through a content which on the basis of tradition evokes certain associations and by embedding, commenting and strengthening these in the context.
> (Aschenberg 1990: 65) [my translation]

The frequent use of semantically loaded names is, as Aschenberg (1990) points out, due to their transparent, semantic content. When comparing different name materials, the scope of semantic tendencies and possibilities in name use in literature becomes especially marked. However, drawing clear-cut boundaries between categories is difficult, not least because names in literary contexts are so heterogenous and dynamic, but also because of the degree of semantic ambivalence. The constituents of fictive names may each draw on severalmeanings and thus enabling several interpretations.

Generally, name elements are considered to be either directly descriptive or characterizing with regard to the name-bearer. Considering the characteristics of the names in my materials, the distinction between these two functions is definitely not so straightforward and clear-cut but rather quite blurred. Even though a name is semantically transparent, it may still awaken specific associations. Thus a number of specific characteristics and descriptions may be expressed in one and the same name form. I have attempted to distinguish between physical attributes, which I consider significantly represented bclearly descriptive names, and typical behaviour, manners and other traits, which are suggested by more characterizing names. Although the semantic content of the names overlap largely so that one name may suggest several meanings, the name is discussed according to what I consider the most significant characteristic or description supplied by the name as to the overall context.

According to Westin (1988: 110), the illustrations of the characters in the *Moomin* novels give them physical appearances, whereas the text provides the names, which characterize the characters:

> The construction of the different characters in the Moomin world is reminiscent of commedia dell'arte. Like the types of roles in a comedy is the gallery of different characters recognised through stylized characters; through a dress or a mask, through characteristic traits and qualities. The creation of the characters is doubled through the co-operation of illustratration and text. The illustration supplies the physical outlook, the expression, and the text supplies a name and a behaviour. This creates the type, but the different characters also represent different attitudes to life. (Westin 1988: 110) [my translation]

I agree with Westin who argues that the name, in addition to expressing what the character is called, indicates his or her behaviour. However, considering the lexical

meanings of the names in more detail, many of them uphold several more layers of distinct meanings, and which sometimes semantically contradict with each other or with the context in different ways. The name supplies characteristic traits, manners, sometimes gender, general class characteristics and the type of character.

Behaviour and manners

In the *Moomin* novels, behaviour and characteristic traits intertwine with each other; characteristic behaviour and manner means a typical type of charcter. The following names transparently express a characteristic way of behaving, more precisely a very specific way of moving: *Joxaren* 'the Joxter' from joxa (ihop/med ngt) (v) 'mess up; fiddle about with something', *Rådd-djuret* 'the Muddler' from rådda (v) 'to mess about', *Sås-djuret* 'the Fuzzy' from såsa (v) 'to loiter', *Homsan* 'The Whomper' from *homsa* (v) 'rush or muddle about'; the generic names *hatifnattarna* 'the Hattifatteners' from fnatta omkring 'flutter around' and *klippdassare* 'the Niblings' from dassa (v) 'patter or sneak around' (OSS). The verbs from which the names are derived are highly descriptive in each of these names. As the narrator becomes visible in a note explaining the distinct behaviour of the name-bearer in question, the motivation between the semantic content and the behaviour of the name-bearer is also clarified:

> Ett Rådd-djur är ett djur som råddar, vilket betyder att fnatta runt med stor fart och tanklöshet medan man stjälper ut och tappar så mycket som möjligt. – *Förf. anm.* (*Muminpappans memoarer* [1968] 1992: 35)[84]

> A Muddler is an animal that messes about which means to flutter around at great speed and thoughtlessness while knocking over and dropping as much as possible. – *Author's note* [my translation]

The reason for the name-giving criteria in these cases is certainly to underline the characteristic behaviour of the name-bearers. As the denotative meaning of several names express a typical way of behaviour, the aspect of different kinds of movement becomes especially emphasized in the narrative. Consequently the names stress a characteristic feature of Moominvalley as being a place filled with action and where something is constantly happening. In Swedish, the verb *såsa* 'to loiter' could be regarded as including some degree of sound imitating features in that the phonetic sound of the verb associates to the sound of shuffling one's feet. Similarly, the sense of the verbs *rådda*, 'mess around' and *joxa* 'fiddle about' are rather suggestive also. It is specific for Finland-Swedish, but is gradually being integrated into Sweden-Swedish

(af Hällström and Reuter 2000). The dialectal word *homsa* (also *håmsa*), which is used both as a verb in the meaning 'to rush, hurry or bustle about', or 'do something carelessly (for example work), usually with bad results', and as a noun, roots the text in a specific cultural environment. Thus for some readers the name might be expressive. The noun is commonly used in the meaning of a 'careless woman' (Ahlbäck and Slotte 1991: 582).

Both *klippdassarna* 'the Niblings' and *hatifnattarna* 'the Hattifatteners' refer generically to groups of characters who usually move around in a flock. Both flocks of characters are associated with slightly negative characteristics, which are directly expressed in narrative passages. Roughly, the Niblings are scary because they nibble and the Hattifatteners because they are electric and burn. However, considering the name elements in closer detail, distinguishing the most appropriate meaning becomes complicated.

The name *hatifnattar* includes the verb *fnatta* 'to flutter around' which underlines one of the distinct characteristic of the characters. In Swedish, the descriptive expression *få fnatt* 'go crazy' or 'get excited over something', which refers to a temporary state of being, appropriately characterises the name-bearers who tend to change their behaviour as they go crazy in thunderstorms. In certain dialects and in colloquial Swedish, the noun *fnatt* is sometimes used in the meaning 'squirrel'; but also has several other meanings (OSS). The first part of the name *hati*, on the other hand, does not exist in standard Swedish but is phonetically close to other words to such an extent that the connection to the lexicon suggests some possible interpretations. For instance, the Swedish verb *hatta* 'dither', whose meaning is extremely close to *fnatta*, is also appropriate with regard to the nature of the name-bearers. Different possible connections to standard Swedish nouns are also suggested in the narrative passages as different characteristic traits of the name-bearers are supplied. For example, in *Muminpappans Bravader* (The Exploits of Moominpappa) where *Fredrikson* explains the characteristics of the Hattifatteners in the following way:

> Låt oss fara rakt ut och bara gunga och sova och aldrig komma fram någonstans!
> Du resonerar som en hatifnatt! sa Fredrikson.
> En vad, frågade jag [Muminpappan].
> En hatifnatt, sa Fredrikson. Har du aldrig sett hatifnattarna? Har ingen ro i sig.
> Jämt på resa någonstans. Bara far och far och sager aldrig ett ord.
> […]
> Varje båt var fylld av ett stillsamt sällskap; små gråvita varelser som satt tätt intill
> varann och stirrade ut mot havet. […]

Bäst att inte röra dem i åskväder, sa Fredrikson. Det gör dem elektriska. Bränns som nässlor.
Och så för de dålighetsliv, sa Joxaren.
(*Muminpappans Bravader* [1950]1961: 53-56)

'Let's steer straight ahead and just roll and sleep and never arrive anywhere!'
'You're talking like a Hattifattener,' Hodgkins said.
'A what?' I [Moominpappa] asked.
'A Hattifattener,' answered Hodgkins. 'Never seen one? No peace, no rest. Always travelling. Travel and travel without a word. Dumb.'
[…]
All were manned by a silent crew: little grey-white beings huddled close together and staring out towards the horizon. […]
'Mind you don't touch them if there's a thunderstorm about,' said Hodgkins. 'Makes them electric. Sting like nettles.'
'They used to live a wicked life,' said the Joxter.
(*The Exploits of Moominpappa* [1952] 1966: 50-52)

In *Farlig midsommar* (Moominsummer madness), readers are supplied with an explanation of the origins of the creatures:

"Vad är det där? frågade lilla My. Hatifnatt-frö, svarade Snusmumriken. Åhå, sa lilla My förvånad. Kommer hatifnattar ur frön. Javisst gör de det, sa Snusmumriken. Men knixen är den att man måste sätta dem på midsommarkvällen. […] Runt hela parken smög sig Snusmumriken och sådde hatifnattar var han än kom åt (rätt glest för att de inte skulle trassla ihop sig när de kom upp). […] Här och var i den välfriserade gräsmattan stack det opp små runda vita prickar som liknade snöbollschampinjoner. […] De är särskilt elektriska när de är nyfödda, förklarade Snusmumriken. (*Farlig midsommar* [1954]: 80)

"What's that?" asked Little My.
"Hattifattener seed," answered Snufkin.
"Oh," said Little My, astonished. "Do Hattifatteners come from seeds?"
"They do," said Snufkin. "But the important thing is: only if the seeds are sown on Midsummer Eve."
[…]
He crept noiselessly along the whole of the park fence and scattered his seeds everywhere, but was careful to throw them sparsely, so that the Hattifatteners wouldn't have their paws entangled when they came up. […]
"They're specially electric when new-grown," explained Snufkin.
(*Moominsummer madness* 1955: 86)

From the explanations supplied by the cited passages, the association of the name *hatifnattar* to something that has the same shape as mushrooms (cf. *snöbollschampinjoner* 'snowball mushrooms'), or something that spring up like mushrooms, is directly expressed in the context (see illustration below). Thus, underlying the comparison of the characters physical appearance to mushrooms is the association of the hat-like tops of certain mushrooms, cap funguses (in Swedish the noun *hatt* is used). There is, however, a more transparent and thematic connection between the characters, which is underlined in the name of the small wanderers. As Westin (1988: 129) points out, the Hattifatteners are the incarnation of Moominpappa's

wanderlust and as these characters intertwine with each other, this incarnation may be considered from the point of view of names as well: the element *hati* could allude to Moominpappa, whose *hat* is a very significant personal possession.

The connection between Moominpappa and the Hattifatteners is especially tangible in *Det osynliga barnet* (The Invisible Child), in the short story *Hatifnattarnas hemlighet* (The Secrets of the Hattifatteners)*,* in which the hat plays a significant role, the hattifatteners and the hat are also depicted together (see illustration).

Det osynliga barnet [1962] 1992: 118.

In this narrative, the creatures are characterized in more detail; they never fight, argue, feel or say much at all, except in thunderstorms when they become lively and very emotional. They can also read peoples' minds. Their external appearance is compared to a long white stocking that is frayed at the bottom, or a foam-rubber (see Jansson [1962] 1992: 122, 124, 130, 136, 140). The *i*-ending in the Hattifatteners' name could also allude to their size, since the ending *–i* is regarded as indicating smallness. The name shows a diversity of different interpretations, not only by help of the name elements and their meanings, which, as I have shown, are appropriate for the purpose of creating a number of different ideas, but also with the aid of the numerous characteristic traits that are mentioned in the text. The context does not diminish or underline the significance of the lexical meanings but on the contrary underlines them.

Though the name *klippdassar* in many ways is similar to *hatifnattar*, the semantic aspects and the reference of this name receive further functions in the context, because it appears as an animal denotation in standard Swedish. The verb *dassa*, which is mainly used in different Finland-Swedish dialectals, means 'patter, walk quietly, but also in some areas 'hurry up when working'. Yet the verb is also used in child language and in rhymes in the meaning 'dance' (Ahlbäck 1982). The appellative *dass* 'loo', used

especially in everyday language, creates a humorous association but has no relevance for this context. In the source text, the name *klippdassar* is further played with as a variation of the name appears, which plays around with the specific characteristics of the name-beares in the revised edition *Muminpappans memoarer* of the original *Muminpappans Bravader Skrivna av Honom Själv* (The exploits of Moominpappa):[85]

> Just när jag [muminpappan] skulle berätta för de andra om blixtlåset hördes ett egendomligt ljud. Det var dovt och dämpat som om det kommit ur ett plåtrör. Och det var hotfullt.
> Fredriksson kröp ut ur soltältet och tittade over relingen. Sen yttrade han det ödesdigra ordet *Klippdassar!*
> Här behövs kanske några förklarande ord. Det mesta har ju varje förnuftig person reda på, men i alla fall. […]
> Klippdassen är ett sällskapligt djur som avskyr ensamhet. Under flodernas botten gräver han undervattenskanaler med hörntänderna och bildar mycket trevliga samhällen därnere. Han är nästan lika skicklig i byggnadskonst som jag. För det mesta är han snäll, men han kan omöjligt låta bli att gnaga och bita i allt han ser, isynnerhet om han aldrig har sett det förut.
> Klippdassen har dessutom en tråkig egenskap; det händer att han biter av en näsan om han tycker att den är för lång. […]
> Men klippdassarna slöt sig bara tätare kring husbåten, och ett par av dem började kliva opp för båtsidan med sina sugfötter. […]
> Men solen sken och vi skrubbade däcket (som blivit alldeles klibbigt av klippdassarnas sugfötter) och drack väldigt massor av gott, svart starkt kaffe. (*Muminpappans Bravader* [1950] 1961: 49-52)
>
> I [Moominpappa] was about to express some such thoughts to my friends when a curious sound made us turn round.
> It was a low, half-muffled howl, like somebody bellowing through a tin tube. Its tone was definitely menacing.
> Hodgkins looked over the railing and uttered the single ominous word: 'Niblings!'
> Here a short explanation may be necessary, even if these are well-known facts to all sensible people. […]
> The Nibling is a social animal and detests being alone. He lives under river beds, digging tunnels with his teeth and forming rather happy colonies. He's almost as good at building things as I am. He's rather good-natured, except that he cannot keep himself from chewing and gnawing at things, particularly strange and unknown things.
> And the Nibling has one bad habit: he's fond of chewing off noses if they're too long (for his taste). […]
> But the Niblings only drew closer around the houseboat, and then a couple of them started to climb the side. They had suckers on their feet. […]
> The sun shone peacefully, and we started to scrub the deck. It was quite sticky from the Niblings' suckered feet. Then we brewed enormous quantities of good, black, strong coffee. (*The Exploits of Moominpappa* [1952]1966: 46-48)

In the revised edition there is a small but significant addition:

> Klippdassen är en sällskaplig varelse som avskyr ensamhet. Under flodens botten gräver han kanaler med hörntänderna och bildar därnere rätt så trevliga samhällen. Klippdassen är försedd med sugfötter och efterlämnar lätt klibbiga spår, varför han, helt felaktigt, av somliga kallas klibbdass eller klibbtass.
> (*Muminpappans memoarer* [1968] 1992: 63)
>
> The Nibling is a social animal and detests being alone. He lives under river beds, digging tunnels with his teeth and forming rather happy colonies. The Nibling has

suckers on his feet and he leaves sticky traces, which is why he is, quite wrongfully, by some called stickling or stickypaw. [my translation]

Whereas the Swedish verb-noun *klippa* 'cut; cliff' and the verb *dassa* do not actually characterize the Nibling characters in Moominvalley, they may are significant characteristics of the real rock hyraxes (see illustration below).[86]

Muminpappans bravader [1950] 1961: 51

Although a few names do not include any suggestion of a specific kind of movement, or lively behaviour, the lexical meanings of the name elements still suggest characteristics that underline a distinct behaviour, for instance, the name *Misan* 'Misabel' which suggests a connection to the standard Swedish noun *misär* 'misery' and to the adjective *miserable* 'miserable'. In *Farlig midsommar* (Moominsummer Madness), the character is often called *den lilla Misan* 'the little Misabel' stressing her size. This name is specifically involved in both the lexicon and the onomasticon: the name *Misa* is of Russian origin and is used both as a female and as a male name (Kiviniemi 1993: 35-38). The connections to the standard language noun and adjective are tenderly underlined on several occasions in *Farlig midsommar* (Moominsummer madness), for instance as *Misan* compares herself with the moon, which is all alone just like herself. The theatrical Misabel, who is often moved to tears, usually feels that everything that happens is a bit of an insult or a chance to cry over something (see also Jansson [1954] 1955: 29, 47):

> Misan klädde sig i svart.
> Hon satte sig i ett hörn och grät hjärtligt för sig själv.
> Sörjer du verkligen så där förfärligt efter dem [Mumintrollet och snorkfröken]
> frågade Homsan medlidsamt?
> Nej, bara lite, svarade Misan. Men jag passar på och gråter för allting nu när jag
> har anledning.
> (*Farlig midsommar* [1954] 1955: 70*)*

> Misabel changed into a black dress. She sat down in a corner and had a good cry
> all by herself.
> "Are you really taking it so hard?" asked Whomper sympathetically.
> "No, just a little less," replied Misabel. "But I'm taking the chance to have a cry
> over a lot of things now when there's a good reason."
> (*Moominsummer madness* 1955: 76)

Her gloomy expression is also depicted in the illustrations of her (see illustration below).

Farlig midsommar [1954] 1955: 72

The name *Sniff*, which in the original sometimes varies with *det lilla djuret Sniff* 'the little animal Sniff', is both onomatopoetic features and is semantically interesting. As *Sniff* is derived from the verb *sniffa* 'to snuff' or 'to sniff', the sound of sniffing becomes relevant. In fact, the idea of sniffing is never pointed out, but from the general behaviour of the character the associations to 'sobbing' and 'sniffing'is underlined, which also the fact that the character's nose is prominent suggests. The character is introduced by the appellation *det lilla djuret* 'the little animal' and *ett mycket litet djur* 'a very small animal' in the first *Moomin* novel, *Småtrollen och den stora översvämningen*,[87] and although he is usually called *Sniff* in the later books, a reference to *liten* 'little; small' is often marked in the context. Nevertheless, in *Kometen kommer ([1968] 1997)*, the allusions of *liten* as in 'young' are stronger than in the original edition, for example, when faced with disappointment Sniff responds:

> "Du [Mumintrollet] tar allt som är roligt, mumlade han [Sniff] för sig själv. Bara
> för att jag är så liten. [...] Det här är inte roligt längre, tänkte Sniff. Jag vill inte
> vara liten längre och inte ha någon att leka med". (*Kometen kommer* [1968] 1997:
> 9-10)

"You [Moomintroll] take everything that is fun, he [Sniff] mumbled to himself. Just because I am so small. […] This isn't fun anymore, Sniff thought. I don't want to be small anymore and not have anyone to play with". [my translation]

The fact that he mentions that he does not have anyone to play with '*leka med'* alludes to children. *C*onsidering *Sniff's* general behaviour is also worthwhile, he is for instance the only character that has toys and pets: in *Kometen kommer,* Sniff meets a kitten, who is much smaller than he is, whereas in the original edition of the novel, *Kometjakten,* there is instead a silk-monkey, to whom *Sniff* reacts quite differently. [88] A small kitten can also be seen to allude to childhood, as many children dream of having a pet of their own, and thus, at least in my view, the revised edition is more adapted to the child reader; the foreign and frightening is made less prominent.[89] *Sniff* has also owned a plush-dog named *Cedric* (see *Det osynliga barnet* [1962] 1992: 143-153). In the short story about *Sniff's* toy-dog, Snufkin uses *lilla djur* 'little creep' as an insult:

Du lilla oförnuftiga djur, sa han [Snusmumriken]
(*Det osynliga barnet* [1962] 1992: 152).

You foolish little beast," he [Snufkin] said
(*Tales from Moominvalley* 1963: 160).

The phonetic form of the name emphasises a distitinct characteristic of the character, namely the fact that he often feels sorry for himself; he is also 'self-centred' and often 'anxious' (see also Jones 1984: 39-40). Both semantically and phonetically, *sniffa* 'to sob' is close to *snyfta* 'sob'. As W. Glyn Jones (1984) notes, *Sniff* is also a comic character, whose character is constantly recognisable.

The fact that the Swedish adjective *liten* is slightly ambivalent: it may refer to 'little' in size as well as 'young' in age, which makes the above-cited expression slightly ambiguous. This ambiguity arises in several other passages as well. It is not clear from the context whether *Sniff* in fact feels upset because he thinks he is younger than the others or because he feels that he is not big enough (physically). However, a closer study of the illustrations shows that *Sniff* is not particularly little in size, for instance, he is slightly taller than *moomintroll* (see illustration below).

Kometen kommer [1968] 1997: 5

Although a typical behaviour is not as directly expressed in the name *Sniff,* the suggestions of the name clearly underline characteristic features. In *Trollvinter* (Moominland midwinter), there is another name, in which the semantic content on a quite indirectly is made appropriate with regard to the typical behaviour of the name-bearer. The name of the lonely dog, *hunden Ynk* 'Sorry-oo', who is longing and looking for his brothers, the wolves. The name is derived from the standard Swedish adjective *ynklig* 'poor; miserable', *ynka sig* (v) 'moan' or *ynka (adj)* 'insignificant', which underline the characteristic behaviour of the referent, and which is also underlined in the illustrations of the name-bearer (see illustration below). *Sorry-oo* In the picturebook *Den farliga resan* (The Dangerous Journey), where he is also referred to as the Hemulen's dog, the family name-like element *von Jämmerlund*, which is translated into 'Le Miserable', is added to the name (see 5.1.6). The semantic content of the so-called family name underscores the semantic content of the character's first name: *jämra sig* 'to moan' and *jämmer* 'moaning'. Simultaneously, *Jämmerlund* plays with the sense of the Swedish descriptive noun *jämmerdal* 'vale of tears'. Syntactically, as I have also partly pointed out in Chapter 5, both *von* and *–lund* are elements that are found in family names in Finland and thus the name connections to both the lexicon and the anthoponymy (see also Blomqvist 1993: 143, 195). As *von* originally expressed foreign origin in family names, it has a similar affect in the *Moomin* novels; he is also refered to as a 'stranger' (see quote below). The lexical meaning underlines the characteristics of something poor and pitiful are also strengthened by the adjectives in the text:

> Det var en mycket viktig dag.
> Också därför att efter middagen anlände en främling.
> Det var en liten mager hund som hade en trasig yllemössa neddragen över ögonen. Han påstod att han hette Ynk och att maten hade tagit slut i dalarna längre bort. […]
> Ynk satte sig i snön på sin magra svans och rynkade ihop hela ansiktet av bekymmer. (*Trollvinter* [1957] 1992: 71-72)

That was a most important day. It was remarkable also because a stranger
arrived in the valley shortly after noon.
He was a thin little dog with a tattered woollen cap pulled down deep over his
ears. He said that his name was Sorry-oo, and that there was no food left in the
valleys to the north. […] Sorry-oo sat doen in the snow on his thin tail, and all
his face wrinkled up at his worries. (*Moominland midwinter*[1958] 1971: 77-
78)

Trollvinter [1957] 1992: 104

Playfully appropriate transparency

Similar to the above-mentioned group of names, the origins of the names *Hemulen* 'the
Hemulen', *Snorken* 'Snork', *Snorkfröken* 'Snork Maiden' and *Snusmumriken* 'Snufkin'
are transparent in the names. However, whereas the above-mentioned names were
clearly motivated by the behaviours of the name-bearers, the appropriateness of the
semantic content of these names is not as obvious. As the motivated relationship is
more opaque, the aspects of language-play become more palpable. The criteria for
name formation in these cases, in my view, are connected to the ambiguity of the status
of the text as a whole. In addition to the play with the lexical meanings of the name
elements in standard language, the degree of ambiguity in the names functions
differently according to different readers. An adult reader who has a more developed

knowledge of language will see these names in a different light than children, who probably will attach their attention mainly to the name forms.

But the semantic content of the names still characterizes the typical behaviour of the individual name-bearers. Considering the descriptions and the behaviour of the characters in the narrative with regard to the lexical meanings of the name element(s), these names are more suggestive than expressive.[90] The ambivalence that arises here does not derive from mutiple meanings of the constitutents of the names but from the denotative relationship between the name and the literary character. Although the proper name originates from standard language lexemes, the connection between the semantic content of the name elements and the referent might be illogical. Yet when considered in the context, they make perfectly sense and are illuminating examples of the author's skilled linguistic knowledge.

In children's books, the use of semantically ambivalent names inevitably draws attention to linguistic matters and in turn, to the possible plurality in readers. The main aim of such names is surely to draw on linguistic playfulness, but simultaneously to create a humorous atmosphere. Clearly, these names will not mean the same thing for a child reader as they will for for an adult reader. The word *hemulen* characterises the typical characteristics of the hemulens. The name *Snusmumriken* is the same as the homonymic compound *snusmumrik* in Swedish, of which there is a shorter noun as well *mumrik* (OSS). The noun is dialectal and the lexical meaning is 'old man who talks carelessly'. The noun is derived from the interjection *mum*, also in the verb *mumla* 'mumble', by the pejorative ending –*ik* (OSS). The compound has a slightly different meaning than the shorter form; the denotative meaning of *snusmumrik* is 'old codger; old bore', but additionally the compound has a very motivated and slightly pejorative meaning 'old snuff-taker' or 'snotty or scruffy old man'.

The contextual meaning of the name element(s) is partly in accordance with the lexical meaning of the noun, however, the sense of the name of the literary character is much more positive. The name does not describe the character in a literal sense, but in a closer study of the lexical meanings of the individual name parts, it is no doubt that they constitute significant name formation criteria. The noun *mumrik* as referring to 'old codger' might refer to the fact that although he is not a strange old fossil, he is older, wiser and more of a hermit and a vagabond than any of the other characters. In the original text, *Snusmumriken* 'Snufkin' is often called *mumrik* by the other characters,

for example the first time they meet him, and later often he is addressed as such, both by the Hemulen and the Moomintroll, for example in *Trollkarlens hatt* (*Finn Family Moomintroll, 1958)* (see 1992 [1948, 1968]: 14, 62, 96). In this way the shorter form of the name functions like nicknames generally. But *mumrik* also refers generically to a group of characters, which is clear from the first example. Therefore this name also refers to a certain type of character. His physical appearance is described through his clothes, an old green suit, old green hat, his pipe and his mouth-organ (Westin 1988). The adjective 'old' in this way strongly alludes to the character. On most occasions when the character appears, either his clothes or his mouth-organ are mentioned.

In *Kometjakten* (Comet in Moominland), the narrative stretch clearly defines the character more specifically:

> [...] ut ur tältet kom en snusmumrik med en munharmonika i handen. Han hade en fjäder i sin gamla gröna hatt och ropade hoj! Skepp ohoj!
> [...]
> Jag är landstrykare och bor både här och var, sa snusmumriken. Vandrar och vandrar, och när jag hittar en plats jag tycker om slår jag upp mitt tält och spelar på munharmonikan. (*Kometjakten* 1946: 46-47)
>
> [...] and out of the tent came a snufkin with a mouth-organ in his hand. He had a feather in his old green hat and cried: "Ahoy! Ship ahoy!"
> [...]
> "I'm a tramp, and I live all over the place," answered Snufkin. "I wander about and when I find a place that I like I put up my tent and play my mouth-organ."
> (*Comet in Moominland* 1951: 54-55)

In *Kometen kommer*, the narrative goes as follows:

> [...] Och ut ur tältet kom en mumrik i en gammal grön hatt och med en pipa i munnen.
> Hej, sa mumriken och tittade på dem. Jag är Snusmumriken. (*Kometen kommer* [1968] 1997: 31-32)
>
> [...] and out of the tent came a snufkin wearing an old green hat and with a pipe in his mouth.
> Hello, said the snufkin and looked at them. I'm Snufkin. [my translation]

Whenever *Snufkin* appears, his suit, hat and pipe are often mentioned in the text:

> Han [Snusmumriken] trivdes med den gamla kostym han hade haft på sig sedan han föddes (var och hur vet ingen), och den enda ägodel han inte gav bort var munharmonikan.
> (*Trollkarlens hatt* [1948] 1992: 18)
>
> He was quite happy wearing the old suit he had had since he was born (nobody knows when and where that happened), and the only possession he didn't give away was his mouth-organ.
> (*Finn Family Moomintroll* [1958] 1990: 21)

> Och där går nu Snusmumriken i sin gamla gröna hatt...
> (*Farlig midsommar* [1954] 1958: 15)
>
> And that's where Snufkin's walking along now in his old green hat...
> (*Moominsummer madness* 1955: 18).

The fact that *Snusmumriken* smokes a pipe may have had an impact on the selection of the name form, in that the lexical meaning of the first part of his name (*snus* 'snuff') indirectly emphasizes the allusion to 'tobacco'. Historically, tobacco, as a rare product was often associated with strangers, people coming from far away and bringing tobacco with them.

The other example in which the connection between the proper name and the referent is not as direct is the proper name *Hemulen* 'the Hemulen'. This name is derived from *hemul*, which in standard Swedish appears both as a common noun and an adjective, and it has many meanings commonly referring to guarantee for, evidence of or reason for or good authority for something. Thus it is often limited to law, law-abiding and order, although used figuratively used also (see OSS). If the reader is aware of the fact that the words are connected to law and judicial matters, the motivated relationship between the lexical meaning, its function in the name and the character will be further clarified in the context. There are numerous suggestive remarks in the narrative that create a sense of the Hemulen's character both his behaviour and his appearance (see for example *Kometen kommer* [1968] 1997: 46,47, 115; *Muminpappans Bravader* [1950] 1961: 84; *Trollvinter* [1957] 1992: 78, 88, 90, 100). The Hemulen characters are described and commented upon vividly by the other characters:

> En hemul har hemskt stora fötter och ingen humor, förklarade jag [muminpappan]. Näsan är lite tillplattad och håret växer i obestämda tottar. En hemul gör ingenting därför att det är roligt, utan bara för att det borde göras, och berättar hela tiden för en vad man själv borde ha gjort och ... (*Muminpapappans Bravader* [1950] 1961: 16)[91]
>
> A Hemulen reaches almost double height of ordinary bracken, I explained [Moominpappa]. Snout protruding and slightly depressed. Pink eyes. No ears, but instead a couple of tufts of ginger-coloured or blue hair. The Hemulen isn't outstandingly intelligent and easily becomes a fanatic. Her feet are terribly large and flat. She cannot learn to whistle, and so dislikes all whistling. (*The Exploits of Moominpappa* 1966: 16)

Whereas this paragraph describes *the Hemulen's* appearance, the following paragraphs reveal that *Hemulens* are considered quite difficult characters in many ways. In *Moominsummer madness*, the *Park Keeper* and the *Park Wardress* are law-enforcing Hemulens, whereas the Hemulen Aunt in *The Exploits of Moominpappa* is too strict.

They are seldom particularly popular among the other characters, namely because of their pedantic characteristics, for example *the Hemulen* who likes to ski in *Moominland midwinter* is disliked by the others, except for the little dog (Sorry-oo):

> En hemul har kommit hit...Han tänker bo i ett snöhus och just nu badar han i floden!
> Aj, en *sån* slags hemul, sa Too-ticki allvarligt. Då blir här ingen frid mera!
> (*Trollvinter* 1957 1992:78)

> 'Too-ticky!' he shouted. 'There's a Hemulen here...He's going to live in an igloo, and at this moment he's *bathing* in the river.'
> 'Oh, *that* kind of Hemulen,' Too-ticky said earnestly. 'Then good-bye to peace and all that.'
> (*Moominland midwinter* 1958: 83-84)

Hemulens are not particularly happy with themselves either for that matter:

> Hemulen vaknade långsamt och kände igen sig själv och önskade att han hade varit nån som han inte kände. Han var ännu tröttare än när han gick och lade sig och här var nu en ny dag som skulle fortsätta ända till kvällen och sen kom det en till och en till som fortsatte på samma sätt som dagar när de fylls av en hemul. [...] Han försökte vara hemulen som alla tyckte om, han försökte vara den stackars hemulen som ingen tyckte om. Men han var och förblev bara en hemul som gjorde sitt bästa utan att nånting blev riktigt bra. (*Sent i november* [1970] 1992: 25)

> The Hemulen woke up slowly and recognised himself and wished he had been someone he didn't know. He felt even tireder than when he went to bed, and here it was-another day which wiuld go on until evening and then there would be another one and another one which would be the same as all days are when they are lived by a hemulen. [...]
> He tried being the hemulen that everybody liked, he tried being the hemulen that no one liked. But however hard he tried he remained a hemulen doing his best without anything really coming off. (*Moominvalley in November* 1971:28)

Thus even though the lexical meaning of the name initially appears to be irrelevant, a closer examination of the connection between the name and the referent reveals a strongly motivated connection. The name *Hemulen,* like the names *Mårran* and Snorken, are also further involved in a contextual play, which gives the name elements further meanings. In *Trollkarlens hatt* (Finn Family Moomintroll), the standard language meaning of *hemul* and its meaning in the *Moomin* novels (the reference to a certain type of character) is opposed to *ohemul* which in the narrative context would be interpreted as 'something that is *not* characteristic for a Hemulen character'. The function of the language-play is presumably to draw upon the connections between the lexical meanings and the use of the word in standard Swedish as compared with its reference as a proper name:

> Maka på dig, sa hemulen. Det har regnat in i min säng.
> Värst för dig själv! sa snorken och vände sig på andra sidan.
> Därför tänkte jag sova i din grop, förklarade hemulen. Var inte snorkig nu.
> Men snorken bara morrade lite och sov vidare. Då fylldes hemulens hjärta av
> hämndlust och han grävde en kanal i sanden mellan sin egen sovgrop och
> snorkens. 'Det där var ohemult', sa snorken och satte sig upp i sin våta filt.
> (*Trollkarlens hatt* [1948] 1992: 94)

> 'Look!' said the Hemulen, 'it has rained in my bed.'
> 'Bad luck,' said the Snotk, adn turned over on his other side.
> 'So I think I shall sleep in your hole,' announced the Hemulen. 'No snoring now!'
> Bit the snor only grunted a little and slept on. Then the Hemulen's heart was filled
> with a desire for revenge, and he dug a trench between his own sand-hole and the
> Snork's.
> 'That was the most un-Hemulenish!' said the Snork, sitting up in his wet blanket.
> 'I'm amazed you had the brains to think of it.'
> (*Finn Family Moomintroll* [1958] 1990: 96)

Regarding the meaning of the adjective *ohemul* in the narrative context, it also contains a sense of 'unwarranted, unjustified' which is in accordance with its meaning in standard language. Clearly, the lexical meaning lies beneath the surface in this context, where the primary meaning of *hemul* 'un-Hemulenish' evolves from its connection to the character. Similarly, the adjective *snorkig* in this context may be interpreted both according to the connection to the referent *Snorken* 'Snork', as 'typical a Snork', as well as according to its meaning in standard Swedish, as 'snooty; snotty'. However, the adjective could also be interpreted as 'snooty', 'snooty' means posh, grand, looking down one's nose at another. Not allowing someone to sleep in your sand-hole is very snooty!

The allusion to standard language words might be made more in passing, for instance, like in the names *snorken* 'the Snork' and *Snorkfröken* 'Snork Maiden', and in which the meaning of the standard Swedish adjective *snorkig* does not describe or characterise any prominent feature of the characters in question:

> "Vet du verkligen inte vad en snork är? frågade Snusmumriken. De måste ju vara
> släkt med dig för ni är precis likadana. Fast du är vit förstås och de är mångfärgade
> och dessutom byter de färg när de blir upprörda.[...] Snorken tycker om att ordna
> upp och reda ut saker". (*Kometjakten* 1946: 70; *Kometen kommer* [1968] 1997: 50)

> "Don't you really know what a Snork is?" said Snufkin in amazement. "They must
> be the same family as you I should think, because they look the same, except that
> they aren't often white. They can be any colour in the world (like an Easter egg),
> and they change colour when they get upset." (*Comet in Moominland* 1951: 78)

Although *Snorken* is not appropriate in the same sense as the other names, the relationship between the name and the name-bearer is not completely arbitrary either. The obvious information provided by the names is that the denoted characters belong to the group of snorks. The phonetic form of the name is surely relevant; the obvious

resemblence and intertextual relationship to the name *Snark* in Carroll's production might partly explain the choice of name.

Contradicting the lexical meaning with the characteristics of the name-bearer has its own functions in literary contyxts, and a similar example may be mentioned from the *Doghill* books: in the name *oppilas Pörö* (Sw. 'Viktor', Eng. not translated) in which the noun *pörö* in Finnish denotes a 'stupid; scary or hairy creature' but for referring to 'trolls; spooks; something scary'. The text, on the other hand, contradicts these associations by stating that the student is so good and has written so well that he receives especially good points (Kunnas 1982). Giving a character a name that is almost in complete contradiction with the characteristics of the referent – I say almost because in the semantic variations the reference to a hairy creature can be regarded to be motivated by the fact that the name-bearer is a dog – also creates a humorous atmosphere. In young adult fiction, contradicting the associations or the content of a name, often thematize questions of identity (see 7.1).

The relationship between the lexical meaning of both *Homsan* and of *Homsan Toft* and the characteristics of the referents in the *Moomin* suite are rather opaque. Unlike standard Swedish, the *Moomin* character who is called *Homsan* is a male character, which is clear from the context by the use of the pronoun *han* 'he'. Yet, with regard to the lexical meaning, the name may be considered playfully appropriate as the literary character is. Similarly, the relationship between *Toft* 'rowlock' in *Homsan Toft* is completely arbitrary, which is also directly pointed out in the source text (*Sent i november* [1971] 1992: 11).

Onomatopoetic characteristics
The onomatopoetic name *Mårran* 'the Groke', which is derived from the Swedish verb *morra* 'to growl; to grumble', the relationship between the characteristics of the referent and the meaning of the name element is extremely motivated. The lexical meaning of *morra* 'to growl' imitates the typical sound of the denoted character, which is also pointed out on several occasions. In standard Swedish, the verb imitates a sound that is commonly associated with angry animals, and although the sense of the literary character is rather intimidating, she is not an evil character. The lexical meaning of the name is strongly underlined by contextual hints as the behaviour and characteristics of the name-bearer are distinctly specified in the context. For instance, her quiet

movement, cold, everything freezing to ice and a dull growling in the distance immediately associate to the character. The sense of the charcter is often sensed or heard and thus, although she is not always visible to the other characters, they know she is present, for example in *Pappan och havet* (Moominpappa at Sea):

> I början tjöt Mårran mycket sakta men efterhand blev hennes ensamhetssång starkare. Den var inte bara enslig nu, den var trotsig; det finns ingen annan Mårra än jag, jag är den enda. Jag är den kallaste i hela världen. Jag blir aldrig varm.
> Det är sälarna, mumlade pappan i sin kudde.
> Mumintrollet drog filten över öronen. Han visste att Mårran satt och väntade på lyktan.
> (*Pappan och havet* [1965] 1980: 91)

> She started softly, but gradually her song of loneliness had got louder and louder. It was no longer just sad, it was defiant too. "There's no other Groke, I'm the only one. I'm the coldest thing that ever was. I am never, never warm.
> "It's seals," murmured Moominpappa into his pillow.
> Moomintroll pulled the blanket over his head. He knew that the Groke was sitting waiting for the lantern.
> (*Moominpappa at Sea* 1966: 85)

Pappan och havet [1965] 1980: 157

The obvious association of the colour black, which characterizes the *Groke's* appearance, also strengthens the suggestion of danger and fear.

Thus as regards this character, the context is powerful in supplying the character with a certain image, and in my view, the significance of the phonetic form of the name in creating and drawing upon associations is particularly palpable. A very young reader, who might not immediately grasp the inherent lexical meaning of the name, will still get the very same notion of the character. An illuminating example of the effect of this character is the passage when she is mentioned and described for the first time:

> "Hur är det fattsla? undrade hemulen.
> Mårran komslar! viskade Vifslan.
> Mårran? Vem är det? sa hemulen och blev lite skrämd.
> Tofslan spärrade upp ögonen och visade tänderna och gjorde sig så stor som möjligt.
> Grymsla och hemsksla! sa Vifslan. Stängsla dörrslan för Mårran!
> Hemulen sprang till muminmamman och sa: De påstår att en grym och hemsk mårra kommer hit (*Trollkarlens hatt*: [1948] 1992: 116)

'Mot's the matter?' asked the Hemulen.
'The groke is coming!' whispered Bob.
'Groke? Whos' that?' asked the Hemulen, getting a bit frightened.
'Tig and brim and gerrible!' said Bob. 'Lock the door against her.'
The Hemulen ran to Moominmamma and told her the awful news.
'They say that a big and grim and terrible groke is coming here. We must lock all
the doors tonight.'
(*Finn Family Moomintroll* [1958] 1990: 118)

Here the general impression of *the Groke* is immediately attached to the character by the other characters when her name is introduced. The use of an onomatopoetic name element, which is also semantically loaded, strongly draws forth an association that is appropriate for the name-bearer.

The sound effect is particularly stressed in the context, for instance in *Vem ska trösta Knyttet?* (*Who will comfort Toffle?*), the sound of the Groke is mentioned on several occasions:

[…] mårrornas tjut på nattens mörka väg; mårrans hemska rop; där sitter mårran ensam som ett berg [...] marken fryser, [...] själva månen tappar all sin färg (*Vem ska trösta Knyttet?* [1960] 2002).

And far away the Groke's fierce howl was filling all with dread; Groke began to screech; Behind the clouds the moon herself seemed scared to show her light, for there was Groke – an awful sight, enormous and alone. (*Who will Comfort Toffle* 1960)

6.1.1. Expressing external characteristics

There are remarkably few names in which the denotative content expresses something about the name-bearer's visual characteristics. Still I have separated the following names as descriptive, as I find their content to suggest and refer to physical characteristics, although they also primarily suggest character traits. The descriptive proper names express physical attributes, attributes connected to external features of the referent or the physical appearance of the referents. In other words attributes that are concretely visible are categorised as descriptive rather than characteristic.

There are several examples of proper names in children's literature that describe physical attributes, a piece of clothing, or even the colour of the clothes of the referent. In fairy-tales the protagonist's name often contains this feature, for example *Little Red Ridinghood* expresses that the referent wears a red cape that has a hood, *Snow-White* and *Sleeping Beauty* also express physical features (see also Thomas 1989: 30). Just to mention a few other examples, *Pippi Långstrump* 'Pippi Longstocking' points to Pippi's

colourful stockings, *Tant Brun, tant Grön, tant Gredelin* 'Aunt Brown, Aunt Green and Aunt Violet' express colours of the characters' clothing. The names in the corpus do not actualise physical attributes of the name-bearers, which is of course partly dependent on the genre and the nature of the characters.

Appearance

Many of the names in *Moomin* are clearly coined for the purpose of creating rather ambiguous interpretations, and they cannot be defined as expressing or suggesting only one characteristic. The motivated relationship between the name and the referent in the following name examples is not as transparent as the above-mentioned ones, but neither are the lexical meanings within the name quite arbitrary. For instance the names *Tofslan* and *Vifslan* are illuminating examples of a variety of different ambiguities, semantic as well as narrative, and these names can thus be interpreted in a number of different ways (see also Chapter 7). The name *Tofslan* describes a prominent attribute of the character's appearance, but *Vifslan* is slightly more ambiguous. Whereas one of them has shorter hair, the other is characterised by a hair tuft standing up. The common noun *tofs* 'tuft' in *Tofslan* possibly denotes the tuft of hair. Also the Swedish common Swedish noun *vivsa*, which is used only in Swedish dialects and colloquial speech, and which the phonetic form of the name *Vifslan* actualises, denotes a tuft. However, on a connotative level, the phonetic form of the names could even be regarded as suggesting movement: the name *Vifslan* alliterates with the Swedish verb *vifta* 'wave'. The illustrations show two physically similar small characters who are also dressed similarly (see illustration). Moominmamma refers to them as rats, because of the way they look.

Trollkarlens hatt [1948] 1992: 112

In the original text, the names in Swedish do not deliniate the genders of these characters: it is not clear whether they are male, female, or whether one is male and the other is female, and thus different readers can understand them quite differently. However, previous research and biographical facts state that the characters have real-life models, which is stressed by the names: *Vifslan* can be recognised as Vivica (Bandler) and *Tofslan* suggests a connection to the author (Tove) herself for those who have access to this information (Aejmelaeus 1994: 22, 71). There is one more characteristic of these names, which makes them different from the others, namely the element *-sla-*, which is not only included in both names and their speech (see quote above, 6.1.).

Size

The suggestion of size of the different characters is a prominent characteristic of many characters in the *Moomin* novels, and which also actualises physical appearance of the referents. In the names *Knyttet* 'Toffle', *Skruttet* 'Miffle' and *lilla My* 'little My', size is brought forward in different ways.

Phonetically, the names *Knyttet* and *Skruttet* are close but are also interesting in comparison to each other regarding the lexical meanings of the included nouns. In standard Swedish, the noun *knytte*, of which the more common form today is *knyte* 'bundle', is figuratively used as a caressing denomination for infants 'little mite' and also traditionally in some dialects for 'short and/or plump women' (OSS; see Slotte 2000). The noun *knytt* occurs only in dialects, and it originates from *knyst* 'not the slightest sound'.

In standard language, the noun *skrutt* has various meanings, although with one common feature, that is 'something small or something weak', 'rubbish, trash' or 'core', which in turn also suggests something quite insignificant and worthless, about to be thrown away. When referring to persons, it is slightly depreciatory, used especially for inferior, sick, incompetent or weak persons (the noun often denotes older persons). But the noun is also used for 'small beings' with supernatural characteristics, particularly in fairy tales (OSS). In the source text, although *knytt* and *skrutt* suggest similar characteristics, they still assume slightly different characteristics of the name-bearers in each different context. Whereas *Knyttet* 'Toffle' and *Skruttet* 'Miffle' refer to quite specific individuals in *Vem ska trösta Knyttet?* (Who will Comfort Toffle?), *knytt*

and *skrutt* appear as generic references to small and insignificant creatures, for instance, *små knytt* 'small creatures', *det lilla knyttet/skruttet* 'the little creep'. Thus the size of the name-bearers is a common feature of the names. With reference to individual characters, there is an apparent difference between the two as *knytt* is referred to with the Swedish male pronoun *han* 'he' in the source text, whereas *skrutt* is a female. The use of pronoun is interesting with regard to the fact that *knyttet* in Finland-Swedish dialects often is used about women (OSS). As Lena Kåreland and Barbro Werkmäster (1994: 60) argue, the masculinity of the character *Knyttet* 'Toffle' is most vague, as is his age. Judging from the behaviour of the character, the lexical meaning in standard language is of relevance for how the lexical meanings are made actual in the literary context. Yet again, there is one exception: there are two quite different characters who share the name part: *knyttet Salome* 'the Creep Salome' and *Onkelskruttet* 'Grandpa-Grumble'. As there is no perceivable resemblence between *ett skrutt* and *Onkelskruttet*, the assessment must be that *onkel* is the main word and *skrutt* in this case alludes to the age of the character and refers to 'wrinkled; shaky; weak'. The illustration of Grandpa-Grumble underlines old age with his stick and slightly bent back (see illustration below).

Sent i November [1971] 1992: 39

Regarding the lexical meaning of the noun *knyttet* 'creep' and the suggestions of the name *Salome*, there is a contrast between the name parts in *knyttet Salome*: as *knyttet* denotes something quite unsignificant, the name associations suggest something powerful. The name is familiar from the Bible can against the name-bearer in that context be regarded to be an allusion to a sexually powerful woman. Furthermore, the name form of the character is entangled in a language play in the narrative which clarifies the selection of the name:

[…] Finns här någon som heter Slalom?
Jag heter Salome, viskade knyttet som hade blivit skrämt för
spegeln.
Mumintrollet gick ut till hemulen och sa: Bara nästan. Här finns en
som heter Salome.
(*Trollvinter* [1957] 1992: 76-77)

The translation goes as follows:

'Is there anybody here by name of Slalom?'
"My name's Salome,' whispered the Creep who had been frightened by the mirror.
Moomintroll went back out to the Hemulen and said:
'Almost, but not quite. Here's one Salome.
(*Moominland midwinter* 1958: 83)

The name is appropriate with regard to the fact that *the Hemulen* in *Moominland midwinter* loves skiing. It is surely no accident that by a simple change of order in the letters, the name turns into a noun denoting skiing. The adjectives in the context suggest a character that is scared and shy, which against the Biblical context does not feel appropriate as the name suggests rather the opposite, almost grandiousness.

As a contrast to the grandious name form *Salome*, in the name *lilla My* 'Little My', the tinyness of the character is a more prominent and straightforward characteristic. The characteristic of size is not only doubled by the adjective *lilla* 'little' but is also expressed in the denotative meaning of *my* 'mu' which refers to a small mathematical unity 'thousandth part millimetre'; 'mu' is a Greek letter. The characteristics of the size of the character is expressed on several occasions in the context, for example:

"Det är så besvärligt att hon [My] råkat bli så här liten, beklagade sig Mymlans
dotter. (*Farlig midsommar* [1954] 1955: 8)

"Such a nuisance she turned out so very small," complained the Mymble's
daughter. (*Moominsummer madness* 1955: 10)

In *Moominland midwinter*, the narrative context states that *Little My* is so tiny that she is almost hard to see (see illustration below). Her feet make no trace at all in the snow and, on one occasion, she herself exclaims:

"Jag har blivit ännu mindre! Jag får inte alls syn på mig!
(*Trollvinter* [1954] 1955: 41)

"Look! I'm growing smaller all the time! I can't even see myself any
more!" (*Moominland midwinter* 1957: 46)

"Och midsommarnatten kom och gick (då föddes förresten Mymlans minsta dotter
som kallas My, *vilket betyder det-minsta-som-finns*)[my italics](*Muminpappans
Bravader* [1950] 1961: 110)

And Midsummer Night came and went (at the Eve the Mymble gave birth to her smallest daughter and named her My, which means The-smallest-in-existence) […] (*The Exploits of Moominpappa* [1952] 1966: 100)

Hence, *Little My*, who is the Mymbles daughter, belongs to the group of *mymlor* 'mymbles', which is stated by the context, but this kinship is also expressed in the name form since *lilla My* is included in the generic name *mymla* 'mymble'. As I already pointed out in Chapter 5, the origin of *mymla* is originally coined by and used in Jansson's circle of friends in the meaning 'to love'; the meaning of the word is motivated as the Mymbles have lots of children. In the picturebook *Hur gick det sen?* (Moomin, Mymble and Little My), the character is referred to as *den lilla My* 'the Little My', which specifies the referent to a specific individual. However, this character is also associated to other very specific characteristics, which are expressed in the context and by the other characters' comments about her.

Muminpappans Bravader [1950] 1961: 123

Several other characteristics are mentioned about Little My, for example in *Moominpappa at Sea* her wildness, angry appearance, recklessness, self-confidence and independence. Her angry expression is often stressed in the illustrations (see illustration below).

Farlig midsommar 1955: 63

And although the lexical meaning within the name does not denote movement, her presence is characterized as "more like a movement than anything else, you could see so little of her. She was just a glimpse of something determined and independent – something so independent that it had no need to show itself. ([1965] 1980: 13, 33, 67; see also *Trollvinter* [1957] 1992: 17, 28, 68, 113).

Type of character

Although first names traditionally were connected to a significant meaning, which in the past often was acknowledged in name-giving, this is not so prominent today. However, in literary contexts, the criterion of motivated meaning still applies. For instance, the Swedish *Björn*, which is part of both the lexicon 'bear' and the anthroponym (male name), may today be given to a name-bearer irrelevant of whether the meaning 'strong as a bear' is an appropriate association of the name-bearer or not, whereas the name in literary contexts, is far more likely to signify a bear-like character. Mentioning only one more example, the name *Sylvester Åsnander*, which Nikolajeva mentions (2000: 144), naturally denotes a donkey, as *åsna* means 'donkey'.[92] Thus, names in which the lexical meanings express a type of animal, like the above-mentioned ones, are less surprising and challenging to study with regard to criteria of name formation as they are conventionally transparent. Semantically ambivalent names are considerably more challenging.

As the connections to the onomasticon are more relevant than the connections to the lexicon, only a few names include semantically loaded name elements but of these most of them suggest the type of character. In the *Doghill* books, the lexical meanings of words included in the names almost exclusively express something about the type of character. The type of character is transparently expressed in different ways in *ruotiukko Hiski Piskinen* Sw. 'Jussi Fattighjon', *leipurimestari Tassulainen* Sw. 'bagare Tassinantti', Eng. 'baker Patterpaw', *suutarimestari Rakkinoff* Sw. 'skomakare Vovvinoff', Eng. 'Mr Sole, the Mater Shoemaker', *Musti-renki* Sw. 'August Dräng' and *Henry Houndog* 'owner of the iron mill'. The denotation to the type of character ranges from suggestive to expressive in the above-metioned names, instead of explicitly stating that the type is a 'dog', the author has used both stylistic, connotative values and onomastic means. In these names, a common noun constitutes one name element, and in all cases, the element in question denotes a 'dog' or expresses characteristics that may

be applied to dogs. The actual name element *tassu* 'paw' in *tassulainen* is characteristic, yet, not exclusive to dogs. Although it is not my intention to focus on the translations of the names at this point, an interesting aspect is still noteworthy here with regard to the Swedish translation, in which the character is called *bagare Tassinantti* 'Baker Tassinantti', successfully – and perhaps quite by chance - renders the original name in that it constitutes a Finnish type of name form (see Lehikoinen 1987: 115-145). Phonetically, the name form sound slightly foreign and humorous, and reading the name aloud, it will inevitably draw attention.

The name *ruotiukko Hiski Piskinen* 'the pauper' and *suutarimestari Rakkinoff* 'Mr Sole, the Mater Shoemaker' are characterising in the sense that they supply characteristics, but they operate on a stylistic level. Albeit *piski* and *rakki* are also used synonymously, *rakki* is used deprecatorily for dogs of mixed breed and *piski* usually refers to small dogs (SSA). Their associative meanings are not as neutral as the common noun *koira* 'dog', but they both have affective meaning. In my view, regard the stylistic differences between the two nouns are important here because they may be seen to signal social differences. The pauper *Hiski Piskinen* is a harmless character, while *Rakkinoff* can be regarded as a foreigner; the ending *–off* in combination with the noun *rakki* intensifies the sense of foreignness, *rakki* 'mongrel' is a colloquial variation for 'dog'. The colloquial term can be explained by the fact that the pauper in the eyes of the folk or looked down upon because he lived on societal charity.

There are only a couple of names in the corpus, of which one is *Hiski Piskinen,* that rhyme or alliterate (see also below). Language and word play, child language, rhymes and other non-standard language usage are common in children's literature (see Klingberg 1986: 13; Stephens 1992). Even though this way of forming names in children's literature is common, the purpose of drawing attention to realistic aspects is equally significant in this context. From an onomastic point of view, the name *Musti*, which is derived from *musta* 'black', is interesting as the type of character is suggested by a name that commonly appears as an animal (dog) name in Finnish, and in general it would more often refer to a dog that has a black coat. The owner of the iron mill is a foreigner, *Henry Houndog*, which is underlined by the name form, which is in English. Again, there is reference to a certain kind of dog but the denotative meaning of the common noun *hound* refers to a certain kind of hunting dogs. The first name alliterates with the family name.

As I have already hinted, the name forms in *Doghill* are culture-specific and furthermore they are connotative as regards the depicted time period. Similarly, the professional and occupational titles that appear in the books are also connotative so that although *renki* 'farmhand' and *ruotiukko* 'pauper' are used today, their meaning has changed and inevitably they will be understood differently today. *Renki* 'farm-hand' is a dialectal loanword originating from Swedish *dräng* (SKES 765). The lexical meaning of the Finnish word *ruotiukko* is an historical term for an old man taken care of by the rural village community (SKES 875). *Ruoti* has a double meaning in that as it also denotes 'bone', which is homonymic with *ruoti* in *ruitiukko*. Still, both meanings may be considered to characterize the name-bearer.

The play with the type of character is actualized in many of the *Moomin* names (seee further discussion below). In the *Doghill* books, the name *Merikarhu, vanha Henrikson* also plays with the type of character as the Finnish noun *merikarhu* 'sea-bear; an old salt' is also used figuratively.

6.1.2. Language play

As Aschenberg (1990: 66) points out, most expressive names are coined by nominalising common nouns and this is also true for some of the names in the corpus, in particular for the names in *Winnie-the-Pooh*. When name forms of literary characters correspond with words in standard language, for insance common nouns, the names are directly connected to specific functions in the context, and actualise aspects of language play and word play on different levels. The meaning of the common noun is transparently in evidence in the name. The context indicates the new status of the newly coined proprium. In other words, the orthographic form, the grammatical and the expressive and or suggestive content indicates that it is to be understood as a proper name:

> The main advantage of descriptive names, no matter whethere it is an anthroponymic, theronymic or toponymic name, is that they immidiately characterize the denoted referent. With every reason descriptive names play a significant role because they in addition to the identification of the name-bearer convey information of essential characteristics. (Aschenberg 1990: 66) [my translation]

As Aschenberg points out, descriptive names clarify important characteristics of the name-bearer. Animals in children's literature commonly receive human characteristics, but their "animal" characteristics are still often underlined by an appellative name in which the type of animal is transparently expressed. However, in my materials, there is a tangible difference between the degree of language play (and name play) in the names, and which is dependent on the ontological status of the characters.

When the newly coined name denotes another kind of name-bearer than that of the common noun, the characteristics that are contributed will not be appropriate for the referent either. In one and the same context, as for instance in the *Moomin* novels, the use of names coined from common nouns are not consistent in that the name sometimes denotes a similar referent as the homonymic common noun and at other times, it does not. Names that are completely homonymic with common nouns constitute only a small category within the name material, and the functions of these differ in the narrative. In the *Moomin* books, the apparently realistic animals have been labelled with animal denominations, for example *Bisamråttan* 'the Muskrat', *marulken* 'angler', *marabu* 'stork bird' and *snokherre* 'grass snake'. These denominations refer to the same kinds of referents as the homonymic nouns in standard language. The names of more significant characters actualise the involvement with the lexicon in quite a different way. For instance, a divorced relationship between the signifier and the signified is clearly in focus in some of the names of the ordinary (realistic) animals in Moomin valley.[93] Animal denominations that are totally or partly homonymic with common nouns but whose referents do not correspond with the conventional referents are: *myrlejonet* 'Ant-lion', *havshunden* 'Sea-Hound', *dronten Edward* 'Edward, the Booble' and *klippdassarna* 'the Niblings'. But the degree of language play in names may also point to other functions, as in *Winnie-the-Pooh*, where there is a tangible contrast between the status of the characters whose names originate from common nouns – or variants on them – and totally imaginary characters, in which the connection to the lexicon is not as transparent in the name forms (see below, also 7.5.).

The *Ant-lion* in the *Moomin* stories makes reference to 'a crossbreed of an ant and a lion' which lives like an ant in a stack of sand, and looks roughly like a lion. Thus each name part characterizes the referent. The animal denomination *ant-lion* in standard language refers to a completely different kind of referent: antlion is the maggot of a kind of mayfly which digs holes in sand (in order to attack ants that fall into the holes)

(OSS). The English substantive *ant* does not have a double meaning in the same way as the Swedish noun *myr,* which means 'swamp', but which in the compounds derived from *myra* 'ant', for example in *myrslok* 'ant-eater'.

In the *Moomin* novels, there are two further means of playing with the conventional relationship between the signifier and what is signified as compared to what is signified in the literary context. The first includes a play with two signifiers whose forms are closely related. There is one illuminating example in *Moomin*: the name *mameluken* denotes a 'fish' whereas the noun *mamelucker* means 'knickers' in Swedish. It is only on the level of form that the language play can take place, that is, even though the semantic content of the name and the common noun are not at all related, the form of the two words are close to each other. The meaning of the standard Swedish noun is not actualised in the context of the story, so the closeness of the form might be completely random. The function of this kind of play between signifiers and what is signified surely has the purpose of posing questions and arousing children's curiosity. However, there is a limit to how far this can go in children's literature; it is unusual, if not impossible, to include a play with signifiers that are completely different because the effect of the play is based on a motivated relationship between the name and the referent.

The other way is a play between a conventional signifier and the conventional signified as compared to what is signified in the literary context. From this point of view, the most interesting name is the generic name *klippdassarna* 'rock hyrax', translated into English as 'the Niblings'.[94] The name is the same as the animal denomination *klippdass*, which refers to a type of mammal which can be found in for example different parts of Africa, for example in South-Africa. It is smaller than a beaver, although related to the elephant, with a brownish fur, small black eyes and reminiscent of a rodent. These animals are mentioned on several occasions in the Bible (1917), where it is stated that they live in cliffs (see also the Book of Psalms 104: 18; the Book of Proverbs 30: 26). In the Bible, they are also associated to slightly 'dirty' animals (the Book of Leviticus 11:5).

In the narrative context, the name *klippdassar* 'the Niblings' is used mostly generically with reference to small social creatures that like to bite and chew on everything. The characters have completely different characteristics from their real "models"; they have suckers on their feet, whiskers and dig tunnels underneath

riverbeds (Jansson [1950] 1961: 49). The name-bearers are supplied with the more descriptive name variant *klibbtassar*, which is achieved by a small change of consonants, and the meanings of *klibba - klibbig* 'to stick - sticky' and *tass* as in 'paw' are explained in the narrative. The phonetic form of the name is focused in the word play of the name, and both name variations express characteristics of the name-bearers. The reason for a name variation in which a small exchange of letters cause a change of meaning, is to create a humorous effect, but also to strengthen the effect of the name. The play with exchanging sounds and the effect it creates is characteristic of rhyme and verse, especially for children.

Against the background of language play, a further significant notice of the *Moomin* names should be mentioned, namely the author's own individual use of and play with language and word meanings. Language play may be very individual, not least bearing children's play with sounds and words in mind (Virtanen 1972). In certain personal circles, words may gain specific meaning or non-standard words may be made up and thus it will be rather unique and individual. For instance, Westin (1988: 111) suggests, this is the case with the name *Mymlan* 'the Mymble' in the *Moomin* novels. However, the name form is reminiscent of other standard language verbs, for instance, *mumla* 'mumble'*, svamla* 'ramble'*, tumla* 'tumble'and *famla* 'fumble'.

Only a few names in the *Doghill* books actualise language-play, one of them is *Merikarhu Henrikson* Sw. 'gamle Havsvind', Eng. 'Old sailor Whiskers Tom'. The figurative use of the word *merikarhu* is foregrounded here. But the above-mentioned names play with the type of referent: as the denoted referents are dogs, the lexical meanings of the names become funny. The character also looks like a sailor (see illustration below). The Finnish noun *merikarhu* 'old salt' is commonly used figuratively in standard language to refer to old sailors. In this context the figurative meaning refers to the character's occupation, but it becomes humorous in the sense that the referent is a dog. *Henrikson* is a conventional Swedish family name. Similar to many other names from the *Doghill* novels, language play may sometimes be combined with what I refer to as a name play, that is a play with both language and with the criteria that are generally ascribed to names.

Merikarhu Henrikson. *Koiramäen lapset kaupungissa* [1982] 1996.

The most illuminating example of the characteristic is surely the name *Trespassers W(illiam)* in *Winnie-the-Pooh* (see quote 5.1.4.). The name is composed of a common noun *trespasser* and the ambivalent *will*, which is the short form of the conventional male name *William* but also a verb form. Thus this name actualises a connection to the lexicon as well as the onomasticon. As the illustration in the novel shows a broken sign, the observant reader recognises the fact that the name is the fragment of a sign saying: *Trespassers will be prosecuted* (see illustration).

Winnie-the-Pooh [1926] 1997: 45

A common characteristic of names that correspond with common nouns is that the meaning of the name to a large extent will be determined by the context. Another illuminating example for which the context supplies other dimensions than the lexical meaning of the common noun is *Trollkarlen* 'the Hobgoblin'. Hobgoblins and magicians are common, not to say traditional fairy-tale characters, and the *Hobgoblin* in the *Moomin* context is no exception. However, if we regard the lexical meaning of the common noun *trollkarl*, which is 'a person who can perform tricks; wizard, magician' it is not in total harmony with the contextual meaning. In this context, the meaning of the name *trollkarlen*, which is here translated into 'the hobgoblin', is clearly modified in the context (see also Briggs 1979).

  Snufkin tells the following story he has overheard from the *Magpie* to *Sniff* and *Moomintroll*, who are not quite clear about what kind of character this *Hobgoblin* really is:

> Vid världens ände ligger ett svindlande berg. Det är svart som sot och slätt som siden. Det stupar brant ner där ingen finns och molnen seglar runt omkring det. Men högst uppe på spetsen ligger Trollkarlens hus och det ser ut så här. […] Har det inga fönster? frågade Sniff. Nej, sa snusmumriken. Ingen dörr heller, för trollkarlen kommer alltid hem genom luften ridande på en svart panter. […] Trollkarlen kan förvandla sig till vad som helst, sa snusmumriken. […] Trollkarlens hus har inget tak och molnen som flyger over det är röda som blod av rubinernas återsken. Hans egna ögon är också röda och lyser i mörkret. (*Trollkarlens hatt* [1948] 1992: 90)

> Well, at the end of the world there lies a mountain so high it makes you dizzy even thinking about it. It is as black as soot, as smooth as silk, terribly steep, and where there should be a bottom, there are only clouds. But high up on the peak stands the Hobgoblin's House, and it looks like this.[...] Hasn't it got any windows? asked Sniff. No, said Snufkin, and it hasn't got a door either, because the Hobgoblin always goes home by air riding on a black panther. He goes out every night and collects rubies in his hat.[...] The Hobgoblin can change himself into anything he likes, Snufkin answered, and then he can crawl under the ground and down onto the sea bed where buried treasures lies. (*Finn Family Moomintroll* [1958] 1990: 91-92)

As we can see in this example, the transparent semantic content of the proper name is not always the most relevant meaning with regard to the referent. The context contributes additional characteristics and changes the lexical meaning(s). However, the lexical meanings are not completely overridden by the context, since they are still relevant for the understanding of the referent.

  As Thomas (1989: 28) argues, and as I have also implied above, appellative names lack the specific characteristics of the more specific semantically loaded names as they simultaneously draw attention to universal characteristics. They suggest a more

universal idea of the character, like in the case of *the Hobgoblin*. However, if the name is isolated from its context, it loses its specific reference altogether.

6.1.3. Toys come alive

The names in *Winnie-the-Pooh* bring forth a different system of connection to the lexicon, which interestingly acknowledges the naming of toys. Although the names transparently correspond with common nouns, with small alterations in the orthographic forms of the names, the motivated relationship between the characters and their names are different from the relationship in the *Moomin* names and the names in the *Doghill* books. Considering the ontological status of the characters in *Winnie-the-Pooh* books, they are not only constructed differently, but their characteristics originate from quite different sources. For one thing, the connection to the author's own background is relevant, and yet they also emphasise the role of toy characters, which is characteristic of children's literature (see for example Kuznets 1994). The literary characters have specific models and thus also specific models of appearance.

The name in the narrative refers to the same type of referent as the noun, but although suggesting similar physical appearances, the characteristics of the literary characters deviate from those of their realistic models. Thus the changes in the orthographic forms could be considered to indicate a deviation from the conventional signifieds. The name and its interpretation is thus dependent on standard language, the context but also the possible knowledge of the background to the narratives.

Unlike the names in the *Moomin* novels, which are coined for the purpose of the novels, most of the names in *Winnie-the-Pooh* have entered the work of fiction more complete. In other words, they are selected rather than formed for the purpose. In the *Moomin* suite, the relationship between the name and the name-bearer is motivated: the name form associates to the referent and the semantic content expresses characteristics of the referent. The relationships between most names and the name-bearers in *Winnie-the-Pooh*, on the other hand, are more arbitrary since they are proprialised common nouns. In my view, the language play in the names in *Winnie-the-Pooh* is not as strong as in the *Moomin* names as the names still signify the same kind of referents as the noun does. For instance, if a character is named *Owl*, the appearance and behaviour of the

name-bearer will presumably be the same as that of owls in general. Similarly, *Tigger* denotes a tiger, *Piglet* a little pig, *Rabbit* a rabbit, *Eeyore* underlines the sound of a braying donkey and *Kanga* and *Roo* suggest a connection to kangaroos. In *Winnie-the-Pooh*, the narrative context modifies the arbitrary relationship between the animal denomination in standard language and the referent (see also Aschenberg 1991). However, the context does not redefine the lexical meanings completely, but new characteristics are supplied to the name-bearers, for instance, *Tigger* is extremely bouncy and *Piglet* is shy and sensitive. The name *Piglet* is also homonymic with a common noun whose lexical meaning is 'young pig'. As a name and as the context underlines the lexical meaning, the name suggests a connotation to 'young' and thus stressing the age of the referent. In comparison to the other characters, *Piglet's* age is not only more stressed than the other characters' ages, and thus also rightly compared to *Sniff* (Lurie 1989).

This formation or selection of names is also a kind of language play with general assumptions and cultural connotations. For example, the general association connected to owls is their wisdom, which is also emphasized with regard to *Owl* who is referred to as "the pretentious intellectual of the Forest" (Connolly 1995: 83). When something is unclear, the other characters go to *Owl* in order to get wise advice. And while he appears to help out, he is no more wise than the other characters. It is only a general belief that *Owl* is the most intelligent character of them, partly stressing the general belief of owls, partly playing with the same belief and thus creating a contrast between the literary character, the realistic animal but also the toy referent. Considering the denotative relationships between the names and the literary characters and what they suggest in terms of characteristics in *Winnie-the-Pooh* may at first seem simple, but as the names are entangled with "double" referents in the real world, they are rather intricate issues.

The characteristics of the characters are quite stable which is stressed by the characters' consideration of each other; all characters know each other's positive and negative traits, which is also directly expressed in the context, in, for example *Piglet's* images of the others:

> Pooh hasn't much Brain, but he never comes to any harm. He does silly things and they turn out right. There's Owl. Owl hasn't exactly got Brains, but he Knows Things. He would know the Right Thing to Do when Surrounded by Water. There's Rabbit. He hasn't Learnt in Books, but he can always Think of a Clever plan. There's Kanga. She isn't Clever, *Kanga isn't*, but she would be so anxious about Roo that she would do a Good Thing without thinking about it. And then

there's Eeyore. And Eeyore is so miserable anyhow that he wouldn't mind about this. (*Winnie-the-Pooh* [1926] 1991: 128)

In the *Moomin* books, on the contrary, some characters do not know the different characters' specific behaviours or appearances in the same way, when a new character is mentioned or met for the first time, the reactions of the characters are similar to that of meeting or introducing a new person, in general, for instance, when the *Groke* is mentioned for the first time. Thus, name use in the *Moomin* novels is reminiscent of name use in general: although one hears a certain name mentioned, one does not know the appearance or characteristics of that name-bearer.

With regard to the introduction of the completely imaginary characters in *Winnie-the-Pooh*, the situation is more like the introduction of types in the *Moomin* novels, for instance illuminated when *Piglet* and *Pooh* set out to catch *a Heffalump* (see 6.2.1.). Although they have never seen *a Heffalump* before, and do not know what it looks like, they both dream about the same kind of referent. Thus, the character is given certain characteristics and an appearance in the illustrations (see below).

Winnie-the-Pooh [1926] 1991: 69, 72

From a semantic point of view, the origins of the names *Tigger, Kanga* and *Roo*, in which both form and content are prominent. Orthographically, the relationship between *Kanga* and Roo is underlined in the names. The name *Roo,* on the other hand, will presumably not suggest any connection to the lexicon when appearing in isolation.

However, the origin of the name is clarified in the context, since it mostly appears in immediate presence of the name *Kanga*. These characters are not supposed to be separated from each other, which is emphasized by the name forms. In comparison to the other characters, they are also strangers, which is clear from the name forms as the names are formed by separation of the two parts of a compound (Kangaroo).

As I have shown, it is not impossible for names to signify other kinds of characters than the common noun included in the name express, as long as the referent is defined and specified in the context. However, it is still quite unusual that the conventional signifier and the signified are separated. As Stephens points out, the play with the arbitrary relationship between signifier and signified, as well as linguistic playfulness is typical of interrogative texts, and the aim is to raise humorous aspects (see Stephens 1993: 130-131). Many names draw on humour in different ways.

6.1.4. Titles, occupations and social roles

In his studies of fictive names, Kvillerud (1987: 58) has noted that titles of kinship appear productively in, for example, Gripe's production. Although my materials do not represent the same genre as the books studied by Kvillerud, the use of different titles is clearly evident, although not as productively. Taking the use of titles of kinship into consideration with regard to my materials, there is once again a large variety in how the titles are linked with the actual name elements. As I have mentioned in the previous chapter, my materials draw even more attention to the use of other titles than titles of kinship, in particular in the *Doghill* books but to some extent, also in the *Moomin* novels.

Clearly, the role of the character in relation to other characters is implied when words of kinship are used as name elements. Given the fact that a large number of characters appear in my materials, proper names including words of kinship and titles, expressing the name-bearer's role all constitute common criteria of names in children's literature (Kvillerud 1987: 52). Contrary to expectations, name forms expressing kinship are not only used with reference to realistic characters but are also common in names of anthropomorphic characters as well, for instance in the *Doghill* books as well as in the *Moomin* novels. In *Moomin* novels, the kinship and family ties mostly

constitute one part of a compound name, whereas they are expressed as separate name elements in the *Doghill* books.

The names that actualise the strongest notion of kinship are the names of the nuclear moomin family. However, here it should be stressed that the idea of nuclear family in the *Moomin* novels is defined in a larger sense than in general; the family as a notion means a community and thus the characters are tied closely together. As the stories unfold, many of the characters turn out to be related in somewhat complex ways (see Westin 1988: 109-110). The most transparent names in terms of kinship are the names of the nuclear family members: *muminmamma* 'Moominmamma', *muminpappa* 'Moominpappa' and *mumintrollet* 'the Moomintroll'. These are also the only names in which the element *mumin* 'moomin' appears. Commonly, the appearance of the same name element in different names expresses a relationship between the name-bearers, and in the *Moomin* books also belonging to the same generic group. This way of forming names (including the same name element in several proper names) is common in other name systems as well, for instance, in animal denominations (bird names). Like the *Moomin* novels, in the first book about *Doghill*, there are both titles of kinship and titles of occupations. Denominations expressing social roles and positions are of even more significance in the second *Doghill* books. The grandparents are named *Vaari* 'Grandpa' and *Mummo* 'Grandma'. More neutral are the common nouns *vauva* 'baby'and *nuori neiti* 'young miss'. The names *isäntä* 'master', *emäntä* 'housewife', *renki* 'farm-hand', *piika* 'maid' and *ruotiukko* 'pauper' also express the position of the name-bearers in the context. Kvillerud (1985: 195) suggests that proper names including titles of kinship constitute intermediate forms between common nouns and proper names, but as I have already suggested there are several semantically loaded names, which lie between proper names and common nouns since they draw on nominal use as well as proper reference.

Another name in which the lexical meaning of one name part expresses kinship is *Onkelskruttet* 'Grandpa-Grumble'; *onkel* in standard Swedish is 'uncle', but it is also used in the meaning 'grandfather'. The meaning 'grandfather' is stressed and played around with in the narrative context:

> Han var hemskt gammal och hade lätt för att glömma. En mörk höstmorgon vaknade han och hade glömt vad han hette. Det är lite melankoliskt att glömma de andras namn men bara skönt att kunna glömma sitt eget [...]. På kvällsidan försökte han hitta på ett namn åt sig för att kunna stiga upp.
> Skruttagubbe? Onkelskrånkel? Onkelskruttet? Morfarskrället? Moffi...? [...]

Jag är Onkelskruttet, viskade han högtdiligt. Och nu stiger jag upp och glömmer
bort alla familjer i hela världen.
(*Sent i november* [1971] 1992: 39)

He was frightfully old and forgot things very easily. One dark autumn morning he
woke up and had forgotten what his name was. It's a little sad when you forget
other people's names but it's lovely to be able to completely forget your own.[…]
Towards evening he tried to find a name for himself so that he would be able to
get up. Crumby-Mumble? Grindle-Fumble? Grandpa-Grumble? Gramble-Fimble?
Mamble…?
(*Moominvalley in November* 1971: 42)

The different types of characters are of more importance in the *Moomin* novels than
occupational titles, which is stressed by the lack of names including a title or an
occupational title, quite unlike the *Doghill* books. The only referents characterized by
their occupation in the *Moomin* novels are subsidiary characters: *teaterråttan Emma*
'Emma, the old stage rat'*, Fiskaren/Fyrvaktaren* 'the fisherman' and *scenmästare
Filifjonk* 'Mr Fillyjonk, the stage manager'. The Hemulen characters are characterized
more through their occupations than other characters. Many Hemulen characters
occupy themselves with different things, for example the Butterfly-Hemulen and the
Hemulen who collects stamps in *Kometen kommer* (Comet in Moominland), the
Hemulen who loves to ski in *Moominland Midwinter* and the Park Keeper and the Park
Wardress in *Moominsummer madness*. The character *Fiskaren (Fyrvaktaren)* 'the
fisherman (the Lighthouse-Keeper)' is the only character whose name constitutes an
occupational denomination.

A different use of the semantic content, and thus a differently motivated
relationship between the name and the name-bearer, is discerned in some of the names
in the *Doghill* books. Instead of characterizing the characteristic traits of the name-
bearers, the name expresses objects, tools or the materials connected to the professions
of the characters, for instance *Apteekkari Troppi* (Sw. Apotekare Tinkturus, Eng. old
Apothecary)*, kruukmaakari Putte Savinen* (Sw. mäster Kruuka, Eng. Mister Clay, the
Master Potter) and *puuseppämestari Lastunen* (Sw. master Hyvelspån, Eng. Splinters,
the master carpenter). The names do not characterize the name-bearers but rather their
occupations and, therefore, partly also their behaviour.

The name elements in *Apteekkari Troppi, kruukmaakari Putte Savinen* and
puuseppämestari Lastunen are homonymic with common nouns, but these do not
express the type of character. The noun *troppi* 'tincture' (also in Finnish *roppi*) denotes
'medicine' is a Swedish loanword from *droppe* 'drop'. It is a dialectal noun, sometimes

also humorously used in the meaning 'drink, sip'. (SSA; SKES 839) The name *apteekkari Troppi* is different from the two others in that it has no connection to conventional names; *Savinen* and *Lastunen* are conventional Finnish family names but they include the nouns *lastu* denoting 'shaving' and *savi* meaning 'clay', which is the material the potter works with. The name *Savela* has changed from being the name of the farm from becoming a family name. Farm names expressed the nature of the soil or type of ground, in this case, the farm was situated on clay soil. Thus, historically the name concretely connected to the referent. The rural population used to take the names of the house as their family name, partly because they wanted an already existing name and also because they owned the house, and thus they were privileged to have a name of their own. The family name *Savinen* is a common name that can be found across Finland, albeit most prevalently in the north and west of Finland (SNK: 715).[95] Similar family names are derivations of *Savela*, for example *Savelainen* is common in the south parts of Karelia and *Savinen* primarily in Tavastia (see SNK: 715). Thus Kunnas's use of the name *Savinen* and not, for example, *Savela* or *Savelainen* is unsurprising because the setting is Tavastia. The name *Lastunen* can be equalled with the name *Lastikka*,[96] which in the same way as *Savela* has developed from a house-name to a family name (SNK: 467). The use of certain family names roots Kunnas's picturebook firmly in a specific cultural environment (cf. Moomin names, for instance *Homsan*).

6.2. Connotations

In addition to the denotative meaning, connotative (associative) meaning(s) of the names are significant in the consideration of the content of the names since they supply different additional meanings and nuances of meanings to the names. The connotations of nonsense names, that is, names that have no transparent connections to the lexicon, and which thus do not constitute any denotative content, or proper names of the onomasticon should be considered separately as they constitute meanings in different ways. As I have already pointed out, the names in which the denotative meanings are transparent are still also often connotative. However, in the consideration of the connotative meanings of names, it is impossible to determine every possible association that readers supply to words and sounds. According to their personal world and language knowledge, readers will attach slightly different associations to one and the

same word (name). First names are sensitive to additional meanings supplied by the characteristics of the referent, for instance specific of physical appearance. The connotative meanings of proper names in literature are remarkably more significant since they are involved in language. I argue that the connotations of literary proper names, in addition to the connotations that are based on linguistic aspects (in the linguistic form and content), suggest connotations which are steered by the name in connection to the context (see also Klingberg 1986; Bolander and Hene 1984). Kiviniemi (1982: 15) refers to linguistic connotations as inner connotations, or associations within language, for instance on the phonetic shape of the name. Cultural connotations, or connotations outside language, affect the names in the work of fiction, too, but mainly names which actualise a connection to the conventional name system.

The associative meanings of names are particularly interesting, since they strongly draw on emotive values of words and sounds. In children's literature, the emotional degree of connotations of words (affective meanings) is presumably more important since language, rhyme and the phonetic form of words/names are often used in order to awake certain associations, especially in young readers (see also Leech 1974:18-20, 50-55). The play with the sound of words and word associations is also common in children's own language (see for example Leiwo [1980] 1989; Jörgensen 1995). A specific feature of children's literature is nonsense, which characterize a number of names in my corpus. As I have already mentioned in Chapter 3, some names constitute name forms which include totally nonsense features and which must be approached according to their phonetic forms. Thus, in imaginary names which do not constitute any particular lexical meanings, the phonetic form becomes a primary source in constituting meaning.

6.2.1. Sound symbolism

I use the term 'sound symbolism' as an umbrella term, even though I make a distinction between names including sound symbolic features and onomatopoetic features. Generally, scholars make a difference between 'sound symbolism' and 'onomatopoeia': an onomatopoetic word refers to a word whose form denotes (or imitates) an acoustic sound, whereas a sound symbolic word denotes (or describes) a non-acoustic feature.

That is, sound symbolic words describes visual or other than sound-related phenomenon.[97] As Tom M. S. Priestly (1994: 237) implies, certain kinds of sound symbolism are used for specific purposes. In order to awaken a certain trail of thought, an emotion or association, the sound shape and sounds included in names are used productively in the corpus. Mentioning the aspects of descriptive features such as sound symbolism and onomatopoetic aspects, in connection with the consideration of connotations of the imaginary names it is inevitably because these aspects clearly form significant criteria in the formation of names of literary characters.

Sound symbolism is particularly appropriate in certain types of prose, and in particular prose written for children (Priestly 1994: 238). Similarly, characteristics of sound symbolism are evident in proper names as well. The phonetic sound of a name in a children's literature context always has a function: to create a certain image of the character, to awaken certain feelings and to steer the reader's thoughts in a certain direction. As Roman Jakobson and Linda R. Waugh ([1979] 1987: 187) mention, the name of the land of dwarfs and the name of the land of giants as an illuminating example of the appearance of sound symbolism in literature: *Lilliput* refers to the land of dwarfs, whereas *Brobdingnag* refers to the land of giants.

Sound symbolism is a characteristic feature of the nonsense names in both *Winnie-the-Pooh* and in the *Moomin* books. Although the names *Filifjonkan* 'the Fillyjonk'*, Ti-ti-oo* 'Teety-woo'*, Too-ticki* 'Too-ticki' and also *mumin* 'Moomin' do not contain any elements that have any denotative meaning in standard language, the name forms suggest strong images of the characters. As Priestly (1994: 237) points out, the links between sound and meaning should be based on both phonetics and on the lexicon. The name form corresponds with the image evoked by the sounds in the name, but the names are additionally strongly connected to the narrative context which often emphasises the sound shape. Thus, I consider the phonetic form of the name elements as well as their connection with standard language words as influential for the selection or formation of the names. The closer the name elements are phonetically to words in the standard form of language, the more the connotations of the name elements will be based on this relationship. The significance of the closeness to other words becomes clear when the name is studied according to its context. The image supplied by the phonetic sound of the name elements and/or phonetically close words in standard language is additionally underlined or specified by the contextual descriptions or hints.

As I have implied in Chapter 5, the name *moomintroll* reveals some ambiguity with regard to the consideration of the reference of the name; the first part (*moomin*) is invented for the narrative and characteristic for some characters, whereas the latter part (*troll*) includes a lexical meaning that is relevant (but adapted) in the narrative. Hence, the two parts *moomin* and *troll* are complementary. Weighing the meaning of the context-specific *moomintroll* against trolls in general, and to other kinds of trolls in the narrative context, for example *hustroll* 'housetrolls' in *Moominsummer madness*, *moomintrolls* have a specific shape and appearance and apparently differ from both other kinds of trolls in the narrative and also from trolls in general.

Yet the use of the word varies in the narrative, given the fact that *moomintroll* generically denotes all characters in the *Moomin* novels. Although the first part *moomin* denotes a specific individual 'Moomintroll', the denomination also expresses type of character since *moomintroll* is a specific kind of troll and suggests specific external characteristics. Many individual characters are also referred to as trolls, although they are not 'trolls' in the right sense of the word, not in the sense of the name in the *Moomin* stories: for instance, in *Vem ska trösta knyttet?* (Who will comfort Toffle?), *Knyttet* 'Toffle' is twice referred to as *ett [mycket] ensamt troll* 'a very lonely troll'. In cases like these, with reference to other characters, the name is almost used as a nickname.

In children's literature, especially in fairy tales, trolls occur frequently. In some cultures, trolls are defined somewhat differently, making it necessary to point out some important differences in the following. In Finnish folk myth, *peikko* 'troll' is defined as an evil and terrifying creature that lives in the mountains or in the woods. The original meaning of the word, however, is 'bad spirit, terrifying creature; spirit; evil person or animal. The word is sometimes used referring to imminent death (see NS; SSA; SKES).[98] The definitions vary largely in Swedish: according to some, a troll (or elf) is a more harmless creature which is reminiscent of human beings, but whose appearance is often terrifying or even grotesque, whereas according to others, trolls are evil. Clearly, in Scandinavian mythology as compared with English, *troll* is specifically defined, for example in English it is defined as 'a supernatural being, a giant, or a mischievous but friendly dwarf in Scandinavian myth' (Oxford). The fact that in particular moomintrolls originate from Scandinavian folklore is stressed in the introduction to the first English translation of the *Moomin* stories:

> A Moomintroll is small and shy and fat, and has a Moominmamma and a
> Moominpappa. Moomins live in the forests of Finland. They like sunshine and
> sleep right through the winter. […]
>
> Dear child is it really possible you haven't any Moomintrolls? Or not even know
> what a troll is for a something? I draw very badly but about like this he looks like.
> They are small and shy and hairy and there are lots and lots of them in the Finnish
> forests. The greatest difference between them and us is that a moomintroll is
> smooth and likes sunshine. The common trolls popp up only when it's dark. (*Finn
> Family Moomintroll* [1948] 1990)

Evil trolls are commonly referred to as hobgoblins or goblins in English, but in modern
fairy tales, a troll may also denote a terrifying imaginary character, although not as
terrifying as the original Scandinavian trolls.

In each probability, the phonetic form of a name cannot alone supply the
meaning, but together with the context the meaning of the name will ultimately be
rather stable. As Osmo Ryytty and Päivi Tirkkonen (1997: 75) concludes, phonetic
forms of the names in J.R.R. Tolkien's *The Lord of the Rings* are metaphors of the
characters, for instance *Aragorn* creates an image of someone big and strong. However,
as they imply, the closeness of the name form to standard language words, in this case
dragon, inevitably affects the image. If the phonetic sound of the name strongly
contribute associations and these characteristics are stressed in the narrative context, the
image of the name-bearer is in a way doubled.

If name elements do not include any lexical meanings, there is nothing that will
interfere with the images evoked by the sounds in the name form. Neverthless, the
context significantly steers the attention to certain aspects, which will affect the image
created of the name. As names do not gain meaning in isolation but in connection to
other elements (in the context), it may be difficult to determine whether the context or
the sound shape of the name is dominant. For instance, the name *Filifjonkan* 'the
Fillyjonk' in itself does not include any semantic meaning, and yet, it is related to a
couple of dialectal words in Finland-Swedish: *filibuffare* 'joker' and *filidera* make bad
noise' (Ahlbäck 1985; Bertills 1995). The latter element *fjonkan* is phonetically
reminiscent of other Swedish words, for instance *fjompa, fjanta* and *fjolla* which refer
to 'silly, foolish' (see 8.3.3.). The closeness of the phonetic sound of *fjonkan* to other
words in the Swedish lexicon, and together with the ending *–an*, the name strenghtens
the effect of 'female person' and the allusion to a somewhat unorganised neurotic
behaviour. Studied according to its phonetic form, the first part of the name could be
considered to awake an image of a slender person with a feeble voice. As Erkki Itkonen

(1966) points out, the front vowel *i* can be regarded as describing specifically characteristics of smallness, tenderness, softness, but also weak and slight (see also Jakobson and Waugh [1979] 1987: 187). Generally –*i* refers to small size and to light, clear or high voices. The illustration of the character depicts a slender, frail-looking female character (see illustration below).

According to Holländer (1983: 21), the denoted character is a neurotic middle-aged lady who belongs to a higher society. This is also strengthened by her appearance, for instance, in *Moominvalley in November*, where the Fillyjonk is characterized by her feather boa and hair in tight curls with a hair-grip in each. Westin (1988: 111) observes further characteristics of the name-bearer: tradition-bound, muddled, didactic and naïve. The name-bearer's neurotic behaviour is underlined by the /*i*/ as well as the vowel often is considered to emphasise rapidity (Jakobson and Waugh [1979] 1987: 191; 196). Her pedantic tradition-bound nature is emphasized on several occasions in for example *Moominvalley in November*, in which she is spring-cleaning her house from top to bottom ([1971] 1992: 16-21). The fact that she almost falls down from the roof of her house makes her so afraid of windows that she is unable to enjoy cleaning thereafter. As her whole fillyjonkish life flashes before her eyes, she thinks to herself:

> I shall never save old dusters again, I shall never save anything again, I shall be extravagant, I shall stop cleaning up, I do too much of it anyway, I'm pernickety…I shall be something quite different but not a fillyjonk…(*Moominland in november* 1971: 19-21).
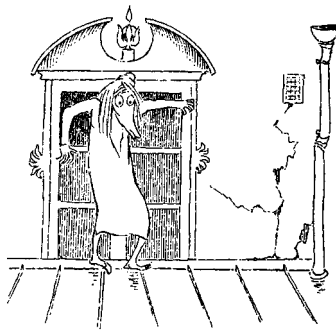
Sent i November [1971] 1992: 18

Later in the story, overcome by desperation, *the Fillyjonk* wonders what the point is going on living when she can neither clean nor prepare food. At the beginning of the novel, *Fillyjonk's* neurotic nature is also noted by *Snufkin*, as he thinks to himself:

Snusmumriken hade träffat många filifjonkor och visste att de måste handla enligt sin egen art och sin egen vanskliga bestämmelse. Men aldrig var han så tyst som när han gick förbi en filifjonkas hus.
(*Sent i November* [1970] 1992: 6)

Snufkin had met many fillyjonks in his time and knew that they had to do things in their own way and according to their own silly rules. But he was never so quiet as when he went past the house of a fillyjonk. (*Moominvalley in November* 1971: 10)

The phonetic form is especially foregrounded in the story about the small creep *Ti-ti-oo* in the short story *Det osynliga barnet* (*Tales from Moominvalley*). The name form is reminiscent of onomatopoeic forms as it directly imitates the sound of birds (see Childs 1994: 189). Additionally, the sound associations awakened by the name form are stressed in the context, which means that the relationship between the name and the referent is directly explained. With regard to this name, this means that different readers will, to large extent, receive the same notion of the character:

Nå, vad heter du då, frågade Snusmumriken. Kvällen var i varje fall förstörd, så han tyckte det var enklare att säga nånting.
Jag är så liten så jag har inget namn, svarade krypet ivrigt. Tänk, ingen har frågat mig förr. Och så kommer du som jag har hört så mycket om och längtat efter att få se och frågar vad jag heter. Trod du – tänk om du kunde – jag menar, vore det hemskt mycket besvär om du hittade på ett namn åt mig, ett som var mitt och ingen annans? Nu i kväll?
[...]
Hör du. Förresten. Det där namnet du skulle ha. Du kunde heta Ti-ti-oo, förstår du, med en glad början och många sorgsna o'n på slutet.
Det lilla djuret stod och stirrade och ögonen lyste gula i eldskenet. Det tänkte igenom sitt namn, smakade på det, lyssnade till det, kröp in i det, och slutligen vände det nosen mot himlen och tjöt skata sitt eget nya namn, så sorgset och hänryckt att Snusmumriken frös till över ryggen.
(*Det osynliga barnet* [1962] 1992: 12-15)

 [...] "Well, what's you name," Snufkin asked.
"I'm so small that I haven't got a name," the creep said eagerly. "As a matter of fact. Nobody's even asked me about it before. And then I meet you, whom I've heard so much about and always longed to see, and the first thing you ask me is what my name is! Do you think...perhaps you might...I mean, would it be a lot of trouble for you to think up a name for me, a name that would be only mine and no one else could have it? Now, tonight?"
[...]
"Cheerio," Snufkin said, fidgeting a little. "Listen. Er. That name you asked for. What about Teety-woo, for instance. Teety-woo, don't you see, a light beginning, sort of, and a little sadness to round it off."
The little creep stared at him with yellow eyes in the firelight. It thought its name over, tasted it, listened to it, crawled inside it,a nd finally turned its snout to the sky and softly howled its new name, so sadly and ecstatically that Snufkin felt a shiver along his back.
(*Tales from Moominvalley* 1963: 16-18)

Clearly, the phonetic form of the name is chosen in order to create a certain image of the name-bearer: *ti-ti* is considered to be happy sounds whereas *oo* is considered to associate to something sad.[99] But the name includes rather onomatopoetic aspects, in

that the sounds imitate the sound of birds, which is also expressed by the context. The fact that the name includes onomatopoeic aspects is also underlined by the fact that the name is almost the same in the English too:

> Ti-ti-oo! skrek han [Snusmumriken]. Ti-ti-oo! Och nattfåglarna vaknade upp och svarade ti-oo, ti-oo, men krypet svarade inte. (*Det osynliga barnet* [1962] 1992: 17)

> "Teety-woo !" he cried. "Teety-woo!" And the night birds awoke and answered him, tee-woo, tee-woo, but he heard nothing from the creep. (*Tales form Moominvalley* 1963: 20)

The fact that the name includes onomatopoetic features is underlined in the Finnish translation as well:

> - Ti-ti-uu! Hän huusi. Ti-ti-uu! Ja yölinnut heräsivät ja vastasivat ti-ti-uu, ti-uu, mutta mönkijä ei vastannut. (*Näkymätön lapsi* 1962: 17)

Although the referent is not a bird, which is clear from the illustration (see also illustration), the association to birds is stressed by the name form as well as by the context.

Vårvisan. In *Det osynliga barnet* [1962] 1992: 15

Similarly, the name of the donkey *Eeyore* in *Winnie-the-Pooh* could be considered to in terms of onomatopoetic characteristics. The name is not semantically loaded but the sound symbolic aspects become interesting as it at least partly draw attention to the sound generally associated with donkeys. In comparison to /i/, /ee/ has sometimes been regarded as a diminutive sound, for instance, *teeny - tiny* (Jakobson and Waugh [1979] 1987: 188; see also Ullmann 1970).

As front vowels, for example *i*, carry different shades of meaning than back vowels, the images of the names *moomintroll* and *Heffalump* will be quite different from the image of *Fillyjonk* or *Ti-ti-oo* (see Itkonen 1966). Firstly, the notion of *moomin* is largely constructed by the narrative context: the meaning of the word *mumin* 'moomin' is supplied by the context. With regard to the illustrations of the characters, the external appearance of *Moomintrolls* they are round, white characters with big noses, a tale and tiny ears. Their external appearance is more reminiscent of

hippopotamuses than of trolls. In the introduction to the first novel about the Moomintrolls, *Småtrollen och den stora översvämningen* (The Small Trolls and the Big Flood),[100] Jansson mentions that this is the first time the illustrations and the name was combined, as the character were originally created for a political Finland-Swedish journal (Garm), (Jansson [1945] 1991; Westin 1988).

Regarding *mumin* in terms of phonetic sounds, the associations to 'roundness' is prominently suggested by the */m/*, which, as Jakobson and Waugh ([1979] 1987: 182) points out, often appears in child language. The round shape is the most characteristic trait of the character. In comparison to the light vowel */i/*, the dark vowel */u/* is considered to suggest for instance, big, blunt, warm, thick, slow, solid, steady, width (Itkonen 1966; Jakobson and Waugh [1979] 1987: 191, 195; see also Kuiri 2000: 10). Once again, as regards the characteristics that are mentioned in the context, they are stressed in the phonetic form of the name. In this case, the context clearly overrides the denotative (and cultural) meaning of *troll*, and thus it is unlikely that the original meaning of the 'troll' would affect the notion of the Moomintroll characters to any larger extent. In other words any kind of associations to the Moomintrolls being terrifying or frightening are not relevant. It is clearly stated in the original text what kind of a troll a moomintroll is, but in the novels the only representatives of trolls are the three moomintrolls. However, in *Comet in Moominland*, Snufkin observes the *Snork Maiden* and the *Snork* look the same.[101]

In *Winnie-the-Pooh*, the names *Heffalump, Weezle* and *Woozle* certainly gain meaning in light of sound symbolism as well. Unlike the names in the *Moomin* novels, these names are anmes of totally imaginary characters, or characters whose status is different from the other characters. Hence, in my view, the question between fiction and fact is also actualised as it is stressed by the difference in name forms of totally imaginary and real characters. Nontheless, unlike the above-mentioned *Moomin* names, the names in *Winnie-the-Pooh* may also be regarded as nonsense names since they do not even have any reference. The characters only exist on a metafictive level as they are works of the imagination of *Piglet* and *Pooh*. Similarly, the name of *Piglet's* grandfather *Trespassers William* in the same way as the *Heffalump* are characters of total imagination as they do not appear in the stories, but for all we know might still exist. Phonetically, the above-mentioned names are rather different from the rest of the names, and the name functions also differ (see 7.5.). The name *Heffalump* differs from

Wizzle and *Woozle* in that these names do not contain any meaning-bearing elements, whereas *the Heffalump* includes the standard language verb 'to lump' and the noun 'lump'. The only information in the narrative about the denoted name-bearers in this case is what the other characters tell us about them.

As *Christopher Robin* mentions that he has seen *a Heffalump*, *Piglet* does not ask what a *Heffalump* is but - without not even knowing what a *Heffalump* is – asks what it was doing. *Christopher Robin* says that it was "just lumping along". Thus the movement of the name-bearer is stressed. Both *Piglet* and *Pooh* both think they have seen a *Heffalump*, although they have no clue what a *Heffalump* actually is or what it even looks like (*Winnie-the-Pooh* [1926] 1991: 62, 69, 73). This is how the search for the *Heffalump* begins. The only illustrations of *the Heffalump* are in *Pooh's* and *Piglet's* dreams, in which the *Heffalump* is depicted as being extremely reminiscent of an elephant.[102]

The name *Heffalump* includes the common noun *lump* 'hard or compact mass, which usually has no regular shape'. It is used as a verb *lump along*, or colloquially in the meaning 'heavy, dull, clumsy person'. The verb seems the most relevant for the referent here, although the noun also suggests something about the physical appearance of *a Heffalump*. The characteristic way of movement is expressed in the name as well as mentioned in the context:

> […] he [Piglet] could hear it heffalumping about it [in the trap] like anything (*Winnie-the-Pooh* [1926] 1991: 73).

The verb 'lumping' is associated with a specific way of moving. In terms of sound symbolism, *lump* could also be considered to be descriptive: again, the consonant /m/ and the vowel /u/ underlines the round shape of the character. Again, the image of the denoted character corresponds well with the name form and with the suggestions in the context. A glance at the context reveals the relevance of the images created by the sounds. Both Pooh's and Piglet's imagination of the referent give that they imagine the same kind of character.

In comparison, the sound shapes of the nonsense names *Woozle* and *Weezle* supply quite other notions. The pronunciation latter name is reminiscent of the standard language denomination *weasel* which is associated with rapid movement, for instance'quick as a weasel'. The names could be regarded to imitate the sound they denote, in comparison to similar expressive English words, for instance *sizzle, fizzle,*

drizzle, the name forms could be regarded as symbolising a rapid behaviour causing a certain sound (see also Rhodes 1994: 279, 286).

As I hope to have shown, the contextual descriptions are powerful factors in contributing to the meaning of imaginary as well as invented names. Yet, as names do not exist in isolation but are modified in accordance with what is suggested in the context, the context can be regarded as the overriding factor, that is, over the semantic content as well as of the phonetic sound of the name (see Ryytty and Tirkkonen 1997). Nevertheless, I do not regard the context as totally overriding because as I have shown, the lexical meanings of for instance, name elements are still relevant in the narrative context. The context cannot supply characteristics to a name that is not phonetically in agreement with the characteristics supplied by the context. Therefore, I consider the phonetic form to be extremely important as authors do not select names randomly, but pay careful attention to their sound. As I will show in the chapter on translation of the names, the characteristics of sound symbolism are also difficult to render in translations (see Chapter 8).

6.2.2. Culturally connotative names

There are several aspects that associate the text to a specific culture environment, and as I have pointed out, personal names are definitely one of these aspects, but so might also titles be (see for example Koskinen 1984: 62). When the personal names of literary characters include existing anthroponyms, they may awaken general and/or culturally specific associations, as is the case in many of the names in the *Doghill* books. Most names do not have any semantic meaning similar to, for example, the proper names in the other material, which is directly related with the criteria of the formation of the names: since the Finnish anthrophonymy provides the background to the proper name use and formation, the connection to the lexicon is in the background. Nevertheless, taking the etymology of Finnish personal names into consideration, first and foremost family names, conventional names may contribute a lot of information on a connotative level as well. Yet the relationship between the referent and the name is not motivated in the same way as for names including semantically loaded names.

Against the background of his material, Kvillerud (1987: 52) notes that etymological meanings are usually not actualised in children's literature. However, considering the proper names in the *Doghill* books, the specific etymological aspects of the names are well-marked, and thus significantly influence the interpretation of them. In fact, if the etymological aspects are totally ignored, which apparently is the case with the translation of the names (see Chapter 8), significant characteristics of the books are lost. The etymological aspects of the names are not actualised in the narrative, but, on the contrary, they associate strongly to the cultural background and to the main purpose of the books. Evidently, the name forms draw child and adult readers' attention to somewhat different aspects: the child readers will attach their attention to the illustrations of the referent and the phonetic forms of the name, whereas the adult reader might receive a lot of contextual hints from the names. However, there is a sharp difference between the source text readers and other readers. The Finnish scholar Kristina Nikula (1994: 214-215) observes that the connotations to time and place also draw attention to the etymological aspect of the names, which is naturally true since the popularity of certain names or name forms changes. The names in the *Moomin* novels and in *Winnie-the-Pooh* do not awaken any strong connotations to a specific time period, even though many *Moomin* names are suggestive because they actualise Finland-Swedish. Language and meaning also change in accordance with socio-cultural changes and thus contemporary readers might interpret words differently from readers of the time of publication.

Considering the etymological aspects of the names in the *Doghill* books, the focus of attention is again on the naming element and the names are discussed according to its general position as an anthroponomy and possible connotative content in terms of a personal names against its function in the literary context. They should be weighed against the conventional Finnish name system as the criteria and connection of the conventional personal name formation is evident but since they do not include any semantically loaded elements, I consider them as connotative rather than as denotative.

Although most names are clearly culture-specific, a stronger allusion to culture is evident in some names: *maisteri W. J. Selmann*, Sw. 'Buster Präntare', Eng. 'Mr Inkpen, editor of the newspaper' and *ylioppilas Z. Toopeli*, Sw. 'studenten Zacharias', 'Eng. Arthur, a student' and *kruununnimismies Axelssonin poika Galle (taiteilija)*, Sw. 'Kronlänsman Axelssons son Kalle'. For the reader of the source culture, the names

ylioppilas *Z. Toopeli* and *maisteri W. J. Selmann* immediately contribute quite specific information. The origins of the fictive names are strongly and transparently expressed in the name forms as well as in the context (see quote 8.3.4.). Additionally, they are turned into humourous elements, at least the name *Z. Toopeli* in which the family name is derived from the the common noun *toope* 'fool' which is also used as an adjective 'clumsy; crazy' (from Swedish *tåpig*) (SSA). Thus, the lexical meaning of the name is characteristic. The occupational denominations *ylioppilas* 'student' and *maisteri* 'schoolmaster' verify the cultural allusion of the names.

On the basis of the materials in this work, it is difficult to state whether this tendency is common or not in children's literature. Clearly, connotations to real-life persons are often present in names of literary characters in different ways. Against the background of my materials, quite a few names are based partly on cultural or other persons, like in some *Moomin* names (*Too-ticki, Tofslan* and *Vifslan*), and partly on the lexicon, which give them a clear reference to a specific cultural context. A reader who is not familiar with the cultural persons in question, or who do not know the relevant biographical facts about the author, the suggestions in name forms will obviously be lost. Even though information like this is rarely graspable by children, it still supplies essential background information to the text.

6. 3. Conventional names

6.3.1. First names first

As I have already implied, most names in the *Doghill* books contain ordinary name elements. Some of the names have been briefly commented on in Chapter 5 above. Yet there is a large group of conventional first names which do not express any specific semantic contents. The first names that appear in the books are *Kille, Elsa, Martta, Tuomas, Tilta, Juho, Mari, Karoliina, Auroora, Dorotheea, Titrik, Reinholt, Karlotta, Peni*; *Yrjö, Katri* and *Vapiaani*. In some names, the first name is combined with a denominative appellative, as in *Fiina-emäntä, Pransi-isäntä, (Naapurin) Juho, Matu-renki, Heta-piika, Miina-piika, (Naapurin) Aapo, piiat Alina* and *Laina*, *oppipojat Otto* and *Peni*, *oppipoika Benjamin*.

The orthographic forms of these names are expressive in that most of them are socio-culturally and etymologically specific. The names clearly divide into two groups: colloquial names or conventional everyday Finnish name forms, and names of foreign (mostly Swedish) names. A characteristic of the name forms is that they directly express a social variation between the name-bearers.

Considering the status of the names within the Finnish onomasticon, many names were popular during a certain time period but are not popular today. For instance, the names of the maids, *Aliina* and *Laina*, are conventional Finnish names and which were common at a certain time period; these names do not frequently appear today (Vilkuna 1990: 32, 108). Unlike the Finnish names of the children from the countryside *Kille* and *Elsa*, their cousins in town are called *Juho, Mari* and *Karoliina*. The popularity of *Juho* and *Mari* has lasted a long period of time, and the names are still productively used today. Both *Karoliina* and *Auroora* have vernacular variations in Finnish (see Vilkuna 1990). The names of the mayor's children, *Dorotheea, Titrik, Reinholt and Karlotta*, all have an old-fashioned ring. Orthographically, they follow the Finnish system but they have a foreign sense in that they strongly connote to German names. *Titrik* and *Karlotta* are quite unfamiliar forms; *Karlotta* from the Swedish *Charlotta* has more common vernacular forms in Finnish, for instance *Sarlotta, Harlotta* and the shorter forms *Lotta* and *Lotte* (Vilkuna 1990: 48). The name *Titrik* originates from Swedish *Didrik*, although the name is quite unusual in both languages. These names could also be regarded as names belonging to a higher social class whereas more practical and "down-to-earth" names are more common in rural areas. Since name use varies according to trends in society, new forms and foreign names will inevitably be adopted more quickly to towns.

Otto and *Benjamin* are conventional male names in Finnish, whereas *Peni* is an animal (dog) name. However, *Peni* is also a variation of the name *Benjamin* (see Vilkuna 1990, 45). The name *Benjamin* is of Christian origin and included into the Finnish name system already in 1320; from 1995 it has been a popular name (see Kiviniemi 1993: 43, 73, 114, 120; Vilkuna 1990: 45). The name *Otto* which is also of German origin, is more frequently used in the western parts of Finland (Vilkuna 1990: 135).

6.3.2. In between conventions and imagination

Similar to lexical meanings, which may be underlined, undermined or played with, modifications of conventional names actualise different aspects of name play. The other large group of names consists of family name elements, which in some examples are combined with a first name. The names in this group show a wide variety of connections to the Finnish anthroponomy as many names are transaparently modified from conventional names. *Jusleeni, varakonsulinna/varakonsuli Juliini (Sw. Grevinnan Plymstjerna, Eng. the Mayor's Wife), Aukusti Daalkreeni (puukhollari) (Sw. August Krusenberg (bokhållare), Eng. Angus, the assistant bank clerk), kelloseppä "uurmaakari" Mauriz Gröönruus (Sw. urmakare Urban Klockberg, Eng. the Clockmaker, Mr Strike), kirkkoherra Antti Wares, faktori Wilhelmi Leviin* and *kauppaneuvos Kinkeliini (Sw. köpman Krängare, Eng. no translation)*. The family names *Jusleeni* and *Juliini* could be adapted to the Finnish name system from the Swedish family names *Julin* and *Juslin* (for the name *Julin*, see also Jutikkala 1985: 390). *Kinkeliini* originates from the Swedish, *Kingelin*, which was the family name of one of the leading families in shipping and foreign trade (Jutikkala 1985: 387). Similarly, *Leviini* joins the above-mentioned group of names in terms of orthographic form.

Like language-play (word-play), in which the words and meanings are played around with, the names in *Doghill* can be considered a form of name-play as the names play with the onomasticon. That is, name-play refers to such names in which the name elements play around with the onomasticon in a way that is evident in the orthographic forms of names. Many of the proper names in the *Doghill* books include a family name which does not belong to the onomasticon but which is clearly modified from a conventional name. However, these are ambiguously opaque as the traces of their origin are faintly suggested in the name form, for instance *lankunkantaja Hunsteeni (Sw. plankbärare Bräddrägg, Eng. the timber merchant), hopeaseppä Fakkermanni (Sw. Silversmeden Lyster, Eng. the Silversmith)* and *kraatari Teemperi*.

The name *Hunsteeni* presumably originates from the Swedish noun *hund* 'dog', which bearing the type of character in mind seems rather motivated. The element *-steeni* may presumably be derived from the Swedish word *sten* 'stone' which has a double meaning: it denotes 'rock' as well as appear as a homonymic male first name

Sten. The ending *–i* and the double vowel *-ee* underline this interpretation of the name *Sten* (see also e.g. Häkkinen 1990: 261-264. But the literary name could also be considered as originating from the Swedish family name *Lundsten*. Regarding the phonetic sound of the name, it is also similar to the noun *hunsvotti* 'rascal; scoundrel; chap'. Thus the name could be considered as actualising both word play and name play.

The name *fakkermanni* includes the common noun *manni*, which is a colloquial term for 'man', but it also denotes 'skilful master' (SSA *manna*). The noun *kraatari* originates from the dialectal Finnish term *skraatari*, which is an older occupational denomination for *räätäli* 'tailor'. It originates from Swedish *skräddare* (SSA *kraatari*). The professional title, *kraatari*, is apparently chosen because it has a similar stress pattern or final vowel sound as the name *Teemperi*, which is reminiscent of the Swedish family name *Tengberg*. The name form clearly follows the Finnish system with regard to orthographic form and pronunciation. The ending *-ri* is frequently used in denominations of practitioners of different professions, additionally it appears in other names and titles in the corpus, for instance *posetiivari, faktori.* It appears in colloquial language in many professional titles and in some depreciatory personal denominations, for example *huijari, kerskuri, petturi.* It is also common in Swedish loanwords (Vesikansa 1978: 23; Häkkinen 1990: 264). The occupational title *lankunkantaja*, referring to a 'person carrying a plank', on the other hand, is not a lexicalised compound in standard language, although it could be a completely usable denomination. The other occupational titles are standard.

A couple of the names in this group differ in that the first name is marked, *kisälli Henrik Honkkelius (Sw. gesäll Henrik, not translated into English* 'journeyman; apprentice'*)* contains an ordinary first name, which is spelled out, but in *korinpunojamestari M. Ö. Rögöllius (Sw. Mäster Rottingtass, eng. Mr Reed)* only the initials of the two first names are marked. The fact that the initials are marked in some examples, but left out in other names has partly to do with the origin of the names and the realistic models of the characters, as in *Z. Toopeli* and *W. J. Selmann*. But in some of the names, the initials are marked for the sake of sound of it, as in *M. Ö. Rögöllius*, which, when read out loud, sounds almost similar to the Finnish noun *mörökölli*, which is used meaning 'grumbler; sourpuss', also depreciatively meaning 'sourpuss; blunt; silent'. It is often used especially about men, in the meaning 'cussed fellow' and

playfully or figuratively meaning 'grumbler (grouser)' (SuRu, *mörökölli*). With regard to the figurative and playful meaning are the name elements justified.

Orthographically, in the names *faktori Wilhelmi Leviini, Mauriz Gröönruus (uurmaakari), Aukusti Daalkreeni (puukohollari)*, the name directly expresses its connection to existing proper names. Clearly, the names originate from Swedish names, most of them are modified into Finnish names by specific changes in orthography. *Faktori Wilhelmi Leviini*, translated as the 'the owner of the printing house', the first name is an ordinary name whereas the origin of the family name is more opaque. On the level of orthography, the name *Wilhelmi* is only partly adapted to the Finnish name system: it ends with the vowel *i*, which appears in many names of foreign origin end with a consonant in their source language (see above). The consonant *w* is originally not included in standard language in Finnish but appears only in loadwords (see Kiviniemi 1993:127; Itkonen 2000: 41). Similarly, names ending with *r*, many first names that end with other consonants have also been adapted to Finnish, for example *Wilhelm(i)* and *Aukusti* from *August* (see Kiviniemi 1993:135). The family name *Leviini* could possibly originate from *Levin which is not a standard family name (cf. Swedish family name with the same ending *Kevin*). Moreover, *Levin* is a standard (Jewish) surname (see Reaney and Wilson 1997).

Similarly, the family names *Gröönruus* and *Daalkreeni* are orthographically adapted to the Finnish name system from the Swedish names *Grönroos* and *Dahlgren*. The latter name does orthographically follow the Finnish system in large, but the current form seems somewhat inconsistent. The orthographic level of the family name *Daalkreeni* follows the Finnish pronunciation. The first name *Aukusti* was one among many first names that were made into Finnish first names already in the 1890s (see Kiviniemi 1993: 102). The orthographic form of the name *Mauriz* is unusual in Finnish; it appears usually in the same form as it appears in Swedish, which is either *Mauritz* or *Maurits* (Kiviniemi 1993: 142). Also, the name *koulumestari* Kröönperi, Sw. 'Skolmästare Grönberg Eng. 'Schoolmaster Grönberg' [my translation] is presumably modified from the conventional family name *Grönberg*.

In Finnish, *Wares* originates from the family name *Waris* which also appears in the form *Varis*. The name originates from the Swedish family name *Warén*, some families in Finland have chosen to keep the original *w* although the name is otherwise adpted to Finnish (Mikkonen and Paikkala 2000: 728; SNK). The initial *W* in family

names may be an archaic element in Finnish, as the simple *v* was not traditionally used. The noun *varis* varies regionally with *vares* denotes a 'crow'. Given the fact that a crow has a black and white coat, the name may also allude to the profession of the denoted character; the vicar is associated with a black coat and the crow is characterized by its black plumage. Traditionally, the noun is additionally used as a depreciatory denomination of someone who has come from elsewhere (SKES: 1654).

As I have shown, the names draw attention to the etymological and sociological aspects in many different ways. The reason for this particular use of names and titles may be found in the overall use of old-fashioned titles of the characters and the names of tools. Some of the professional titles are rather uncommon today, for instance *ruukinpatruuna* which is a prior title for *ruukinomistaja* 'iron works/paper mill owner'. The title *uurmaakari* is an obsolete term for *kelloseppä* 'watchmaker', *puukhollari* is an obsolete term for *kirjanpitäjä* 'bookkeeper; accountant'. Today *puukhollari* can be used in Finnish in a playful manner. The profession *profossi* is the same as *piiskuri* and refers to a historical person and means 'slave driver'. The terms *oppipoika* 'apprentice' is still used today, but it is not as common today to learn a trade by being an apprentice or working for a master. Not only are the professional titles historical, so are the names of the works and factories, for example *ruukki* 'works', which is used in *rautaruukki* 'iron works'. The word *ruukki* 'iron works' is an historical term as well as largely dialectal term, and the standard language term used today in Finnish is *tehdas, teollisuuslaitos* 'factory'. It originates from the Swedish *bruk*, which refers to both 'use; cultivation; practise; factory' (SSA). The profession 'organ grinder' *posetiivari* is not very common today although it exists. The word *maakari*, which is included in the professional titles *kruukmaakari* and *uurmaakari*, originates from Swedish *makare* 'maker'. Like the name forms, the professional titles are somewhat inconsistent as some may be used even today. The historic denominations are preferred for more modern ones which serve the purpose of the context well as they emphasise the time period depicted in the book.

Thus on a connotative level, the professional titles in the second book also allude to the fact that the time period depicted is 19th century. The professional titles are loanwords from Swedish, or dialectal. The tiles are replaced by modern terms in language today due to the fact that many of the denoted institutions and occupations do

not appear anymore, for instance *ruukinpatruuna* > *rautatehdas, terästehdas* 'ironworks', *uurmaakari* 'clock maker' today *kelloseppä* (NS).

Discussion

Comparing the materials with each other, they show three different systems of name formation in which the criteria for formation vary largely. On the level of formation, the name system in the *Doghill* books modifies general criteria of name formation, name use and the onomasticon in general, whereas the *Moomin* novels and *Winnie-the-Pooh* draw attention to linguistic characteristics and the connection to the lexicon. In the *Doghill* books, a large amount of information is still manifested in the names; the names significantly embody literary purposes, the general onomasticon, connections to the lexicon and the socio-cultural context of the books. The narrative functions will be considered in more detail in the following chapter.

In the *Doghill* books, the specifics of the name forms are twofolded: phonetically, the modified name forms are adapted for the child reader and are mainly intended to be humorous, while adult readers may acknowledge the socio-cultural aspects providing background information about the story. The books are certainly intended to be read aloud, which, as I have shown, is also discernible in the orthographic forms of the names. Read aloud, the things and characters mentioned in the text are strongly connected to the pictures and surely awaken the child readers' interest and questions as everything is depicted and named in detail in the pictures. The names are thus strongly informative. Acknowledging the name elements according to their proper socio-cultural environment provides a deeper cultural understanding of, for instance, socio-cultural matters, not least the historical development of names. Yet, these matters are not of importance to the child reader but provide information mainly for the adult, and for situating the text in a time and place context.

As Kvillerud (1985: 197-198) observes, and as I have also shown, each narrative context forms a united name system. In general terms, for instance, the *Moomin* names are both formally and semantically to a high degree systematically formed, for instance, *muminmamman, muminpappan, mumintroll, (snus)mumriken, Mårran, Mymlan* and *My* similar initial sounds or consonants are repeated. Some names are also semantically adjacent to each other, for example both *knytt* and *skrutt* indicate 'something insignificant'. Semantically, many names are derived from highly descriptive words, mostly verbs, for instance, *fnatta* 'flutter', *rådda* 'mess about' and *såsa* 'loiter'. Clearly, one characteristic feature of the *Moomin* names is their content, the inherent functions of which are to enable different and multiple interpretation

possibilities. In the *Moomin* novels, a large number of names includes a noun-verb pair, as for instance, *Snusmumrik* < v. *snusa* 'to take snuff', s. *snus* 'snuff', *Sniff* < v. *sniffa* 'to snuff', also 'to sob'', *Mårran* < v. *morra* 'to growl', s. *morr* 'growl', *Hatifnattar* < v. *fnatta* 'to flutter around; 'go crazy', s. *fnatt*, *klippdassar* < v. *klippa* 'cut', s. *klippa* 'rock', v. *dassa* (dialectal) and *Joxaren* < v. *joxa* 'to mess up or mess about', s. *jox* 'stuff; trouble', *Rådd-djuret* < *v. rådda* 'mess up', s. *rådd* 'mess' and *Sås-djuret* < v. *såsa* 'loiter'. Conversely, only a few names are derived from adjectives: *Hunden Ynk* < *ynklig* 'pitiful', *Snorken/Snorkfröken* < *snorkig* 'snooty' and also *Rådd-djuret* < *råddig* 'fuzzy'.

But the systematic criteria of name formation are not always found on the level of content and form, as is the case in the names in *Winnie-the-Pooh*. Instead, the names, which spring from toys, form a system as they are all based on common nouns. Still, this system actualises the borders between common and proper reference. Completely neutral, or ordinary, name forms are rare in literary contexts, and as Kvillerud (1987: 56) points out, within a context of invented names and non-conventional name forms, these may even be regarded as expressing irony or dissociation. For instance, *Christopher Robin* in *Winnie-the-Pooh* stands out as different in relation to the other names in the context. In other words, the neutral combination of first name in combination with family name also underlines the different status of the name-bearer.

Notwithstanding the fact that the points of departure in name formation differ from each other, there are several perceivable similarities on both the level of form and content, and which are dependent on the specifics of children's literature, for instance, the phonetic aspects are significant in all three materials. As Kvillerud (1985: 197) mentions, alliteration is a common stylistic device in children's literature as well as in young adult fiction. The fact that alliteration and rhyme are frequently used in name formation in children's literature may be traced back to the function of phonetic aspects in nursery rhymes. Thus phonetic characteristics and playfulness strongly emphasise common assumptions of children as readers. As Nodelman (1996: 193) points out, the first experience children have of texts is through nursery rhymes and songs (lullabies) in which sound patterns are central. Additionally, as Virtanen (1972) points out, distortion based on rhyme of first names is especially and exclusively typical for children. These kinds of distorted names are not to be confused with nicknames, which often have a more negative emotional value – although distortions tend to include a

slightly depreciatory sense as well. Rhyme, word play, language play and alliteration in names create an intimate atmosphere (1972: 213-214, 219). As Virtanen further points out, (younger) children commonly explain the meaning of words by alliteration.

In *Doghill*, several phonetic means are explored in the name forms, rhyme, as in *posetiivari Iivari*, alliteration as in *Hiski Piskinen*, repetition in title as in *kelloseppä "uurmaakari" Mauriz Gröönruus*. Also, the play with the conventional spelling of the names draw attention to the different forms, as in the family name *Gröönruus* in which the *ö*- and *u*-sounds are made very distinct in order to draw attention to the sound of the name. The name *M. Ö. Rögöllius* is perhaps the most illuminating example for this purpose. Conversely to the *Doghill* books, the names in *Moomin* rather draw attention by their complexity in both form and content. Yet, distinct sounds are also stressed in some of the *Moomin* names, for example in *Mårran* 'the Groke'. In *Winnie-the-Pooh*, the name forms are also stressed as their orthographic forms are modified from the conventional noun in standard language.

The tradition of connecting the semantic content of names with the narrative is perceivable in particular in fairy tales. As I have shown in the analysis, the semantic content of names still form significant name criteria and serve narrative ends; individual as well as the whole name system in a literary context may underline thematic functions, but also other narrative ends. Moreover, in terms of semantic content, names often include double or ambivalent lexical meanings, which intertwine with their functions. Consequently, any attempt to distinguish fictive names into clear-cut categories is not possible. Semantic ambiguity in invented names of literary characters is more a rule than an exception. There are discernable variations and a wide variety of possibilities for invented names to constitute meaning(s).

In quite general terms, names that originate from nouns describe name-bearers' external appearances, or refer to the type of character, whereas names originating from verbs or adjectives mostly suggest or inform about behaviour, movement, manner or mimic a characteristic sound. The more transparently involved the semantic content of the name is in standard language, the more diverse and ambiguous interpretations the name will awaken. Even though phonetic or semantic aspects stand out in fictive names, for any analysis of personal names in literature, their onomastic criteria should never be neglected as their main function is still to identify individual being. In my view, the reason for supplying literary characters with semantically loaded names has to

do with the fact that the characters need to be described to the readers, but characters also need to be distinguished from each other. The inherent semantic shades in names or name forms may also distinguish characters from each other. In the *Doghill* books, the characters are distinguished from each other by name form, in the *Moomin* novels and *Winnie-the-Pooh* by the inherent name content. Partly due to their names, the characters in *Doghill* do not stand out as significantly in terms of types as the characters in the *Moomin* novels and in *Winnie-the-Pooh*. As Nikolajeva (1998: 64) argues, most subsidiary characters in the *Moomin* novels are 'flat' characters. Thus, they are characterized as having only one quality, for instance the *Hemulens* are boring, the *fillyjonks* are greedy and pedantic; sometimes to the degree of sterotype. These traits are constantly emphasized and underlined in the context, by the behaviour, manner and also in the name. For instance, when the *Groke* is introduced, *Thingumy* and *Bob* express their opinion of the character in question according to the prevailing assumption of the character in the narrative.

Although the lexical meanings of the name elements at first glance may seem rather opaque with regard to the name-bearer, they often turn out to be appropriate. The general assumption that if a proper name is homonymic with a common noun, the semantic content does not have any function in the name, does not apply to name use in literature. On the basis of my analysis, I can but argue that name form and content are always motivated and influenced by the characteristics of the name-bearer in the literary context.

Despite the fact that the external appearances of the characters vary slightly in the *Doghill* books, the names do not signal differences in for instance, race or appearance. Thus, instead of drawing attention to external or other characteristics of the name-bearers, the names in *Doghill* draw attention to the socio-cultural characteristics of the name-berares; they strongly allude to the sociological, chronological and cultural context (see also Kvillerud 1985: 196). The fact that the descriptive and characterizing meanings of the names are in the background has, at least partly, its origin in the general form of picturebooks; as is often the case with picturebooks, the pictures are more dominant than the text. Nevertheless, a few names express specific characteristics of the referent or the profession of the referent, and others may be considered to connote similar characteristics. As social belonging is manifested in the conventional name forms in *Doghill*, name forms may also signal social kinship with a particular

social group or with another character, as in the *Moomin* names which indicate kinship by similarity in name form as well, for instance, *Tofslan – Vifslan, My – Mymlan, Rådd-djuret – Sås-djuret and Snorken – Snorkfröken*. However, the repetition of name a element does not always express a relationship between characters, which is the case in for instance, *Ti-ti-oo* and *Too-ticki, Skruttet* and *Onkelskruttet*.

7. LITERARY FUNCTIONS OF PROPER NAMES

> "Don't stand chattering to yourself like that," Humpty Dumpty said, looking at her for the first time, "but tell me your name and your business."
> "My *name* is Alice, but – "
> "It's a stupid name enough!" Humpty Dumpty interrupted impatiently. "What does it mean?"
> "*Must* a name mean something?" Alice asked doubtfully.
> "Of course it must," Humpty Dumpty said with a short laugh: *my* name means the shape I am – and a good handsome shape it is, too. With a name like yours, you might be any shape, almost."
> *Through the Looking-Glass* [1865] 1993:106)

The above-quoted paragraph from Carroll's *Through the Looking-Glass* calls attention to some of the main thoughts and characteristics of the use of conventional names as compared with invented (semantically laoded) names and their functions in literary contexts as pointed out in the previous chapters. Obviously, *Humpty Dumpty's* exclamations and questions relate, on the one hand, to the characteristics of name forms and meanings in the *Moomin* novels and *Winnie-the-Pooh*. On the other hand, in terms of the ontological status and nature of the denoted name-bearer, *Humpty Dumpty* additionally comes close to the characters in my materials. By way of contrast, *Alice* embodies the conventional assumptions and ideas of personal names, and which, with regard to my materials, thus draw attention to the names in *Doghill* in which the conventional name elements are not related to any lexical meanings in the same way as semantically loaded names. Evidently, the motivated relationship between a name and the name-bearer is a significant criterion of name formation and selection of names of literary characters. Yet again, as I have pointed out throughout this dissertation, we should not forget that conventional names contain connotative value as well as serve a number of narrative purposes.

Every individual literary context partly develops a system of its own, although still showing similarities with name use and systems of works belonging to other genres. There is a tight bond between the context and the name(s), and thus each literary name system forms a relatively closed system; it is not possible to automatically exchange names from one system to another without affecting the overall functions of the name, and the name-bearer, in the context. Regarding the proper names in a certain literary context as a system does not only provide insights into similarities and

differences between different authors' use of proper names but also between cultures, genres and the criteria of the use of literary names in general.

So far I have mainly analysed the names more individually, concentrating on the phonetic form and the semantic contents of each individual name and their possible influence with regard to the name-bearer, but the functions of the names from a narrative point of view have not yet been discussed thoroughly. The proper names within the covers of a novel do not only function on an individual level as separate items, but they also form a system that is connected to certain narrative specifics. In order to pinpoint the functions of the names in my materials from a more literary point of view, I will weigh the three different name systems more generally against each other but partly also consider them with regard to other name examples.

When comparing my materials with each other, as regards the criteria of formation of the names, the differences rather than the similarities stand out: whereas Kunnas's starting-point is the Finnish conventional system of proper names, Jansson has coined most of her names herself. Milne's name system, on the other hand, is more "simple" as he has used common nouns and made only small orthographic alterations. Both Jansson and Milne are definitely aiming at a linguistic ambiguity in the name forms, which is not the case for the names in the *Doghill* books. If there are several different types of imaginary characters, as in the *Moomin* stories and *Winnie-the-Pooh*, they are often singled out by characteristic traits expressed by the names. Singling out the characteristic traits of the characters through the naming system in *Doghill* is not helpful as the characters all belong to the same generic group. But names may also marke other differences between characters, as for instance the names in the *Doghill* books, which draw upon social and historical facts.

Although I am not aiming at generalising the criteria for proper name formation and use in children's literature, the tendencies are similar to some degree. This springs from the specifics and purpose of children's literature, as there are similarities between for instance, characters, language use and audience.

7.1. Names as narrative devices

On the level of discourse, external descriptions of the character, actions and events, speech (dialogue, monologue), internal representations, language use and style supply information about the literary character and are important in the construction of the literary character (see e.g. Romberg 1987: 91-100; Skalin 1987, Nikolajeva 2002). In the same way as these aspects significantly contribute in how the literary character is constructed, they are partly also entangled in the way the name is used. The variation of the proper name form expresses different points of view, relationships between characters or groups of characters and form as well as content function both linguistically and stylistically on many levels (Kvillerud 1985, 1987). Whereas conventional name forms often contain less variation on a syntactic level, various forms of semantically loaded names might change completely according to who is narrating the story or who is talking to who, for instance *mumin-mumintroll, mumrik-Snusmumrik, det lilla krypet - Sniff, Piglet - the Piglet*. In some contexts, *Piglet* is sometimes also referred to as *a very small animal*. Thus the name form signals whether or not the relationship between characters is familiar and friendly.

Both conventional names and semantically loaded names vary accordingly, and as Kvillerud (1987) for example, points out, varying name forms of one and the same name tell us something about the social relationships between the characters in how they address each other. This is visible in the *Moomin* novels as well as in *Winnie-the-Pooh*. However, I find it important to consider the variation in name forms for conventional names and names with a semantic content in slightly different ways. As I have shown above, the variations in conventional name forms are noticeably more strongly connected to historical and social matters, whereas a variation in name forms in the *Moomin novels* and in *Winnie-the-Pooh* are connected to different linguistic aspects. With regard to the name variation of the names, in *Moomin* it is used when the characters address each other and, and concretely means that a shorter form of the same name is used, for instance *snusmumrik - mumrik*; *mumintroll -mumin, lilla My - My, muminpappa - Pappan*. When the name form shortens, it sometimes means that the semantic content changes, which in turn affects the emotional value of the name. Strong social variation is irrelevant in these novels as the social differences between the characters are not important.

The only two characters whose names vary most according to the context are *Pooh's* and *Piglet's* names, but *Pooh's* name variations are not productively used but only mentioned, thus they have no particular function in the narrative context. The different name forms points to the fact that *Pooh* has a different status from the other characters. In *Winnie-the-Pooh*, he is referred to as *Pooh Bear, F.O.P (Friend of Piglet's), R.C. (Rabbit's Companion), P.D. (Pole Discoverer), E.C. and T.F. (Eeyore's Comforter and Tail-finder), the best bear in all the world* and *Edward Bear*. In *The House at Pooh Corner*, he is referred to as *Sir Pooh de Bear, most faithful of all my Knights*. Inherent in all of the above-mentioned name variations is a reference to a different social relationships or individual situation that *Pooh* is/has been involved in.

In literary names, the narrative aspects intertwine with stylistic and linguistic aspects on more than one level. As Kvillerud (1985; 1987), among others, argues, names are important stylistic tools with regard to narrative technique, point of view, theme (1987) as well as the origin, the characteristics and the representativity of the character (1985). Although all of these aspects are not as prominent in my corpus, some of them are at least to some extent perceivable.

Questions concerning identity

As Thomas (1989: 28) also points out, names in fairy tales are connected to the theme (thematic names), although stating that these might not be of relevance in more modern stories. However, in young adult novels the thematic function of names is still often evident. The connection between the name and the theme is perhaps more straightforward in traditional fairy-tales, but, in young adult fiction, the issue is more complex; the variations of name forms also indicate changing notions of the protagonist's notions of her/himself. Similar questions are also prominent in the names of my materials (see below), although in slightly different ways mainly because of the number and types of characters.

The fact that characters for example "act" in ways not associated with the name actualises a common theme of young adult fiction: questions concerning identity. As Nikolajeva (1988: 109) points out, proper names are closely connected to identity in fantasy literature, in which the name functions as a connecting element between the two chronotopes.[103] Changing the name also enables the development of a new identity; when a character enters into another world, her or his name may change, which

symbolises that the character takes on a new identity. The name sometimes changes into a completely new name, as for instance in Astrid Lindgren's *Mio, my Son* where the protagonist takes on quite a new identity when becoming Mio in Farawayland. Here the ordinary Swedish name *Bosse* is changed into a name of foreign origin *Mio*. Another variation of the name form, but which also reflects a shift in identity, is found in for example Marja-Leena Mikkola's *Anni Manninen* (1977), in which the protagonist's name is reversed from *Anni* into *Inna* as she enters into her nocturnal adventures. This name change is simple: as her nightgown turns inside out, her name, which is embroided on her nightgown, is reversed. When one name forms change into others, like the ones mentioned above, the relationship between the name and the surrounding world is also actualized. Clearly, names forms are influenced by the surrounding world (see below). The functions of these kinds of name changes also differ from name variations within one and the same surrounding.

Kvillerud (1987: 53) defines "ideas and feelings associated to their names and expressed by the characters" as psychological connotations, and thus the names will also be associated to these reactions, ideas and feelings. The feelings that the character has of her/his name are often directly expressed in the semantic content of the name, for example *Anna Grå* 'Anna Grey', in which grey refers to her melancholic mood. Yet, the influence of the name is not unconditional. In realistic genre, literary characters seem to be given more freedom to act upon their names, and they even behave in a way not suggested or "allowed" by the name; they are able to change their behaviour to become more the selves they wish. This is the case with, for instance, the protagonist in Gripe's book *Elvis Karlsson*, who is not capable of living up to his first name. *Elvis's* ideas about himself are set against another Elvis:

> "Idolen heter Elvis. Det var därför han fick heta det - för att han skulle bli lik den riktige Elvis på bilden. Fast han blev inte det. Hans hår är brunt och står rakt ut som en borste. Och han är hes i rösten och sjunger aldrig. Så det är klart mamma har bekymmer". (*Elvis Karlsson* 1993 [1972]: 22)[104]

> The idol's name is Elvis. That's why his name was also Elvis – so that he could become just like the real Elvis in the picture. But he was not like him. His hair was brown and stood out like a brush. And his voice is hoarse and he never sings. Of course mum has worries. [my translation]

In this context the discussion of identity also relate to questions of name-giving, or the name-giver's role. In *Elvis* Karlsson, Elvis's mother has given him the name because her idol is Elvis Presley. Whether or not his mother actually wants Elvis to be/become

like his namesake is never expressed directly, but Elvis feels under pressure to live up to the expectations he thinks his mother has. Often insecurity about one's own identity is underlined by the choice of name: the protagonist often feels as if the name is a burden, too boring, or simply wrong. The conceptions of the name become strongly related to the context and are thus of importance for the narrative technique. Similar tendencies characterize the protagonists' names in the young adult novels *Vaniljasyndrooma* (1990) and *Roskisprinssi* (1992) by the Finnish author Tuija Lehtinen.[105] For instance, the protagonist of the first novel *Milli* ('millimetre') *Vanilli* has received her first name because her parents are mathematicians. Consequently, her first name is not in accordance with her appearance. In young adult fiction, characters are often also gifted with additional names, which they receive according to different social situations and which thus often function as narrative means. The different name forms allude to the character's different roles (see also Bertills 2001).

Although psychological connotations of personal names are especially common in young adult fiction, psychological connotations of names appear also in my materials. But herein lies a difference between the ontological status of the characters as names of anthropomorphic characters, for whom questions of identity are related to the type of character, are not as frequently subjected to changes. Thus the thematic functions of invented semantically loaded names of anthropomorphic characters are also different. Although the characters' considerations of their names are not as strongly releated to psychological matters as in young adult books, indirectly they still bring forth questions of identity. The reason for the difference, in my view, is largely due to the onthological status and nature of the literary characters but also to certain specifics of fantasy stories. The names of fantasy and anthropomorphic characters are often concretely motivated by the visual appearance or other characteristic trait of the name-bearers. In the *Moomin* novels, the names or the implications of being called by a certain name are never seriously questioned as they are so tightly attached to the type of character. However, names and name-giving are thematized at many occasions, but most strongly in the short story about how *Ti-ti-oo* got his name. Although *Ti-ti-oo* is himself the initiator of the name, Snufkin functions as the name-giver as he invents an appropriate name (see illustration below). Hence in comparison with the other characters, Snufkin's differential and social significance in Moominvalley is also foregrounded.

Vårvisan. Det osynliga barnet [1962] 1992: 13

Commonly, the questions concern reflections on the implications of being a certain type rather than questions concerning identity. Occasionally, for instance, *Sniff* expresses his disappointment with the fact that he is often unjustly treated because he is so small (young), but there is nothing he or anybody else can do about his smallness. The characters are quite aware of the fact that belonging to a certain type of character limits their nature: if one is a *fillyjonk*, one cannot act like a *Mymble*, for instance. Nevertheless, from time to time they still express disappointment with the fact that they must behave in a certain way but unlike protagonists in young adult novels, they cannot "rebel against their names". The characters expressing the most disappointment with the fact that they are certain kinds of characters are the subsidiary characters with more or less negative traits, for instance boring, pedantic and miserable. Thus the characters in the *Moomin* books only express a careful wish, which at heart they know is not possible. The theatrical *Misabel*, for example, exclaims:

> "Tänk att få vara en helt annan än den man är! Ingen skulle säga "där går Misan" längre"(*Farlig midsommar* [1954] 1955: 101).

> "Oh, to be someone really different! Nobody would say 'Look, there's old Misabel' any more." (*Moominsummer madness* 1955: 107)

The same kind of wish is expressed by *the Fillyjonk* who is not really pleased with whom she is:

"Jag ska bli nånting helt annat än en filifjonka ... Så tänkte Filifjonkan, bönfallande och hopplöst, för en filifjonka kan naturligtvis inte bli någonting annat än en filifjonka". (*Sent i november* [1971] 1992: 20)

"... I shall never save old dusters again, I shall never save anything again, I shall be extravagant, I shall stop cleaning up, I do too much of it anyway, I'm pernickety ... I shall be something quite different but not a fillyjonk ... This is what Fillyjonk thought, imploringly, but hopelessly, because a fillyjonk can never, of course, be anything but a fillyjonk (*Moominvalley in november* 1971: 22).

The wishful desire to become someone different is strongly considered in the above-cited passage. However, as is pointed out in the context, the characters are well aware of the fact that the thought is hopeless because *naturally* and cannot become anything other than a fillyjonk. It is not possible to become a hemulen, if you are a fillyjonk, and therefore you are bound to behave in a specific way. Thus there are never any serious attempts to change or go against these 'facts of life', as would be expected in novels for young adults. Since literary characters are not able to change in the same way as real persons, it is still more difficult for an anthropomorphic character to change anything in his/her behaviour.

Characters called by ordinary names, for example in young adult fiction, are more freely modify the apprehension of the name; conventional names are more open with regard to what traits the readers supply to them. On the other hand, semantically loaded names are again more closed because they are clearly limited by the semantic content expressed in the name. That is, if the name transparently expresses the type of character, it is not easy to supply new notions to the name because it automatically expresses certain characteristics. For instance, the reader is bound to supply more specific chararacteristics to a referent called *Owl* than to a referent called *John*.

Stylistic characteristics

Sometimes it has been suggested that children's literature is stylistically less complex than other literature, mainly in order to enable or ensure readability (Puurtinen 1993: 550). Regarding the diverse linguistic nature of names of literary characters, I claim that this does not apply to names which prove to be significant and diverse stylistic means. Although I agree with, for example, Nikolajeva (1998: 159) who claims that children's books do not differ from books intended for an adult audience, I still think that some stylistic aspects are more common in children's literature than in literature mainly intended for adults, and that they have specific functions. As regards names, the

affective value of words, phonetic aspects and semantic ambiguity stand out in particular, and stylistically their functions are to create a certain atmosphere, to draw upon humour, but above all, to awaken feelings towards and a sense of the name-bearer's nature.

The stylistic effect is always a question of choice (Cassirer 1995: 13), and regarding proper names, which I think is perceivable also in the selection and formation of names in children's literature. Kvillerud (1985: 196-199) considers functions and variation of names in children's literature to be stylistically important – especially with regard to the social name variation, which he considers to be the most important in children's literature. According to his view, in terms of stylistic devices, proper names are tools of social belonging, class or origin, as can be seen in the names in *Doghill* books, and they mark communicative situations in different ways. One may surely assume that adult authors pay careful attention to the effect of what they say, how they say it and the choice of words, much of it connected to language (see also Chambers 1987: 44-47; Stephens 1999: 56). Thus words are partly selected according to the adult author's attitudes towards the young readers, as they reflect the attitudes towards what is said and referred to, but partly also according to their value and influence in the context.

Clearly the names or name elements are such elements that are selected according to their value and content, for instance their affective value. On the semantic level, the meanings of words have certain stylistic affect in the text as they may awake either positive or negative feelings in us (see Cassirer 1995: 25-26, 158; Kangasniemi 1997:13; Kuiri 2000: 20; Leech [1974] 1977: 14). Affective meanings may also be played with, for instance, *koira – piski – rakki*. The lexical meaning of *Snusmumriken* 'old man' in standard language is traditionally strongly connected with an affective meaning, but asppearing as a name, the affective meaning is not relevant. In the narrative context, the meaning is almost completely reversed as the name denotes an extremely pleasant character. Nevertheless, for a reader who is familiar with the lexical meaning, the name might connote more negative feelings than for the child reader who is not familiar with the meaning.

Traces of the fact that the adult author addresses children are tangible in the stylistic choices on different levels of the text, for instance in *Winnie-the*-Pooh, many of the names constitute child language forms. They draw on such forms that children

themselves most probably would invent for their toys. The natures of the literary characters are familiar to children from their own realistic surroundings: toy animals are often tigers, donkeys, birds or bears. As much as the genre steers the use of proper names in the work of fiction, the proper names follow a certain linguistic style that is dependent on the rest of the stylistic level of the text. Another stylistically significant aspect is the frequent repetition of the names, which may be considered to characterize children's literature.

Although social variation and functions connected to proper name use are relevant from the point of view of stylistics, I find the proper name use in the material to raise several other different stylistic aspects which are directly dependent of the fact that the names appear in children's literature. The stylistics of words and (conventional) names are two different aspects and should be considered accordingly. Stylistically, the use of synonyms with different value, as for instance in some of the names in the *Doghill* books, (*koira – piski – rakki*) may also be regarded as social signals in the narrative context.

The phonetic aspects of the names in my materials are stressed in different ways as well, for instance the pronunciation and the fact that the books are partly intended to be read aloud have clearly had implications on the name forms, which is the case in the *Doghill* novels. Alliteration between name forms is a common feature in children's literature, which appears in quite a few names in my materials (see above, see also Raivo 2001). As I have implied, onomatopoetic and sound symbolic aspects also characterize a few names. Peter Cassirer (1995: 169) also points out that ambiguity is a common stylistic device, which often is used in advertising language, for instance, but that "the clues in the context hints at which of the lexical meanings that is the most relevant for the context in point". As I have pointed out, semantic ambiguity is also a common means of creating different interpretations, and appears in particular in the *Moomin* names.

7.2. The names in connection with the setting

> The Hemulen was sitting next to the letter-box painting big letters on a piece of plywood. He was writing 'Moominvalley' in mahogany stain.
> 'Who's that for?' Mymble asked, 'If anyone has walked as far as this he knows that he's here.'
> 'No, it's not for other people,' the Hemulen explained, 'it's for us.'
> 'Why?' asked Mymble.
> 'I don't know,' the Hemulen answered in surprise. He painted the last letter while he was thinking and then suggested: 'Perhaps just to make sure? There's something rather special about names, if you see what I mean.'
> (*Moominvalley in November* [1971] 1974: 77)

In the same way as the system of conventional proper names forms part of culture, proper names in a work of fiction are similarly, at least to some extent, to be regarded within the frames of the fictive world. The fictive world and the system of proper names are always in interaction with each other. The fact that a name is connected to the surroundings is also emphasized by the fact that name changes take place when moving between realistic and fantasy worlds. The name binds the character to a certain surrounding, and thus examining the names closer, we can also say something about the surroundings. Contemporary examples are, for instance, the names in J. K. Rowling's *Harry Potter* books are suggestive with regard to milieu: most techers' names at the Hogwarts School of Witchcraft and Wizardry are suggestive to their school subject and consequently also to the surrounding. The names of the pupils are slightly more ordinary names, yet sometimes suggestive in another way.

In my materials, Moominvalley is inhabited by a large number of different characters, each with their own specific characteristics and behaviours. The differences in type-specific behaviour and manners separate the characters from one another, but there are no significant differences in social status between the characters. In the *Doghill* books, the names of the literary characters are connected to the surroundings in a different way, but again the proper names are in harmony with the surroundings of the book; in the same way as details in the milieu, the names render information about the depicted time period and historical facts. In *Winnie-the-Pooh*, most names state the type of character but, as the literary characters are similar to realistic animals, the reader does not actually need the name in supplying a bodily description the character. Considering the names and the types, the culture context outside both sets of texts has significantly influenced the formation and selection of the names though (see 7.4.).

7.3. Fictionality and authenticity

Given the fact that traces of real names and real people are evident in the names of the fictive characters, questions concerning the degree of authenticity and fictionality are actualised in all of my materials in different ways. Partly, these questions are also connected to the thoughts brought forward in the previous chapter.

Since names so strongly elucidate actual connections to, for example, real-life persons, personality traits, they may be allegories or stereotypes of cultural or social behaviours. The issues of authenticity and fictionality concern how the characteristic traits of the characters can be regarded as reflecting realistic or universal traits of a particular culture, in what way and to what degree the reader should be aware of the fact that a literary character reflects a typical behaviour of a specific real person, and which may be rather significant in order to wholly ackowledge the literary character in question. As I consider name use to be strongly connected to the literary character, it immediately brings to mind questions concerning the ontological status of the literary character and how personality of a literary character is constituted (see Chapter 3; Chatman 1978; Skalin 1991). In my view, therefore when a literary character is modelled upon a real person, her or his personality is already to some extent determined before entering into the work of fiction. The reader will, of course, construct the character according to her/his own knowledge (both linguistic and world knowledge), experience, interest, and other personal characteristics as well as according to the literary presuppositions. Acknowledging the possible connections to cultural specific and/or people outside the literary work, which have been influential criteria of the formation or selection of the name, definitely thus contributes relevant dimensions to the literary character.

If the name of a literary character is modified from a specific or well-known conventional name, the author transparently lays stress on the fact that realistic facts are significant for the name-bearer, whereas a totally imaginary name draws on the imagination, and the significance of realistic traits is lost, for instance *fillyjonk, Heffalump*, *Woozle* and *Weezle*. As I have argued, a personified but human-like character will, in most cases, be called by a name that expresses or suggests a type of animal or other "animal characteristics". An imaginary character, on the other hand, tends to be called by a name in which the linguistic features diverge from standard language rules, and which will be more dubdued to to the limits of the fictive world.

Regarding the formation of names of characters that originate from real persons, similar tendencies are apparent in both the *Moomin* novels and the *Doghill* books, although in various ways: in *Moomin* the connection is not as strong, for instance *Tofslan, Vifslan* and *Too-ticki*, whereas in *Doghill* the traces of conventional names are more transparent (see above).

Proper names change and achieve various culturally connotative values partly according to the changes in society, for example the popularity of names, and as a name is used in a literary work, it must at least to some extent be regarded to reflect the prevailing notions, considerations and position of that name in that cultura at a certain time period. The *Doghill* novels - and also the *Moomin* novels in a different way - stand out in this respect since realistic persons are relevant for how the literary characters. The names of the real persons that have given rise to the name use in *Doghill* are clearly mentioned in the paratexts at the beginning of the book, thus the connection between the literary characters and real life models are directly pointed out as significant for the understanding of the characters. As Westin (1988: 105) argues, both Moominvalley and the inhabitants are allegorical. The stories can be read as a fantastic reflection of our own world and the traits of the characters as the universal traits of people in a specific culture. That is surely why several readers seem to recognise themselves in the literary characters. The connection between the literary characters in the *Moomin* books and real-life models are not clearly mentioned anywhere in the novels, however, as scholars have pointed out, there are resemblances between a couple of the *Moomin* characters and friends and relatives (see Chapter 6).

As compared to the two other materials, the proper name use in *Winnie-the-Pooh* is not derived in the same way from conventional names of real persons, and the difference lies partly in the status of the literary characters. However, as Hunt (1991) and Connolly (1995) point out, the names of the characters are based on real-life models, such as real toys. The background of the story is that the main characters in Milne's stories had real life models, which have affected the choice of names, but since it is a question of toy characters, their nature is different from the two other materials. Still, they may be seen as stereotypes of real flesh-and-blood persons.

7.4. The roles of illustrations

The roles of the illustrations or the pictures are extremely significant in the characterization as they give an instant and immediate external portrait and thus "serve the purpose of description" better than the text (Nikolajeva 2002: 155, 184). In addition, with regard to a study of the names, they are also interesting in that they play a crucial role in establishing a relationship between the name and the character. As Stephens (1992: 12) points out, in children's literature, language frequently makes up meaning together with visual messages transmitted by illustrations. As I have implied, the illustrations/pictures of the literary characters partly contribute to how the possible semantic content of the name is understood.

Yet, as Nikolajeva (2000: 142-144), illustrations are limited in characterization as they cannot supply the characters with names and, consequently, cannot supply certain concrete characteristics of the name-bearers, for example age, kinship or abstract characteristics of the referent, like being stupid or lazy. For most of the names in the *Moomin* novels, it would be impossible to know what the characters look like without the illustrations. Invented names or wholly imaginary name forms directly suggest that the denoted character is a type of character we are not familiar with, and we cannot begin to imagine the appearance of such a character, unless given clear descriptions in the context. Whereas we need the illustration of the *fillyjonk* to supply a physical description, the reader does not need the illustrations to visualise what characters called *Owl* or *Rabbit* look like. The characterizing proper names in the *Moomin* novels are unique in that they supply abstract characteristics of the characters that the reader would not be familiar with without the name. While the name may supply the name, the type of character as well as several external and psychological characteristics, the illustrations connect a certain appearance with the type of character, but also with the name. Considering the relationship between the sense of the name and the illustrations in the *Moomin* novels in general, sometimes the illustrations do not seem to agree completely with the suggestions of the names, although, for the most part, the illustration and the name are in accordance. In this respect, the illustrations and the names of *the Fuzzy* and *the Muddler* (below) serve as good examples: whereas there is no direct and apparent connection between the name and the visual appearance of the

Fuzzy, the illustration of *the Muddler* is clearly in accordance with the semantic content of the name.

Muminpappans bravader [1950] 1961: 126

In fantasy genre, the illustrations are surely as important for adults as for children for visualising the appearances of the different characters, yet again, there may be large differences between the relationship between the text (and the name) and the illustrations. In the picturebooks by Kunnas, as often in picturebooks, the pictures dominate the text, but as most of the names do not contribute to the characterization semantically, the function of the illustrations is to supply a visual expression to the name-bearer. Thus the illustrations are not as suggestive or descriptive as the illustrations in the *Moomin* novels, in which the illustrations and the name overlap with the behaviour of the name-bearer; a typical manner may be suggested in the context and further underlined by a small detail or characteristic trait depicted in the illustrations. For instance *the Muddler* who is depicted with a saucepan turned upside-down on his head. In the *Doghill* books, neither the text nor the illustrations supply any particularly detailed characteristics of the name-bearers in the same way as the *Moomin* novels and *Winnie-the-Pooh* do. Without the pictures of the characters in the *Doghill* books, considering the origins and natures of the names, the reader would perhaps firstly assume that most of the characters are human beings but since most characters are introduced already at the beginning, the reader already has a clear notion of them.
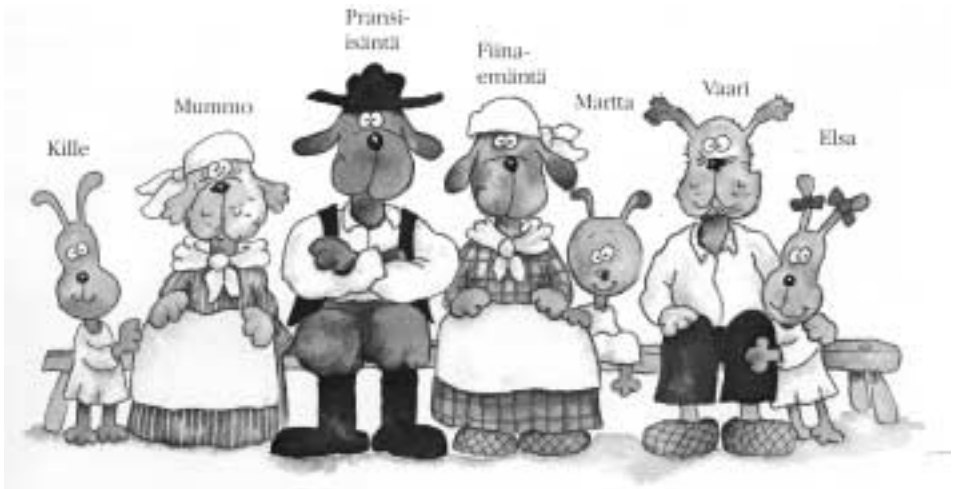
Introducing the characters. *Koiramäen talossa* [1980} 1996.

Semantically loaded proper names of anthropomorphic characters draw readers' attention to the type of character, which is a significant characteristic of many fantasy names. I argue that the common noun elements, for example *åsna* 'donkey' in the example below, alert the reader of the possibilty of the referent not being a human being. Nikolajeva (2000: 144) argues that the readers would automatically think the name *Sylvester Åsnander* (*Sylvester and the magic pebble*) denotes a boy. This is a distinct feature of the many names in my materials, for example the names in *Winnie-the*-Pooh, and similarly, for instance, the names *Rakkinen*, *Piskinen* and *Henry Houndog* in the *Doghill* novels, which suggest that the denoted name-bearers are dogs.

7.5. Absence of name *versus* absence of character

> "On Wednesday, when the sky is blue,
> And I have nothing else to do,
> I sometimes wonder if it's true
> That who is what and what is who."
> (A. A. Milne: *Winnie-the-Pooh*)

An aspect that is extremely interesting, and which is also connected to the function of proper names in literature, is firstly the phenomenon of naming *invisible* characters; characters who are referred to by a name in the narrative but who cannot be concretely seen, or who do not actually "exist". The other phenomenon is the *lack of* a proper name for an existing - and visual - character in the narrative. Both phenomena are represented by some names in the *Moomin* novels and in *Winnie-the-Pooh*.

Whereas it is impossible for flesh and blood people (in western cultures) to be without a name, the fact that a fictive character does not own a name upholds specific functions in literary contexts; the absence of a name in a literary context is a narrative means which may contribute in the construction of the character. The absence of names, as it appears in fairy tales, differs slightly from the tendencies in my materials (see Chapter 3; also Thomas 1989). The tendency is rather common in contemporary children's literature, as well as in literature in general, and may be connected with a number of various functions, for instance, it may reflect tendencies or general opinions in society.[106] Notions of invisibility are especially marked in the *Moomin* novels and being invisible in Moominvalley does not mean that one does not exist and vice versa. Although a character is not named, s/he exists and is still recognized by the others. There are several mentionings of invisible characters, for instance, "the invisible mouse" or "the invisible creature".

> "De är så blyga att de blivit osynliga, svarade Tooticki. Det är åtta mycket små näbbmöss som delar huset med mig." (*Trollvinter* [1957] 1992: 24)

> 'They're all so shy that they've gone invisible,' Too-ticky replied. 'They're eight very small shrews who share this house with me.' (*Moominland midwinter* 1958: 28)

Another ambiguous example as regards name use and function is *Whomper's* encounter with *Proprietus*, which actualises a language play as well as a play with the criteria of names generally: in literary context, there are no clearly fixed rules of the relationship between a name and the name-bearer. *Little My* and *Whomper* seriously hear someone or something automatically assume that the written signs/letters denotes the "owner" of

the noise. Thus the blurred border between common nouns, denominations and proper names is interestingly actualised. In children's literature, anything can turn into a character and anything can function as a name:

> Vi såg en av dem, berättade lilla My viktigt. En som inte vill synas!
> Var då frågade Homsan.
> Mymlans dotter pekade in i ett mörkt horn som var fullt av bråte ända till taket. En palm stod lutad mot väggen och prasslade melankoliskt med sina pappersblad.
> En skurk! viskade lilla my. Som bara väntar på att slå ihjäl oss allihop!
> Ta det nu lugnt, sa Homsan med ett hak i rösten.
> Han gick fram till en liten öppen dörr och nosade försiktigt.
> Han såg in i en small korridor som hemlighetsfullt krökte sig och försvann i mörkret.
> Här nånstans finns nog skafferiet, sa Homsan.
> De klev in och upptäckte små dörrar i korridoren.
> Mymlans dotter stack fram huvudet och stavade mödosamt på dörrplåten. Rek-vi-si-ta, läste hon. Rekvisita. Ett riktigt skurknamn!
> (*Farlig midsommar*[1954] 1955: 40)

> "We saw one of them," said Little My importantly. "One who didn't want to be seen himself!"
> "Where?" asked Whomper.
> The Mymble's daughter pointed towards a dark corner where a lot of rubbish was piled up to the ceiling. A palm was leaning against the wall nearby and melancholically rustling its paper leaves.
> "A villain!" whispered Little My. "Only waiting to knock us all over the head!"
> "Now, take it easy," said Whomper with a slight catch in his throat.
> He approached a little door that stood ajar and stiffed carefully.
> It led to a narrow passage mysteriously winding on into darkness.
> "I suppose the pantry would be somewhere in these parts," said Whomper.
> They enetered the passage and discovered that it was lined with small doors. The mymble's daughter peered at the nearest doorplate and spelled out the faded letters. "P, r, o, p, e, r, t, i, u, s," she read. "Propertius. What a villainous name!"
> (*Moominsummer madness* 1955: 44-45)

Invisibility is a conscious choice by name-bearers who do not wish to be seen Although the other characters know about the invisible characters' existences, and the types of characters, these characters are not named. Invisible characters are mostly referred to by appellative names. In *Trollvinter* (*Moominland Midwinter*), in which the atmosphere is symbolised as magic, the aspect of invisibility is especially central as the proper name use and the motifs are tightly connected: the novel is filled with mysterious small characters who are not denoted by proper names. The reason for the invisibility is often the size or the shame of the character.

In the short story *Berättelsen om det osynliga barnet* (The Invisible Child), the invisible child is named with a conventional name *Ninni* who is completetly invisible at first but gradually becomes visible. The last part to become visible is her face; until her face can be seen, no one can imagine her appearance. Again, the invisibility is a

conscious choice of the name-bearer who is too shy to be visible because she has been frightened into invisibility. Although the name *Ninni* is a conventional and rather neutral name, it is still suggestive: in this case, there is no need for a characterizing or describing name that would inform the reader about the character, partly because she is invisible.

Another interesting case of absence of characters is actualized in the name *isfrun* 'the Lady of the Cold' in *Moominland Midwinter*, which according to Westin (1988: 260) actualises "the unexpressed aesthetics". The referent of this name is not visualised in the illustration as the name does not denote an individual character but is "a fantastic personification of the Great Cold". As Westin points out, children are allowed to imagine the appearance of the 'Lady of the Cold'.

In *Winnie-the-Pooh*, there are no invisible characters but there is a similar tendency where invisibility is modified into "non-existence"; a few names of "non-existing characters" appear, which phonetically and semantically differ from the other names in the context. The first of these is the *Heffalump* who does not exist, although both *Pooh* and *Piglet* do not know so. The other two non-existing characters are the *Wizzle* and the *Woozle* (see also Chapter 6). Pooh is walking round and round a tree looking at tracks, when *Piglet* joins him (see also illustration):

> "Oh, Pooh! Do you think its a-a-a Woozle?"
> "It may be," said Pooh. "Sometimes it is, and sometimes it isn't. You never can tell with paw-marks."
> With these few words he went on tracking, and Piglet, after watching him for a minute or two, ran after him. Winnie-the-Pooh had come to a sudden stop, and was bending over the tracks in a puzzled sort of way.
> "What's the matter?" asked Piglet.
> "It's a very funny thing," said Bear, "but there seem to be *two* animals now. This whatever-it-was- has been joined by another -whatever-it-is- and the two of them are now proceeding in company. Would you mind coming with me, Piglet, in case they turn out to be Hostile Animals?"
> Piglet scratched his ear in a nice sort of way, and said that he had nothing to do until Friday, and would be delighted to come, in case it really *was* a Woozle.
> "You mean, in case it really is two Woozles," said Winnie-the-Pooh, and Piglet said that anyhow he had nothing to do until Friday. So off they went together.
> There was a small spinney of larch-trees just here, and it seemed as if the two Woozles, if that is what they were, had been going round this spinney; so round this spinney went Pooh and Piglet after them; [...]
> Suddenly Winnie-the-Pooh stopped, and pointed excitedly in front of him. "*Look!*"
> "*What?*" said Piglet, with a jump. And then, to show that he hadn't been frightened, he jumped up and down once or twice more in an exercising sort of way.
> "The tracks!" said Pooh. "*A third animal has joined the other two!*"
> "Pooh!" cried Piglet. "Do you think it is another Woozle?"
> "No," said Pooh, "because it makes different marks. It is, either two Woozles and one, as it might be, Wizzle, or Two, as it might be, Wizzles and one, if so it is, Woozle. Let us continue to follow them. (*Winnie-the-Pooh* [1926] 1991: 46-49)

Winnie-the-Pooh [1926] 1991: 47

One may wonder whether it is even relevant to discuss the above-mentioned three names in terms of proper names at all, since they do not even denote "existing" individuals. Nevertheless, they significantly actualise name use and functions in literary contexts and draw attention to several aspects. More importantly, they raise an interesting aspect with regard to several matters discussed in this dissertation. Firstly, they emphasize a play with the relationship between the signifier and signified. Secondly, they draw attention to fictionality *versus* authenticity on a metafictive level. *Heffalump, Weezle* and *Woozle* do not exist but are creations of Pooh's and Piglet's imagination, even though *Weezle* and *Woozle* refer to Pooh and Piglet themselves. Linguistically, the names are characterized by nonsense features. As I have implied in Chapter 4, nonsense challenges "the order of the world", and consequently, *Wizzle* and *Woozle* challenge the order of the fictive world. Comparing the names with the rest of names, they are the only imaginary names in the story emphasises their onthological status.

Similarly, the referent of the name *Trespassers W(illiam)* is also ambiguous, and most probably a creation of *Piglet's* imagination, as the name clearly originates from a fragment of a sign saying: *Trespassers will be prosecuted* (see illustration 6.1.2). Although this name touches upon similar functions as the above-mentioned names, the nature of the name is different, and consequently the sense of it is slightly different. Firstly, the word play questions the origin of the name as well as the actual identity and existence of Piglet's grandfather. In terms of the form and content of the name, both aspects are marked: the name takes part in both the lexicon and the onomasticon. The structure of the name is also connected to a couple of narrative aspects: the fact that Piglets' grandfather's name consists of *two* elements is significant if we regard the name in comparison with the rest of the names in the novel. Christopher Robin – the only other character with a name consisting of a first name and a family name element – is not only disturbed by the fact that Piglet's grandfather has two names but even more by the specifics of the name elements.

8. TRANSLATING PROPER NAMES

> Translations are always influenced by what is
> translated by whom and for whom, and when,
> where, and why.
> *(Riitta Oittinen* 1993: 55*)*

In this chapter I want to consider yet another aspect of the names: the specifics of translating proper names. As I have pointed out, numerous aspects are of importance for name formation and name use in children's literature. Taking the characteristics of proper names as defined above into consideration and weighing them with their translation equivalents[107] reveal some of the difficulties of translating names of literary characters.

My intention is not to take up a polarised position on the quality of the texts, but rather to use translation as a means of evaluating how names function in children's literature and in my corpus. However, as I have shown, names of literary characters are entangled with language, culture and the narrative context in which they have specific functions, and thus I find an approach taking the interdisciplinary characteristics of the names into account appropriate (cf. 'integrated approach' in Snell-Hornby [1988] 1995). Approaching fictive names in translation as purely linguistic elements or purely textual elements is impossible; they should definitely be viewed according to their diverse nature. Functions deriving from the diverse name form and/or the ambiguous semantic content of the name in the source text are, in my view, significant to render as far as possible, as these also significantly give rise to specific notions of the name-bearer. Nonetheless, the translation should naturally be comprehensible to the readers of the target language.

Although suggestions are made as to how the translations of the names could have been improved, my intention is not prescriptive but rather a critical descriptive comparison of the names in the source text with their translation equivalents, which aims at showing how the diverse natures of the names affect and challenge the notions of the name in translation. In other words, my intention is not to judge or evaluate the already existing translations but to draw attention to the chosen translation strategies in order to show how these may have altered the original functions of the names. From the study of the names, some general conclusions concerning the translation norms of the whole text can be proposed.

8.1. Translation studies

Translation studies,[108] originally termed translation theory, is a large field of research with several directions of interest.[109] Views of translation and translations change all the time, and hence different studies of texts and approaches to translation and translating depart from the main interests and focuses of particular studies of particular time (Bassnett [1980] 1994). The focus of interest has shifted from the source text (ST) to the target text (TT), as well as from source text readers to target text readers. Translation strategies always depend on the situation of time and place, but also on the translator her/himself (see for instance Oittinen 1999: 242). Additionally, translation may be considered a linguistic, artistic or interpretative problem or as a special case of communication. Although translation studies have become increasingly interdisciplinary, a linguistic approach is still essential. As Peter Newmark, who was largely influenced by Eugene A. Nida's and Charles R. Taber's ideas (1988: 39), points out, all translations are based implicitly on the theory and notion of language. In Newmark's approach, translation is seen in terms of a semantic and communicative rendering.

According to Jakobson (in Chesterman 1989: 53), translation involves three kinds of relations (cf. language use in general): the relation between the sign and its referent (semantic), the relation between sign and its user, or the speech community (pragmatic), and the relation between the signs themselves (intralinguistic, syntactic). Translations are not produced in a vacuum, and are never received in a vacuum either (see also Bassnett & Lefevere 1998: 3).

In the theoretical framework of translation, Nida and Taber ([1969] 1974) brought forth pioneering ideas, which were extremely important for future research (see Chesterman 1989: 80). For instance, they argue for a dynamic rather than a formal translation, that is, for a translation which is natural target langauge (TL) as well as close to to the source text, and which has the same effect on the TL receivers as the source text had on the source language (SL) receivers (see also Ingo 1990: 24). This argument brings forth the most crucial function of the translation: the importance of the target text reader understanding and getting similar ideas of the text as the source text reader does. Nida's and Taber's theories point forward as they move away from strict word-to-word equivalence (Munday 2001: 42).

According to some views in translation studies, a general assumption has been that there is a certain degree of universality between languages and cultures (Leppihalme 1994); however, there is also a signigicant difference whether we regard universality in terms of language or culture. I agree with Susan Bassnett ([1980] 1994: 30) who, in *Translation Studies*, points out that "sameness cannot exist between two languages". Yet the definition of 'sameness' with regard to names varies depending on whether it refers to form, semantic content, or to functions. Every translation entails more or less a change in comparison with the source text, either on the level of language or in terms of cultural features (cf. Bassnett [1980] 1994: 32). A closeness in distance between the culture of the source text and the target culture affects the extent to which cultural features can be rendered positively. The definitions and concern with the notions of translatability and equivalence are not as significant as before, even though 'equivalence' is still a key term, the sense of the term has changed. As the notion of equivalence has changed, finding the universal, valid equivalent is not as significant anymore, but rather finding an adequate equivalent for a certain cultural context predominates (see also Hygrell 1997: 29).

The process of translation is not exclusively dependent on aspects within language but also on aspects outside language; the role of culture became more crucial in connection with the cultural studies' approaches which developed mainly during the last part of the 80s (see e.g. Lefevere 1992). On the macro-level of the text as well as on a micro-level, the textual elements uphold a relationship with both their users and the speech community (pragmatic), a relationship which is also strongly reflected in name use in children's literature. In other words, both the overall narrative context and the outside context (the situation and the sociological background) influence the whole translation process. Thus the translation of the text is involved with the cultural context of the source text as well as the future cultural context of the target text.

Putting it simply, the definition of translation is "rendering of a source language (SL) into a target language (TL) ensuring that surface meaning of the two will be approximately similar and preserving the structures of the SL as closely as possible, but not so closely that the TL structures will be seriously distorted" (Bassnett 1991: 2). Today, it is, however, important that translation process and the aim of the translation are connected with the larger context of cultural. Thus the target text needs to function both in the target language as well as in a larger context in its new cultural context (see

e.g. Leppihalme 1994). In other words, one and the same equivalence does not apply in every situation, but rather should constantly be considered according to time and place of the overall translation process (see Bassnett & Lefevere 1998: 3; Oittinen 2000: 163). As the Finnish scholar Rune Ingo (1990: 34, 62, 65) points out, text type, the quality of the text, the function of the text and the intended function of the translation guide the translation process and demand upon different approaches in translation. For instance, considering the functions of aesthetic-poetic texts (Ingo 1990), form cannot be neglected since the sounds of word forms are significant for the overall purpose of the text. Technical texts, on the other hand, are translated from the point of view of their designated function in the target context. Function-oriented[110] approaches are also relevant for literary translations, and a shift concerning children's literature has taken place in classics which were originally intended for an adult audience and which were later adapted to a child audience, for instance *Gulliver's Travels* and *Robinson Crusoe* (see Hygrell 1997: 33).

The role of the translator is not to be forgotten, which in children's literature has further specific implications (see below). Regarding translation of children's literature, Emer O'Sullivan, who has examined different translations of different time periods of *Alice in Wonderland* into German, points out that "[t]ranslation is always primarily an individual act of reception and interpretation of an original text by the translator" (2001: 18). Thus translating is always a question of the her/his individual understanding of the source text, but also the translator's attitudes towards and considerations of the intended readers and the target culture. A further aspect that is of crucial concern, and which affects the translation process, is the role of children's literature 'as literature'. As O'Sullivan suggests (2001: 14), translating goes beyond the linguistic and cultural elements - which are prominent in *Alice in Wonderland* - as the fundamental issue that a translator of a text like *Alice* has to address concerns its position and nature with regard to the prevailing attitudes and status of children's literature in the target culture. In cases of translating children's literature more than translating literature mainly intended for adults, the translation is influenced by the translator's predominant images of and attitudes toward children and childhood and what constitutes children's literature at the time of the translation in the target culture (see also Leppihalme 1994: 85-90; Oittinen 2000: 3; see also below and 4.2). As O'Sullivan shows, each translation is

made according to slightly different approaches resulting in texts in which for instance, literary values, duality in address or the accessability to children are prioritized.

However, the Finnish scholar, Riitta Oittinen (2000: 161; see also Oittinen 1993; 1995; 1999), considers translation in terms of a dialogic situation in which the relationship between the translator and the readers of the source text, the readers of the target text as well as the text itself need to be taken into account:

> [t]ranslation is not a carryover of text A into text B, but an interpretation of, in and for different situations, which means that translators never translate texts (in words) alone. [...] The translator as a human being, with her/his background, culture, language, and gender, is an important factor in the process of translation. (2000: 161)

So far, I have presented different approaches and considerations of translation stressing the process in a time and place situation, I still want to stress the function of the text itself. Equally as translation studies have developed, the considerations of and approaches to literary translation versus other texts have varied, yet it is still considered to be concerned with specific problems (see for example Bassnett [1980] 1994: 76-132; Toury 1980; Hermans 1985; Chesterman 1989; Snell-Hornby 1988; Ingo 1990). In my view, literary translation is largely concerned with considerations of 'function', both the function of the text but also of the devices within the text itself (Bassnett [1980] 1994: 118). As I have already pointed out, the names of literary characters foreground some of the problems as they are items on the micro-level of the text, but which are connected to the overall function of the narrative.

Translating children's literature, which I will focus on in the following, is additionally concerned with some further specific issues of the notion and role of the reader. According to Tiina Puurtinen (1995), who has studied the linguistic acceptability of Finnish translations of children's literature, the role of the reader, readability as well as the notion of "speakability" is in particular focus when considering translations of children's literature.

## 8.2. Translating children's literature

In my view, although concerned with quite specific aspects, translating books for children does not form a totally separate area of research, rather it deals with issues relevant to literary translation generally and should thus be studied accordingly (see

Bravo-Villasante 1978; Bell 1979; O'Sullivan 1999). Still, until quite recently, children's literature has been treated as a marginal literature, partly because the considerations of children's literature have largely focused on aspects of morals and didactics, which has affected the translation as well. The status of children's literature - and thus also the status of translating children's books - has grown remarkably during the last decades, yet in some countries it still holds a somewhat marginalized position (Shavit 1986; Puurtinen 1995; Surmatz 1996; see also Bell 2001). Inevitably children's literature is different as it is written *and translated* by adults for children and thus it is in many respects also harder to translate than literature mainly intended for adults.

As the Swedish scholar Astrid Surmatz (1996: 62) implies, any general criteria for translating of children's books are difficult to discern. One of the main problems of translating any literary text is that they comprise a cross-cultural and cross-linguistic process, but translations of children's literature cross the divide between children and adults on more than one level. Thus the situation of translating a narrative text for children is considerably more complex than the corresponding situation of translation in general (for adults). As Nikolajeva (1996: 28) argues, "[m]uch more than in the case of adult literature, translations of children's books require not simply the transmission of meaning but the ability to arouse in the reader the same feelings, thoughts and associations experienced by readers of the source text". The fact that the translator is addressing children of another culture constitutes one of the main dilemmas of translation of children's literature. The adult translator's pre-existing images and notions of the intended child reader may take precedence over the faithfulness to the literariness of the text. The result may be an unnecessarily adapted text in which the original functions may be lost. For children's literature as well as for other literature, the whole process of translation is dependent on the translator, the translator's stand in translation studies, the notions of the intended audience of the translation (in this case the child reader of the target text) but also of childhood are relevant for the translation process. The notion and images of children and childhood strongly affect the rendering of the text.[111]

According to O'Sullivan (1999), who has brought forward the complexity of translating narrative texts for children, and which is illustrated in the following diagram. The translated narrative text for children may be illustrated in terms of a narrative-communication model (see below) similar to that of Seymore Chatman

(1978). However, adding to the model the real translator as the real reader of the source text as well as the real translator and the implied translator of the target text into account, the complexity is illuminated (O'Sullivan 1999: 44-48).

Translated narrative text
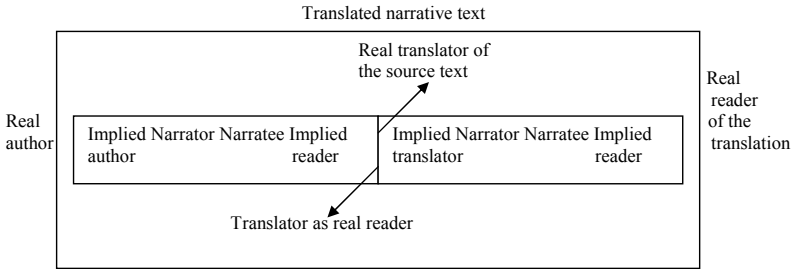
A communicative model of the translated narrative text (O'Sullivan 1999: 47)

When translating for children, the notion of adaptation has always been, and still is, of more significance than for translation in general because adults are translating for a child audience. In the translation as well as the production of children's literature, texts are adapted according to the expected reactions of the intended readers, such as interests, needs, wishes, knowledge, expectation or reading ability. At its most extreme, adaptation is sometimes regarded as a reflection of the adult's will to denature, moralise and teach the child readers.[112] As Oittinen (2000: 75, 77) points out, the notion of adaptation is largely related to whether we regard translation as producing sameness or finding equivalent expressions to the expressions in the source text or rewriting.[113] Although the ideas of the concept have changed and developed, I find it significant to stress the fact that adaptation is not in itself a "bad" thing as all translations must be adapted to some extent (see also Weinreich 2000). Independent of how we define adaptation, some degree of adaptation is always necessary; I understand adaptation as an alteration of the text and/or textual elements, which changes the sense and/or specific functions of the text. In addition to different degrees of adaptation, adaptation can also take place at different stages and levels of the context, for instance, texts are adapted on both the level of content and the level of form, foreign elements of the source text may be explained or altered in order to be more comprehensible to the target text readers. The degree of context adaptation of cultural aspects (cultural context

adaptation) is larger in translation of children's literature; cultural adaptations can also be seen in a larger context as a society's pattern of behaviour and its moral values as reflected in the textual modifications (Lopez 2000). According to Klingberg (1978: 86), the most common categories of context adaptation are among the aspects of language and culture, which are also largely influential upon personal names. On the other hand, a cultural adaptation may also be necessary as cultural elements may be unknown in the target culture (see Nikolajeva 1996: 27-34).

As regards children's literature in particular, the reasons why adaptations take place are fundamental, for instance alteration, simplification or re-writing of children's books because they are intended for children or because the translator is aware of the fact that s/he is addressing children may result in uncalled for alterations. According to the Danish children's literature scholar Torben Weinreich (2000: 48), the purpose of adaptation is clearly to take the assumed reader into account. The adult must take the child audience into consideration in order to reach the child of the target text, or in order to be able to communicate with the child. Yet again, as Oittinen (2000: 78-79) says: "All translators, if they want to be successful, need to adapt their texts according to the presumptive readers. And yet translators can never be quite sure of *how* the readers are actually going to read the translations." In other words, without some degree of adaptation, the translation would not be able to communicate with the child readers in the target culture. Still, as Anthea Bell, a British translator who a translated a great number of children's books, strongly points out, "the translator's work has less leeway for freedom of interpretation because your [as a translator] duty is to the author and not your own ego" (2001: 26).

As I already suggested, adaptation takes place on different levels of the text; the linguistic level being of particular significance for the present study, the alterations in name form and name content are also adaptations. In a larger context, language use is connected to both socio-cultural as well as ideological points of view, but is also related to time and place. Language use and may be seen as a pedagogical tool in that it exploits the linguistic knowledge of children. The linguistic features of specific elements, names, for instance, often stand out, in that the text exploits with ambiguities and possibilities of the language to a greater extent than fiction in general (Hunt 1991: 71; Stephens 1992; 1999).

The issues of pragmatics are also relevant when considering translating for children as the way textual elements operate in works of fiction and their translations depend on the relationship between the texts and their readers. The notions of pragmatics are of particular interest as regards ambivalent texts or texts in which a dual address is discernable, such as my materials. Thus, when the source text is characterized by a duality of address, the translation should partly also be for the benefit of the adult. Even when the text is read within the source culture, it may have a different impact on the adult reader than on the child reader (see also e.g. Stolt 1978; O'Sullivan 1999). When somehow or other transferred into another language and read within a different culture, the range of effect of the text is likely to be even more complicated. It is crucial here to take the readers themselves into account and what they are able to bring to their understanding of the text, what range of linguistic and other knowledge, what preconceptions, associations, values, and so on. Two of the pragmatic variables most likely to make a difference are the readers' age and cultural background.

According to Oittinen (1993), translators' strongest obligations are towards their own readers. Although they will want to convey the same feelings and associations as the source text, in Oittinen's view exact equivalence is a secondary aim; the most important idea is to arrive at a mode of expression in the target language which really works (see also above). My own view, by contrast, is especially as regards proper names, if the translation is to create anything like the same impression as the source text readers, then the ideal of semantic equivalence should not be abandoned too easily and, if a name also involves some special phonetic features, an attempt should be made to capture these as well. As for cases where semantic equivalence and formal equivalence cannot be achieved simultaneously, much will depend on the function of the name in a larger context. It is important that the readers of the translation get the same notion of the character as the source text reader. But it is also important that in both the source text and target text the proper name should have the same function. Whether content or form is the most important in each case depends on the function of the name in the context. Another aspect that is certainly important when discussing children's literature is that the names will suggest/express somewhat different things to the adult reader as compared to the child reader, as well as to the source language reader as compared to the target text reader (see Bertills 2002). As I have suggested in the chapters above that the names attract both the adult and the child reader, I consider

this to be an aspect that should not be neglected as that is certainly unique for children's literature (see also Surmatz 1996: 60).

Finally, before examining the examples in greater detail, I find the notions of translation in terms of a dialogic situation and the aspects of time crucial to acknowledge. The translator interacts with the situation, with the author of the (source) text and with the future readers (of the target text) in a particular time and a particular place for the benefit of the future readers of the text, in this case, the children of another culture than that of the translator (Oittinen 1993: 4; see also Oittinen 1995; 2000).

8.3. Translating proper names in literature

The discussion of translating personal names has generally formed part of overall theoretical studies of translation (Bassnett [1980] 1994: 118-119; Newmark 1981: 70-72; 1988: 35, 214-215; Schogt 1988; Ingo 1990: 241-245) or case studies of different texts (see for example Stolt 1978: 135-137; Koskinen 1984; Klingberg 1986; Hermans 1988; Nikula 1994; from the point of view of allusions Leppihalme 1994: 71-73; see also Munday 2001: 122-123). There are, however, no detailed extensive examinations of approaching personal names in literary contexts.

As I have already argued throughout this dissertation, names are linguistic and cultural elements which in literary context furthermore achieve narrative functions and specific characteristics. Consequently, the main dilemma of translating proper names in literature derives from their diverse nature, and thus names goes beyond finding the proper equivalent in the target language or simply rendering the linguistic form and/or content of the name. Nevertheless, in my view, a certain degree of faithfulness to the source text is significant when translating names, as their original position and function in the source text as well as in the language culture of the source text should be acknowledged.

Generally, the approach to translating proper names in Finnish, Swedish and English is similar: conventional ordinary names with no semantic content do not need to be translated, while names with a semantic content should be translated because their semantic content often uphold specific functions. But traditionally, conventional names have often also been adapted to the target text, and are often still altered (see also Koskinen 1984: 63-64). According to Ingo (1990: 242), the criterion in Finnish is that

the proper names of living persons should not be altered in translation, except for the names of rulers and of historical persons, which should be rendered in the forms used in the target language. Furthermore, names should be transferred so that their nationality is preserved (see also Newmark 1988: 35, 214). In addition, conventional names may comprise culturally connotative value and which significantly forms part of their informative content.

The translation of personal names becomes slightly more complicated in works of fiction, as they are semantically and structurally more diverse and uphold specific narrative functions, which in turn are directly connected to the name-bearers. As I have shown above, names in literary contexts integrate with several layers within as well as outside the narrative context. As Mary Snell-Hornby ([1988] 1995) points out, the items of the text should be decided by their relevance in the larger context of the text, situation and culture (see also Leppihalme 1994: 80). Applying these thoughts to literary proper names thus means that their significant connections to language, culture and literary context should be preserved as far as possible. As I have shown, both conventional as well as invented names in narrative contexts are connected to different functions and may also have connotations. The translation of invented names which are entangled in the overall langauge of the narrative or include language play are linguistically more challenging than conventional names (Koskinen 1984: 64-65; see also Kapari et al 2002). [114]

The nature of the names calls upon various strategies which thus differ for conventional and invented names, or in other words, the degree of semantic content affects how a name is translated. For instance, Klingberg (1986) distinguishes between names belonging to everyday language and names not belonging to everyday language, whereas Hermans (1988), one of the leading scholars within translation studies focusing on literary translation,[115] distinguishes between the names in terms of conventional names and semantically loaded names. According to Klingberg (1986), names belonging to everyday language and without any special meanings that the readers have to understand should not be altered without a strong reason. While Hermans (1988) focuses on the function of the semantic content of names, Nikula (1994: 212), refers to literary proper names as 'motivated names'. Nikula approaches the translation of names from the point of view of their function in the text. Generally, the differences between a denotative (direct) content and a connotative (indirect)

content of the name are acknowledged, which I have also stressed in the present study. Although the terminology differs, the approaches overlap.

For instance, Newmark (1981: 71) suggests that a possible method of translating literary proper names with connotations is to first translate the SL word underlying the proper name into the TL, and after that naturalise it back into a new SL proper name. This method seems problematic for the names in the corpus as several words and meanings may form the basis for the literary name; the name may awaken connotations through both sound and content. Explaining names or words in footnotes or in separate glossaries in the translation, while the names are left intact, such as Newmark (1981: 71) suggests, is totally out of question, since this would surely affect the literary appreciation of the name.

I have implied that the degree of adaptation is of central significance with regard to children's books, but similarly, it also colours the discussion of translating children's texts in general. In a larger context, the dilemma of translating proper names reflects the dilemma of translating children's literature in general. Thus the names of literary characters are adapted to the target culture to different extent, and thus they are subdued byfor instance, deletions, additions, simplifications, explanations, alterations, re-wording, modernization, purification, domestication and foreignizing.[116]

As I have implied in Chapter 4, the adult-child continuum affects the name formation and name use in the source text, and equally it affects the translation strategies. As Surmatz (1999: 63-64) so eloquently points out:

> One should not neglect the structure of the source text. Not until one has tried to map the structure of the source text, its relations to society, children's culture, views of the child and literature, is it possible to estimate the translator's and the target text's relationship to the target culture. Deviations between the texts may occur on both the micro-level as well as on the macro-level. [...] As close as possible, as far as necessary. [my translation]

At any rate, by recognizing the specifics of children's literature *in addition* to taking the specific functions of the name in the context in which it occurs into account, each name or name system must always partly be considered from case to case. Thus in the following, I propose to approach the question of translating names by illuminating examples from my material, which illustrate different problems generally connected with names in children's literature. The intention is to show how the significant characteristics of the names as pointed out in the chapters above are rendered –or not rendered- in the translating process, how the solutions affect the status of the text

regarding adults and children and how specific problems as regards names in terms of 'proper names' emerge from the translator's solutions.

8.3.1. Conventional names

Conventional personal names belong to those culturally specific elements which are difficult to translate (Newmark 1981: 70; Koskinen 1984: 62). Although some names and name forms exist in several language cultures, not all names have natural equivalents in the sense that other words have (see also Chapter 2). Additionally, I think it is important to recognize that conventional names also gain connotative content in the narrative context in which they appear. Conventional names which belong or have similar equivalents in both source and target text, do not need to be translated, unless the orthographic form has a distinctive function in the context. Nevertheless, many of the conventional names in the material have been substituted with other names whose forms or contents are in contrast with the name in the source text.

In the Finnish translation (1934) of *Winnie-the-Pooh*, the name *Christopher Robin* has turned into 'Risto Reipas', and the same translation equivalent is used in the later translation (1971), too. In the target text, the name is composed of a conventional first name in combination with an adjective: *reipas* 'lively', and thus the translation directly supplies a characteristic trait to the character. The name in the Finnish translation has become shorter, closer to the target-text but also semantically transparent (characterizing). The original semantic homonym *Robin* belongs to both the onomasticon (male name) and to the lexicon (refers to a particular bird). In the Finnish translation, the play between the onomasticon and the lexicon of the name element and the name-bearer is eliminated. Although the proper name works in the translation, from the point of view of functions it is slightly unfortunate since it adds a characteristic to the character that is not expressed by the name in the original text. Furthermore, the name elements do not alliterate in the original; in other words, the functions of the name in the translation are different from the ones in the source text. The Finnish male name *Risto* is a shorter form of the name *Christopher*; it is also a popular (national) Finnish name form. The Swedish translation, on the other hand, has kept the original form. As multiculturalism increases and cultural borders are blurred, if the novel would

be translated anew, the original English name form would most likely be kept in the Finnish translation (see also Kapari et al 2002). Thus although ordinary surnames and Christian first names, such as *John* or *Alice*, or in this case *Christopher,* are not strongly semantically loaded or in other ways motivated by the personal characteristics of the name-bearers, the orthographic forms are extremely significant. Although the cultural suggestions of the name forms primarily supply information to the adult reader, and do not communicate specifically with the child reader, the names still position the text in a socio-historical context and literary context. The form and content of names become more essential in texts which are characterized by ambivalent features.

Although Hermans (1988) defines conventional names as names that have no obvious connotations, they may still be charged with certain connotative values by the particular language culture. A conventional name form situates the name-bearer in a cultural context but also in a specific time period, and sometimes even within a social register. These functions are upheld by many Finnish names as the name system has changed and developed in accordance with society. Hence, lots of information may be supplied by the name forms, which is particularly difficult to render into other language cultures in which similar changes have not taken place. For example, the name forms in the *Doghill* books, in which one of the main functions of the names is to separate the characters from each other in terms of social class and to allude to the existing name system of the depicted time period. In most cases, these functions are lost in both the Swedish and the English translations; the name forms have been adapted to the target cultures and thus the connection between the names and the context as well as the relationship between the characters are lost. For instance *Pransi-isäntä*, which is a Finnish colloquial form of *Frans* (Franz), has become *husfar Erik* in the Swedish translation, whereas *Auroora, Dorotheea, Titrik* and *Reinholt* are quite appropriately rendered *Aurora, Dorotea, Didrik* and *Teofil* in the Swedish target text. The name forms in the source text are, however, suggestive as they are spelled according to the Finnish system (see also 6.3.1.). The English translation has substituted and modernized the original names *Anna, Emma, David* and *Richard*, although equivalent and stylistically closer name forms are found, for instance, *Aurora, Dorothea, Diedrik* and *Reinhold*.

The translations of the first names in the *Doghill* books do not seem to follow any consistent criteria as some names are altered, while others are left more intact with

the source text. More radical changes have taken place in the names of the maids *Aliina* and *Laina*, who are called *Olga* and *Lydia* in the Swedish translation. The names in the source text are both common Finnish name forms: *Laina* is an original Finnish name, whereas *Aliina* originates from the German-English *Aline* of which *Alina* is the more common form. In Finnish, the translation equivalents are both foreign name forms and although the names appear in Finnish, orthographically they are still very un-Finnish. Orthographically, the name *Lydia* can be compared to the orthographic forms of, for instance, *Aurora, Dorothea* and *Didrik*, which represent the original spelling of the names but which are foreign with regard to the Finnish system. Therefore, the names are also adapted.

Name elements may also convey important cultural implications, and are thus culturally suggestive, for instance, the most common family name ending *–nen* in Finnish family names. Hence, by copying the ending *–nen* in names in the translations, the cultural origins of the names would be kept. The modified conventional names in the *Doghill* books are even more problematic to approach in translation. Again, they are culturally transparent to the adult source text reader since they are modified from conventional names; however, they may be rather opaque to target text readers. Most of the modified names in the *Doghill* books are only partly adapted, that is, only to the extent that their origins are still transparent, for instance, *Aukusti Daalkreeni (puukhollari)* from the conventional name forms *August Dahlgren, uurmaakari Mauriz Gröönruus* from *Mauritz Grönroos* and *Varakonsulinna Juliini* (also *Varakonsuli Juliini*) from the equivalent conventional name *Julin*. The system of spelling of the names in the source text is not consistent as the name forms vary, nor is it completely adapted according to the Finnish system.

The names transparently suggest the points of contact in the historic development of the Swedish and Finnish name systems. Yet, although the closeness of cultures, the origins are not even entirely kept in the Swedish translation. Since the names are conventional names without a semantic content, the most natural translation strategy would have been to change their orthographic form according to the target language, thus keeping the source names as far as possible. Also, the closeness of the Finnish and the Swedish culture –not least in name use at the time period depicted – provides a good point of departure, but instead the names have been altered quite unsystematically and changed into completely new forms. For instance, *Aukusti*

Daalkreeni has become *August Krusenberg*; the first name is logically kept as the same name is found in both Swedish and Finnish. On the other hand, the original family name, which is modified from a conventional family name, is substituted with a semantically loaded name in the translation, although the original family name could have been copied as easily into Swedish as the first name. The name has been rendered as *Angus, the assistant bank clerk* in the English translation thereby omitting the family name. With regard to the origin of the names, the translation feels more domesticated as *Angus* is a Scottish and Irish name, whereas *August* is of German origin. Unlike the Swedish translation, the English translation has not attempted to make the name more descriptive, nor has it attempted to keep the original names. The English translation could also have kept the original first name, *August*, as it is quite acceptable in English as well.

In the second example, none of the original names are kept: *Kelloseppä "uurmaakari" Mauriz Gröönruus* substituted with the semantically loaded name, *Urban Klockberg*. The old term for clock maker *urmakare* is kept in the Swedish translation and is further strengthened by the inclusion of the noun *klocka* 'clock' in the family name. The translation is more descriptive, and the profession of the referent is underlined both in the first name and in the family name. The fact that the allusion appears twice assures and stresses the allusion to clock making. Additionally, the name *Urban* and the title *urmakare* are alliterative (cf. *Risto Reipas*). An additional shade of meaning is suggested by the translation: *Urban* is both a male name as well as a common noun *urban* with the meaning 'urban; urbane'. Since one of the purposes of the book is to present the city, the additional suggestion of 'urbane' thus becomes appropriate. The Swedish translation equivalent *Krusenberg*, similarly as *Klockberg*, are compounds in which the first part is derived from a standard language word, while the latter part is a name ending, in this case -*berg* which also translates into 'mountain'. Thus the names interestingly blur the lexicon with the onomasticon. The Swedish verb *krusa* 'to make a fuss of or fawn on somebody' underlines the name-bearer's type of toady and snobbish behaviour, which is expressed in the context. In the English translation, the clockmaker is called *Mr Strike*, *the clockmaker* which similarly to the Swedish translation equivalent alludes to the profession of the name-bearer: 'clocks striking'. Thus both the Swedish and the English translation are semantically loaded in ways that the original is not. But *strike* 'to hit' may also suggest that the name-bearer is

violent. However, since the verb *to strike* appears in connection with the title *clockmaker*, the association to 'clocks striking' is surely stronger.

The names *Varakonsulinna Juliini* and *Varakonsuli Juliini* are substituted with *Grevinnan Plymstjerna* versus *Greve Plymstjerna* in the Swedish translation, whereas they are referred to by the appellations *the Mayor's wife* and *the Mayor* in the English translation. The English translation is much more vague than both the original and the Swedish translation. Again, there is a stylistic difference between the name in the source text and the Swedish translation as the family name is substituted with a semantically loaded name. Additionally, the common noun *plymstjerna* associates to the big plumes that formerly decorated ladies hat, for instance. Moreover, the hats associate to 'wealthiness' or 'grandiose'. Orthographically, the Swedish translation equivalent *stjerna* deviates from modern *stjärna* 'star', presumably in order to allude to the time period. The Swedish family name *Julin* would have been a completely acceptable equivalent. However, the result would have been a more neutral and less descriptive and humorous name which would not have been as attractive to children.

The names, whose origins may be more opaque to the adult translator - although not completely imaginary - are usually substituted with more transparent equivalents which allude to the occupation of the name-bearer. For instance, in the Swedish translation, *lankunkantaja Hunsteeni* is substituted for *plankbärare Brädrägg*, in English, the name is substituted for an appellation, *the timber merchant*; *hopeaseppä Fakkermanni* is substituted for *Silversmeden Lyster* in the Swedish translation, and in the English translation, the character is referred to by the appellation *the Silversmith*. Again, the Swedish translation is semantically transparent: *lyster* means 'lustre' and apparently alludes to the shining character of silverware. In comparison with the name in the source text and the Swedish translation, the English rendering of the names is yet more general; the English translation has completely omitted the names and referred to the characters by appellations.

In the Swedish translation, the name of the basket maker *M. Ö. Rögöllius, korinpunojamestari* is again substituted with a descriptive equivalent *Mäster Rottingtass,* which literally translates as 'master Canepaw'. The compound name is more descriptive as it alludes both to the type of character and the occupation of the character. In the English translation, the name-bearer is called *The Master Basketmaker, Mr Reed*. The Swedish name alludes to dogs and to the occupation of the

name-bearer, whereas the association to the occupation of the name-bearer is transparent in the English translation. Although the name in the source text is not semantically loaded, it is indirectly supplied with a semantic content when read aloud: *mörökölli* is used in the meaning 'grumbler' but is also often used in a caressing sense. As I have already argued, the phonetic forms of the names are stressed because the books are to be read aloud.

Yet another name is translated according to other criteria: *kisälli Henrik Honkkelius* is simplified into *gesäll Henrik* in the Swedish translation. In this case, the family name is omitted which results in a loss of alliteration between the first name and the family name and additionally the descriptive suggestiveness of *honkkeli* 'fool; lanky' is lost. Unlike many of the above-mentioned examples, the translator has, in this case, omitted the semantic content. In the English text, the reference to the individual character is altered into a general reference to many 'assistants'. In both translations, the suggestion of foolishness and lanky built body is also emphasized in the context as well as suggested in the illustration of the character (see illustration below).

Henrik Honkkelius. *Koiramäen lapset kaupungissa* [1982] 1996

Similarly, the name *kauppaneuvos Kinkeliini* is translated into *köpman Krängare* in the Swedish translation, but is omitted completely in the English translation. Again, the Swedish translation is semantically loaded as the Swedish verb *kränga* in colloquial

language means 'to sell; or to eat or lean to the side'. The occupational title in Swedish is not the natural equivalent to the source text title which is a honorary title. Nevertheless, the Swedish title alliterates with the name, which probably explains the choice.

As I have already suggested, names that are involved in both the lexicon and the onomasticon are considerably more challenging for the translators. If the semantic content is of thematic relevance in the story in theory, it should always be kept, in order to keep the literary functions of the name. A couple of names in the *Doghill* books illuminate the problems of finding an equivalent that associates to both the lexicon and the onomasticon. The name *puuseppämestari Lastunen* has become *mäster Hyvelspån* 'master Shaving' in the Swedish translation, whereas the name of the character in the English translation is *Splinters, the Master Carpenter*. Both translations have chosen to render the connection to the lexicon *lastu* 'wooden splinter' rather than keep the connection to onomasticon (see also 5.2.3. and 6.1.). Although there are obvious similarities between the names *puuseppämestari Lastunen* and *kruukmaakari Putte Savinen* in the source text, a completely different translation strategy is chosen in the Swedish translation of the latter name as compared to the first. Both names include an acceptable Finnish surname, the same ending (-nen) and a common noun which alludes to the occupation of the name-bearer. The only difference is that the latter name constitutes of the neutral combination of a first name and a family name. The Swedish translation equivalent *mäster Kruuka* (literally 'master Pot') is interesting as the orthographic form, which apparently adapts the characteristics of the source text and thus urges upon the pronunciation of the name. Thus the long vowel in *kruuka* stresses the pronunciation of the word/name and thus also actualises the reading. Still, the name is also semantically loaded, as *kruka* in Swedish means 'pot (usually of clay)' and thus suggests the occupation of the name-bearer, but *kruka* additionally suggest a language play as it refers to 'a coward' in colloquial speech. The English translation of the name *Mr Clay, the Master Potter* follows similar strategies as *Splinters, the Master Carpenter* and is again rather neutral and stresses the allusions to the ocuuaption.

A general tendency of the Swedish translation inevitably becomes clear: the names are substituted for semantically loaded or more descriptive names in the Swedish translation, whereas they are usually rendered in more general terms in the English translation, for instance, *varakonsulinna/varakonsuli Juliini – grevinna/greve*

Plymstjerna - Mayor's wife/the Mayor. Surely, the use of semantically loaded names in Swedish is connected to the notions of the intended readers; rendering or keeping the original name forms intact would naturally also have been a much more demanding task – if not impossible - but would also have made the text harder to follow for children. Nevertheless, as the translation strategies and approaches to the names are inconsistent and vary largely - sometimes a neutral name is substituted with a descriptive equivalent, sometimes the descriptive name in the source text is substituted with a general name, sometimes the first name is not translated and other times the name is omitted altogether - a more systematic approach in the translation of the names would surely have been a more effective strategy and at least to some extent kept the original functions of the names.

In the *Moomin* novels the name *Fredriksson* is kept intact in the Finnish translation as the name appears in both Swedish and Finnish. In the English translation, on the other hand, the original family name is not kept but is substituted with *Hodgkins* which is an acceptable English family name. It would also naturally have been totally possible to keep the original family name in the English translation as well, and thus also the Scandinavian sound of the name would have been rendered.

The name use in literary contexts may to some extent be influenced by the popularity of certain first names, and vice versa the study of name use in literary contexts against the time of publication is informative and vitally important. Naturally the time depicted in the story also influences how the names are selected and formed. For example, the name *Winnie* is perhaps considered somewhat old-fashioned in England today, although it was extremely popular at the time of the publications of the novels.

Even though the cultural distance between Swedish and Finnish is much closer than between either language and English, any consequent effort to render the specific characteristics of the original names is not made. While most of the names in the Swedish translation are transparently descriptive, the English translation equivalents are quite neutral and insignificant. Both translations seem to have chosen a strategy that is closer to the target text than to the source text. Clearly, the translations are directed more towards the child reader than to the adult reader. Judging from the study of the translations, it seems as if the origins of the names have not been considered to be of any particular importance for the readers of the target text. The significant socio-

cultural connotations of the names as discussed in Chapter 5 are also inevitably lost. As I see it, one of the functions of the target text should be to aquaint the reader familiar with the typical aspects of Finnish people and society that is depicted in the books, of which the names form a significant part of the presentation of the characters. Additionally, the fact that the translations do not follow any consistent translation strategy in the translation of the names, they results are that the names of the translations are much more indistinct and do not form any such tight name system as in the source text.

8.3.2. Transferring semantic content

The translation of invented names is in particular focus in children's literature, partly because most of my examples belong to this group of names, but partly also because of their connection with and exploration of linguistic characteristics. As Hermans (1988) observes, loaded names are names which recall other words and thereby suggest or directly express meanings, some of which may somehow be appropriate to their bearer. I have already touched upon Hermans's use of the terms 'suggestive' and 'expressive', as I find them rather diffuse. With regard to the discussion of the semantic content of the names in the present study, they are also rather confusing as names may both express and suggest. Semantically loaded names are divided into two categories according to whether their link to the lexicon is transparent or not, as Hermans further states/explains/notes: "they [semantically loaded names] range from faintly suggestive to overtly expressive names and nicknames". Names in which the semantic load is more evident and the link to the lexicon thus more tangible are referred to as expressive, whereas suggestive names only indirectly suggest specifics that are important for the referent. (Hermans 1988: 13.) Although Hermans's ideas do not concern children's literature in particular, they are relevant to the present material as it contains a large number of semantically loaded names. According to Hermans (1988), there are theoretically at least four different concrete ways of transferring proper names from one language to another: names are either copied, transcribed, substituted or translated. The term *copied* indicates that the name is transferred in exactly the same way as it is in the source language, which means that the form is transferred so that it

appears in exactly the same way in the target text as in the source text. If a name is *transcribed*, it is transliterated or adapted on different levels, for example on the level of spelling, phonology etc. If the form of the name in the source text does not relate to anything in particular, the name may be *substituted* in the target text. On the other hand, if the name has meaning, that is, if the content of the name is connected to the lexicon, it can be *translated*. Also *non-translation*, which means that the proper names is deleted in the target text, and *replacement* of proper name with common noun is common. As Hermans himself points out, combinations of these methods are possible. And I would go further than that, and argue that combinations are not only possible but required and necessary in the translation of semantically loaded names.

The distinctions between the obvious and more problematic kinds of appropriateness will not be equally apparent to every kind of reader, and for this reason represent an even greater challenge to any translator. The distinctions between the transparent and obvious semantic content and the more opaque suggestions are not always distinguishable from each other but include double meanings or shades of meanings which are both important. In the *Moomin* novels, the play with language and their artistic aspects in proper names is one of the more distinctive features of the names (see also Jones 1996: 215). Newmark (1988: 32) argues that the chief difficulties in translating are lexical, but although translation of semantically loaded names actualises quite delicate lexical problems, considering and rendering only the semantic content of the names is insufficient. Furthermore, every new use of every expression, word, and even morpheme in a language happens in intertextual relationship with every use of it in other contexts earlier and elsewhere. In theory, the here-and-now occurrence of any linguistic item recapitulates all its previous occurrences, and bears a differential relation to the occurrences of every other expression in the same language culture as well.

In terms of both form and content, semantically loaded names draw attention to both themselves as well as to their involvement in and play with the narrative. Some of the names are admittedly less surprising than others, so that if the characters to whom they are attached to come across as fascinating and exciting this will be thanks to what they are saying, doing, or thinking in the rest of the context. Other names, again, are rather more thought provoking, in that their appropriateness to their bearers is not obvious, and readers may well find themselves wondering why this character been

named as such in the first place. On the other hand, deciding whether the name really conveys any "meaning" at all may be difficult. The name may actually be quite opaque.

The assumption is naturally that the way a name is translated is connected to how transparent, or how tangible the semantic content is. The situation, however, is not as simple since the semantic content ranges from expressive to slightly suggestive on different levels. Sometimes the sound of the name, and some times the semantic content are suggestive on only a connotative level, and only for one system of readers. Consequently, the way the semantic content is to be regarded, and thus, translated, depends not only on what its meaning is in standard language but also on its function in the context, or what apparently *seems* to be the function in the context. I want to stress caution on this point, which is emphasized by my use of the verb 'to seem', because as Roderick McGillis (1996: 15-16) observes, we can never be sure as readers of the author's intentions since there are no absolute meanings in the text. In other words, in the end we can never say for sure why a certain name with specific content is given to a character as it is always a question of interpretation and understanding.

8.3.2.1. Transparency

Even though the semantic content of the name is transparent, it might cause difficulties for the translator if the context is not taken into careful consideration. Some of Jansson's *Moomin* names are appropriate and rather transparent in a neutral way: some are not particularly humorous, and they do not convey particularly strong connotations at all. This is where a reader's main impressions of the characters concerned will depend on the illustrations, and on the text's descriptions.

In the *Moomin* novels, one such name is *Trollkarlen*. This is a standard Swedish noun, which would normally be rendered into English as *The Wizard/The Sorcerer/The Magician*, and with no necessary suggestion of anything frightening or sinister. The name is translated into *The Hobgoblin* in the English text and into *Taikuri* in the Finnish translation. The English name suggests something like 'evil troll', 'mischievous imp', 'ugly evil spirit'. In the source text, the character does gain a rather disturbing aura, but mainly because of the way he is introduced.

From this passage it is clear that the character in the novel cannot be ascribed the same traits as an "ordinary" wizard, and by choosing *hobgoblin* rather than *wizard* the translator has simply made the name fit in with part of the text's other information. In other words, it is translated according to the descriptions in the context. That a hobgoblin should be dressed in black, disappear all of a sudden, and ride on a big black panther may seem almost natural. What is lost, however, is any immediate sense that this is a person who can perform magic tricks: a wizard's main attribute. The translator has used a name which is more atmospherically loaded than the original, and one which overlooks the more transparent term's main implication.

8.3.2.2. Linguistic playfulness

Linguistic playfulness is common in children's literature, but it is also one of the hardest issues to cope with in translation. The play with words and meanings is often related to a play between lexical meanings of words in standard language, which are turned around in the context. If one regards a large number of names, like those in the present materials, one is apt to find that the linguistic playfulness can be of quite different degree and range from the suggestive to the expressive, and from transparent to more opaque language play. Whereas the conventional names are more concerned with a play where the name forms are in focus, the invented names play with lexical meanings. In addition to interesting narrative functions (see 6.3. and 7.5.), the name of Piglet's grandfather, *Trespassers W(ill)(iam)*, is an illuminating example of a name that actualises a connection to the lexicon as well as to the onomasticon but in which the play with the name form is significant. In the translations, the name is rendered in the earlier Finnish translation (Talaskivi 1934), as *Yksityis A(lue)* 'private area' which does not completely succeed in rendering both the language play and the name play. A similar solution is made in the Swedish translation (1930), in which the name is translated into *Privat O(mråde)* 'private area'. In the later Finnish translation (1971), however, the name is translated *Yksityis A(l)(lan)* which renders both the original language play and the name play. The name play is strengthened by a further play which goes on in the narrative as Piglet tells Pooh about his Grandfather Trespassers W, who in turn does not actually know what a 'grandfather' is. Both Finnish

translations render the play in similar ways, whereas in the Swedish translation, the play is signalled by Pooh's incorrect plural inflection of the word *farfar* 'grandfathers':

> […] and Pooh wondering what a Grandfather was like, and if perhaps this was Two Grandfathers they were after now, and, if so, whether he would be allowed to take one home and keep it, and what Christopher Robin would say (*Winnie-the-Pooh* [1926] 1991: 48).

> […] och Puh undrade hur en farfar såg ut, och om det kanske var två *farfarer* [my italics], de jagade nu, och om han i så fall kunde få ta den ena med sig hem och behålla honom, och vad Christoffer Robin skulle säga då (*Nalle Puh* [1930] 1999: 38).

From a semantic point of view, ambiguity in meanings, double meanings and playing with standard language word forms and expressions are common. Playing with name forms that belong to both the lexicon and the onomasticon, that is a play concerning both the lexicon as well as the onomasticon, characterizes many names.

Like language play in general, the function of language play in names is to create humour, but in addition also to question individual reference in comparison with generic reference. With regards to invented names of literary characters, the diversity and shades of denotative and connotative meanings constitute a patchwork that is difficult to render in translation. All the same, if the play is not rendered in translation, the humour is inevitably also lost.

The linguistic playfulness in name forms and meanings is often further extended to expressions connected to naming and names in general, and which are therefore even more complex to render in translation because the name is tied to the context. One illuminating example is found in *Winnie-the-Pooh*, in which the expression "under the name" has received a new meaning:

> […] Winnie-the-Pooh lived in a forest all by himself *under the name of Sanders*.
> ("What does 'under the name' mean? Asked Chrsitopher Robin.
> It means that he had the name over the door in gold letters and lived under it."
> (*Winnie-the-Pooh [1926] 1991: 16-17)*[my italics]

> […] bodde Nalle Puh alldeles ensam i skogen under namnet *Sanders*.
> (-Vad betyder "under namnet"? frågade Christoffer Robin.
> - Det betyder, att han hade sitt namen i guldbokstäver över dörren och bodde *under* det. (*Nalle Puh* [1930] 1999: 8)

> […] Nalle Puh asui aivan yksin metsässä nimellä *K o n t i o l a*.
> (- Mitä merkitsee »nimellä»? kysyi Risto Reipas.
> - Se merkitsee, että hänen nimensä oli kultakirjaimin kirjoitettuna oven yläpuolella.[...]
> (*Nalle Puh* [1934] 1982: 8) [my italics]

> [...] aivan yksin metsässä Nalle Puh, alias *Miettinen*.
> (» *Mitä tarkoittaa 'alias'?» kysyi Risto Reipas*.

211

> *Se tarkoittaa sitä että hänen ovensa yläpuolella oli kirjoitettu kultakirjaimin*
> *'Miettinen' ja hän kulki sen ali asuntonsa.*
> (*Nalle Puh* [1971] 1976: 10)

The Swedish translation has kept the original name *Sanders*, whereas the name in both Finnish translations is altered into a more domestic name. The translation equivalent *Kontiola* in the older Finnish translation is not an existing family name, but is appropriate in the sense that it is derived from the appellative *kontio* referring to 'bear'. Given the fact that the derivative ending *–la* is common in Finnish place names as well as family names, the Finnish translation equivalent *Kontiola* may be understood as denoting both the place of residence and the name of the character.

Playfully appropriate expressiveness

In the *Moomin* novels there are many strongly, humorously loaded names, which in the end turn out to be quite appropriate for their bearers. With regard to these names, there is an awareness of the lexical meanings of the name elements. The characters are mostly introduced by their names and then Jansson goes on to give a fuller picture of their appearance, behaviour and personality in the illustrations and the continuing narrative. All the same, the appropriateness of the name to the total impression of the character is not always straightforward. Apart from being playful with a prominent "funny" ring, which is perhaps mainly intended for the child reader, the name may carry very strong connotative meanings. In the two following examples, the name is descriptive and therefore difficult to translate so that the target-language reader gets the same idea of the playfulness in the name.

The first example is connected with the Finland-Swedish verb *rådda*, which means something like 'to make a mess, to be in a mess, to be mentally confused'. A mess or a state of mental confusion, similarly, is describable by the Swedish noun-adjective pair *rådd-råddig*. The character named *Rådd-djuret*, which literally would translate as "the mess/confusion animal" thus immediately creates the expectation of a certain type of behaviour in the source text reader's mind. The character is named *the Muddler* in the English translation, perhaps lessening the hint of *mental* chaos. In the Finnish translation the character is named *Hosuli* from the verb *hosua* 'be in a hurry/on the move; to rush about'. The author's note in the source text and in which the name-bearer is further described is not rendered in the translations (see 6.1.).

The other amusing yet appropriate name in the *Moomin* novels is *hatifnattarna*, which in both the English the 'Hattifatteners' and the Finnish translation 'hattivatit' has lost its descriptive character:

> "[…] Bara går och går och viftar med tassarna och stirrar på horisonten" (*Kometen kommer* [1968] 1997: 30)

> "[…] the white creatures who are for ever wandering restlessly from place to place in their aimless quest for nobody knows what". (*Comet in Moominland* 1951: 52-53)

> "[En hatifnatt] har ingen ro i sig. Jämt på resa nånstans. Bara far och far och säger aldrig ett ord." (*Muminpappans Barvader* [1950] 1961: 53)

> "No peace, no rest. Always travelling. Travel and travel without a word."
> (*The Exploits of Moominpappa* [1952] 1969: 50)

The ambiguous and diverse denotative and connotative meanings of the name elements are further explored in the narrative context. In the English translation, the change in the name is based on the fact that the translator has evidently attempted to copy the form of the original name, yet ignoring the connotations of the name elements. The most prominent suggestion of this translation equivalent's is roughly "people or beings who make something or somebody fat", which bears no meaningful relation to any peculiarity of the denoted characters. The English equivalent does not have such an obvious connection between the idea of a hat and the idea of a mushroom, and the character's style of movement is totally absent. There are merely the on-going text's descriptive passages stating that these characters travel all the time because they are restless. Since the connection of the verb *fnatta (omkring)* 'flutter (around)' to the lexicon is transparently clear, and as I have shown of significance in the literary context, it would definitely have been relevant in the translation. Another possibility would have been to use the English verb *flutter*. Not only that, but something could surely have been done with *fungus*. Even though translating of names like the ones mentioned above, the context as well as the evident links to the lexicon are where the translator must look for clues as to what the author might have had in mind when s/he has coined the name.

Sometimes names play with the lexical meanings of the words, but the language play in the name may also be entangled in the context, as for example is the case with the names *the Hemulen* and *the Snork* in the *Moomin* novels. To take the first example of this typically Janssonesque kind, there is the name *Hemulen*. As for the English

translation the name is simply copied, preceded by the definite article: *the Hemulen*, thus also doubling the definiteness (*the*, *-en*). The name in the Finnish translation, *hemuli*, is also copied with added the ending *–i*. The Finnish translation includes several names ending with *–li*: *hemuli, Mymmeli, Hosuli* and *Sosuli*. The ending is frequently found in descriptive denominations referring to persons, which are often used in slightly negative intentions, for example *tomppeli* 'fool'*, kaheli* 'clot'*, vesseli* 'rogue; rascal' (Vesikansa 1978: 26; see also Bertills 1995: 35-36). However, there are also a few other denominations, for instance, *tytteli* 'tiny tot; dear' and *vauveli* 'baby', which belong to colloquial Finnish and which involve a more positive and slightly caressing sense. Yet again, this depends on whom the addressee is and on the context.

Moreover, the name *Hemulen* is involved in a contextual language play, which, in the translation, has lost the humorous links to the original ambiguity. It so happens that *hemul* does actually exist as a Swedish noun but is somewhat limited in meaning and largely confined to legal language. There is also the very rare adjective *ohemul*, meaning 'unwarranted, unjustified, improper, incorrect'. For a reader who is aware of this, Jansson's invented name would have a clear appropriateness, in that the group of characters to whom the name applies are very orderly and law-abiding. Such a reader would also appreciate the humour of the negating prefix *o-* to make the adjective *ohemul* as if it was a coinage deriving from the name of the characters (rather than the other way around), and would also enjoy the adjective *överhemul* 'super-correct', which probably really is a coinage (see Jansson [1958] 1990: 64, 96, 112). The adjectives become *un-Hemulenish* and *super-Hemulenish* in the English translation, which are both possible forms, obviously, but the hints of and play deriving from the standard language meaning of *hemul – ohemul* in Swedish are quite lost. The translator may or may not have considered the possibility of *the Warranted, *un-Warranted,* and *super-Warranted*, but these solutions would perhaps have lost too much of the original's sound effects, and for Anglophone readers an unconventional and totally opaque name such as *the Hemulen* is in any case not without its charm. As a peg on which to hang meanings as they gradually emerge from the story, it has its own memorability.

The Finnish translator has translated both adjectives into *ylihemulimainen* 'super-' or *epähemulimainen* 'un-' (Jansson [1956] 1991: 87, 56, 103). Denominal adjectives including *-mainen* express similarity or resemblance with the stem

(Vesikansa 1978: 78). On the other hand, in *The Exploits of Moominpappa* the adjective has been rendered with *hemulic* which is the direct opposite of the original adjective, and creates an ambiguity in meaning (see Bertills 1995: 36-38). In the passage in the Finnish translation of the novel *Muumipapan urotyöt* the adjective *ohemul* is left untranslated ([1963] 1991: 44).

Although conventional denominations label name-bearers, the play between the conventional signified and what is signified in the work of fiction is occasinally difficult to render in translation. The name *myrlejonet*, which in English is translated into *Ant-lion* and in Finnish into *muurahaisleijona*, actualises language play as well as a play with what is signified as the referent in the work of fiction is a cross-breed between an ant and a lion. In other words, the status of the literary referent is literally determined by the name elements. The name *klippdassar* 'the Niblings' is played around with in the revised edition of the source text (see Chapter 6), a descriptive variation of the name *klibbtassar* 'stickypaw' is mentioned, however, it is also pointed out that this is not a proper name for the characters. The English translation, *the Niblings*, picks up on the name-bearers bad habit of nibbling on things, whereas the Finnish translation, *tahmatassut*, has chosen the more descriptive name. Both translations are made before the revised edition of the book (in the source text) was published; interestingly enough, the Finnish name is directly equivalent to the name variation (*klibbtassar*) that is mentioned in the revised edition. The play between the real referents of the denomination *klippdass* 'rock hyraxes' - which actually are characterized by the fact that they live among rocks – and the literary referents are accordingly lost in both translations.

Another kind of language play, which is difficult to translate, derives from the name *Mårran* 'the Groke' which suggests the noun-verb pair *morr* and *morra* in Swedish meaning 'growl/snarl' and 'to growl/to snarl'. In the name form, the *m-* can be sounded, and the *-rr-* trilled, in ways which are felt to be onomatopoetic - in reference to, for instance, the noise made by a fierce animal. In Jansson's stories, the character called by the name does not actually growl at the other characters, but is always thought to be the source of a distant howling they sometimes hear. In trying to suggest the nature of this strange creature to *the Hemulen*, *Bob* bares his teeth, draws himself up to his full height, and gives an intense stare. But even before this display, *the Hemulen* starts to tremble, merely on hearing the name; the reason for the awesome

nature which would be similarly quite apparent to a Swedish-speaking reader of any age. Here the English translator also goes in for onomatopoeia, not through a phonetic copying of the Swedish name, however, through a coinage which is onomatopoetic in English: *the Groke*. As well as suggesting an unnerving sound, this relates to other words by which sounds can be described: *groan, growl, croak, crow*. Here, then, we can credit the translator with a fairly reasonable equivalent, which will again be well understood by both children and adults. Yet, the function of the name in the narrative is not the same; the translation does not have completely the same effect on the target-language readers as the name in the source text has. The Finnish translation equivalent *Mörkö* 'ghost; monster' also relates to other Finnish descriptive and onomatopoetic words, for instance *möry, mörätä, möristä* 'growl; grumble' (NS). A fierce howl is also mentioned 'mörön mörinää' in *Who will Comfort Toffle?*.

The humorous ambiguity in the name *merikarhu, vanha Henrikson* in the *Doghill* books is lost in the Swedish and English translations. The name in the source text is playfully appropriate to the name-bearer as *merikarhu*, 'old salt; sea bear' has a double meaning in standard Finnish. Thus the name stresses the occupation of the name-bearer a very experienced, old sailor, but is also establishes a humorous atmosphere as the name-bearer is a dog. The name is translated into *old sailor, Whiskers Tom* in English, whereas it is rendered as *gamle Havsvind* in the Swedish translation. In the Swedish translation, the context states that the character is *en riktig sjöbjörn* 'a real old salt or seadog'. Although it is directly expressed in both translations that the name-bearer in question is an old sailor, the stylistically different equivalent in English has a completely different ring. Firstly, the primary association of *whiskers* is presumably to cats. The Swedish translator has substituted the family name in the source text with a descriptive appellative name *Havsvind* 'sea wind'. It seems funny that the Swedish translator did not choose the obvious alternative *sjöbjörn* literally 'seabear' since it would have maintained the language play as well as the same sense. These kinds of language plays are mostly not commented upon in the context; the humour arises from the double meaning of the name of which one characterizes and the other contardicts the name-bearer.

Appropriateness versus playfulness (suggestive)

There are also names which are playfully suggestive, but in ways which do not obviously fit their bearer. Regarding the translation of these kinds of names, their form has taken precedence over their meaning. One example from the *Moomin* novels is *Snusmumriken* 'Snufkin'. Even though the meaning of the compound in standard Swedish is negatively pejorative, not many readers, including adults, will register this. The illustrations and descriptions of the character, not to mention his social role in the stories, give a strong hold on the character. Yet if the unpleasant associations do come across, then - since the character is actually a pleasant person - the proper name becomes rather confusing, in a playful way. The English translation has translated the first part of the name *snuf(f)*, but substituted the latter part with the particle *-kin*, which is very common in English children's stories, but which does not convey suggestions of age, behaviour, let alone derogatory ones. On the contrary, *-kin* usually suggests diminutive size and immature years, and in a way that is unreservedly pleasant, and even rather quiet and sentimental. Another difference is that the translation does not try to convey the name variation *Snusmumrik – mumrik* which is relevant as it suggests the close relationship between, for instance the Moomintroll and Snufkin. In the English translation, the character is always called *Snufkin*, which because of the diminutive particle almost sounds like a nickname already.

Once again the Finnish translation has succeeded in keeping the slightly negative suggestion of the name and the variation in the name form: the character is named *Nuuskamuikkunen*, and sometimes called simply *muikkunen*. The connotations of the Finnish name are different from the original; *muikku* 'vendace, pollan' is colloquial in some areas (Sw. *mujka*) refers to a small 'white fish'. The diminutive form in both translations may arise from the translator's desire to "soften" the effect of the original name, and thus give the name a form considered more suitable for a children's narrative.

Another example would be the name *Snorkfröken*, which in the English translation is called *Snork Maiden*. The first part of the name is directly copied in the English translation, whereas the latter part *fröken* is translated into *maiden*, which is the logical equivalent to the original. The link to the lexicon is quite obvious to the source text reader: *snork* immediately associates to the Swedish adjective *snorkig*, meaning something like 'snooty'. Yet although very clearly invoked, the association to snootiness

is not really appropriate for this particular character. By copying the name form, the translation fails to convey the play with the dictionary meaning in the standard language. The Finnish translator has translated the whole name into *Niiskuneiti*. On the level of link to the Swedish adjective *snorkig*, as with *Snorkfröken*, the name is not really appropriate for the character. Taken together, the names hint at the characters' kinship.

Names like these will be semantically loaded for a reader with a well developed command of Swedish. For a Swedish-speaking child, they will be opaque. *Snufkin* will be semantically loaded for both younger and older native speakers of English. But the younger ones may get more out of the *-kin* than the *Snuf-*, and neither grouping will get the same idea as some adult Swedish-speaking readers from *Snusmumriken*. And for both adult and child readers who do not know any Swedish, *the Hemulen* will be as opaque as *Hemulen* to a Swedish-speaking child.

Given the double nature of the problem, the differences between the vocabularies of the different language and the influence of these pragmatic variables, one might well ask whether it is even remotely possible for several different groupings of readers to receive more or less one and the same impression from a single name. One may question whether there are any cases in which Swedish-speaking child-readers and Swedish-speaking adult readers of the source text, and child-readers and adult-readers of the translations, are at all likely to end up with roughly the same idea?

When languages, or sometimes also cultures, are closer to each other, a translator, even by simply copying a name, may be able to achieve an effect very similar to that of the original text. One example is the translation of the name *Sniff* into English. Whereas the Finnish translation *Nipsu* connotes to something completely different. The English translation, in which the name is copied, comes close to the original name. In both English and Swedish, *sniff* onomatopoetically imitates the noise made by someone sniffing. In Swedish it does not, as in English, occur as an ordinary word. But it does recall words whose meanings are fairly closely related: *snuva* 'cold', and *snyfta* 'to sob; to simper'. Since the character concerned in the first *Moomin* novel *Småtrollen och den stora översvämningen*[117] is at first referred to as the 'the little creep', and only from the second book onwards, he is called *Sniff*, his name harmonises fairly well with his style of sobbing and lamenting. Somewhat piteous, timid, and childish, *Sniff* complains about his own smallness, and uses it as his excuse whenever things go

wrong or he is bored. The name can also allude more directly to his physical appearance, and particularly to his nose, which is prominent in the illustrations of *Sniff*. In this case, then, the associations conveyed by the name are closely connected to the character's actual behaviour and physical appearance, on which the translation and the original agree. Furthermore, a reader of any age is likely to get more or less the same impression form both.

8.3.3. Weighing the Connotations: Connotative suggestiveness

For nonsense names, in which the connection to the lexicon or to the onomasticon are not as transparently evident, the connotations and sound symbolic features rise to the surface. The connotative meanings arise from the linguistic form of the name but are further determined by the context. Nonsense and nonce names (and words) receive specific meanings when situated in a context. When translated they are often transcribed, which mostly results in a loss of connotations. One example is the name *filifjonkan* 'the Fillyjonk', in which neither the first element nor the latter has any meaning in standard language. Yet the reader who knows Swedish fairly well is likely to associate the name with a number of words which sound rather like *fjonka*, and which seem to share among themselves one particular type of meaning: *fjompa* and *fjompig*, *fjolla* and *fjollig*. Both of these noun-adjective pairs are used mainly in reference to women with the meaning *silliness/foolishness*. The English translation *the Fillyjonk* transcribes the name at the level of spelling almost manages to achieve a degree of semantic appropriateness as well. However, in transcribing the form of the name, the English translation equivalent that come most close to the name in the source text adds somewhat different meanings: the standard English word *filly* refers to a female foal, and in upper-class male slang could once upon a time refer to a lively young girl. But *lively* is not really the same thing as *silly/foolish*, so that target readers will be jumping to different conclusions than readers of the original. The translator has evidently been less concerned to render the sense of the name than its form. The context does not clearly ascribe any characteristics, however, the behaviour of the character, and the illustrations suggest something.

    In the Finnish translations, there are three different translation equivalents to *Filifjonkan*: 'Vilijonkka', 'Vilijaana' and 'Vilivinkka'. In *Vaarallinen juhannus*

(Moominsummer madness) and in the picturebook *Kuka lohduttaisi nyytiä?* (Who will comfort Toffle?), the character is called 'Vilijaana' and in the picturebook *Kuinkas sitten kävikään?* (The Book about Moomin, Mymble and Little My), the name is rendered 'Vilivinkka'. In the later books, the character is referred to as 'Vilijonkka'. The first equivalent (Vilijonkka) is opaque and does not actualise any links to the lexicon, the second equivalent 'Vilijaana' relates to the onomasticon and the third equivalent 'Vilivinkka' relates to the lexicon. The words *vinkka* or *vinka* in Finnish refers to a 'cold wind' and as an adjective it is used in the meaning 'cold' and 'rapid; swift' (NS *vinkka*). It may also be derived from the colloquial verb *vinkata* 'wink at somebody'. The Finnish female name 'Jaana' is a conventional as well as common name. *Scenmästare Filfjonk* 'Mr Fillyjonk' has been correspondingly rendered 'Vilijanne' into Finnish; the male (first) name 'Janne' is often the hypochoristic form of other names (see Jansson 1981; Jansson 1984; see also SNK; Kiviniemi 1982.)

Yet the translator's sacrifice of meaning for sound is not a matter of sustained principle. On another occasion, both sense and sound are lost for quite unnecessary reasons. The names *Tofslan* and *Vifslan*, for instance, are translated as *Thingumy* and *Bob* in the English version. The phonetic discrepancies are obvious enough, but the semantics are more complicated. *Tofslan* suggests *tofs*, which means 'tuft', while *Vifslan* suggests *vifta*, the verb meaning 'to wave', connotations which the illustrations and the descriptions of the characters support. Once again, the English translation makes no attempt to catch the semantic load. Similarly, the translator does not catch the fact that, in the source text, these two character's distinctive mode of speech includes the syllable -*sla*-, which is found in their names: they add the syllable to various words. But even more serious here is that the English translations are gender-specific. It would be unusual for a girl to have the nickname *Thingumy*, and *Bob* can only refer to a boy. In Swedish, names ending in -*a*/-*an* are more often female, though they can sometimes be male.

The Finnish translations *Tiuhti* and *Viuhti*, on the other hand, has managed to keep both sound and thus, managed to keep the connotations of the names as well. The Finnish translations, like the source names also, include the syllable -*ti*-, which is then repeated in their speech.

8.3.4. Cultural playfulness

The more culturally loaded a name is in cultural aspects, the more difficult to translate it will be. In the *Doghill* books, there are a couple of examples of semantically loaded proper names which directly suggest quite specific associations to the adult reader of the source text on both a linguistic and a cultural level. As I have mentioned earlier, translating culturally specific elements are a great challenge for the translators. When the names in works of fiction function as allusions to cultural persons, they are significant cultural markers within the text. The same is true for the name of the protagonist in Parkkinen's books about *Suvi Kinos* and her uncles.[118] Both name elements are semantically loaded and intertextual (see 7.1) as the lexical meanings of the name elements indirectly suggest an allusion to *Snow White* (see Rättyä 2001).

A couple of names from *the Doghill* books strongly allude to the cultural context of the source text: *Ylioppilas Z. Toopeli* and *Maisteri W. J. Selmann*. Both names in the source text are adapted on the level of orthography so that they play with the real names of two well-known cultural and national icons in Finland. The initials and the occupational titles, which form part of the names, are clearly marked in order to strengthen the allusions to the referents in the outside cultural context. But the allusions to the real models are also expressed in the text, which states the following:

> Ylioppilas Z. Toopeli avustaa opettajaansa lehden teossa. Hän on mestarirunoilija.
> »Isänmaasi kallis suuri,
> synnyit tänne, hyvä tuuri.
> Kasvaa vilja, huojuu laiho,
> koiran mielen täyttää kaiho.
> Kauniimpaa et löytää saata,
> toista maata, sen voin taata.»
>
> Yliopiston opettaja, maisteri W. J. Selmann, toimittaa Öömannin kustantamaa ja painamaa sanomalehteä. Hänellä on ylevät periaatteet: kansaa pitää sivistää ja valistaa. Selmann on kuuluisa terävästä kynästään, ja hän sivaltelee joskus kovallakin käpälällä yhteiskunnassa vallitsevia epäkohtia ja niiden aiheuttajia. Hän kirjoittaa hienostuneita kirjoituksia kulttuurielämän pyörteistä ja viisaita opetuksia tieteen viimeisimmistä saavutuksista. Selmannin täytyy tietää paljon. Mutta aina ei Selmanninkaan kynä tahdo luistaa. (*Koiramäen lapset kaupungissa* [1982] 1996.)

Although the Swedish translation has tried to render as tightly as possible the sense of the source text, the text is considerably shorter and stylistically different:

> Studenten Zacharias hjälper till på tidiningen. Han är en duktig poet.
> Fosterland, forsterland kära
> mitt hjärta är du nära.
> Jag är en lyckans hund som
> Får leva här var stund.

> Redaktör för tidningen är Buster Präntare. Han vill ge kunskaper och upplysning åt folket. Präntare är känd för sin vassa penna och pekar ofta med fast tass på vad som är fel i samhället. Han skriver också lärt om kultur och vetenskap. Präntare vet och kan mycket. Men hans penna gör lite som den vill ibland. (*Jyckebergare i stan* 1983)

The information of the context in the English translation is considerably shorter and even more general. It is also noteworthy that the English translation uses the past tense in order to distance the reader from the story. All in all, the translation is considerably less vivid:

> Arthur, a student, helped produce the newspapers and he also wrote poems. However, not everyone thought they were quite as good as he did.
>
> The editor of the newspaper was Mr Inkpen. He supervised everyone very firmly. Though sometimeshis pen ran away with him…
> (*The Doghill Kids Go To Town* 1983)

There are several interesting layers in these two names, which are inevitably lost in the translations. In addition to cultural playfulness, the first example *ylioppilas Z. Toopeli* includes a language-play: the Finnish common noun *toope* 'clout; fool' transparently suggests a characteristic feature of the name-bearer in the literary context which would not be associated with the real referent, who far from being foolish was regarded as being very intelligent. The play, which is achieved by the closeness of the common noun and the conventional name (*toope - Topelius*), makes the name humorous for a reader who is recognizes the origin of the name. In the Swedish translation, the name is simplified as *studenten Zacharias*, which has chosen to keep the first name instead of the second name; the first name is spelled out. In the English translation, in which the name is substituted with *Arthur, a student*, none of the original name forms are kept. Instead, the name is domesticated into an English name.

The second example, *yliopiston maisteri W. J. Selmann* is not semantically expressive but again the name form transparently alludes to the conventional name. In Swedish, the name is rendered *Buster Präntar*e and in the English translation, it is substituted with *Mr Inkpen, editor of the newspaper*. In the Swedish translation, the cultural allusion is completely lost as the name is transformed into a combination of a first name and a semantically expressive family name element. Although the Swedish verb *pränta* 'write carefully' emphasises the occupation of the character, there is an incongruity in style between the first name and the family name. Although *Buster* may occur as a male name in both Swedish and English, it is not particularly common. It gives a colloquial clang to the name as it is often used as a nickname or in the meaning

'lad; fellow'. Additionally, the name is often associated with someone who is loud or blunt. The name also indicates violence, and appears especially in comics. The names in the translation thus feel much more familiar than the original names which were quite uncommon and were limited to upper class.

The cultural allusions are completely lost in both translations. Even though the names will not be suggestive to the child readers in a similar way, they should definitely be kept for the sake of the culturally specific allusions in the text. The English translation *editor of the newspaper Mr Inkpen* is stylistically closer to the original name as the title *Mr* gives the name a more formal ring. Semantically, the name underlines the occupation of the name-bearer. The noun **inkpen* does not exist in standard English but draws upon other similar compounds, for instance, *inkbottle* and *inkpad*. Additionally, the name is domesticated as it exists as an English family name: *Mick Inkpen* is the name of a famous English children's literature author and illustratror. The initial letters, which are extremely significant in both names, are not emphasized at all in the translations. One may wonder whether the names are substituted and altered so drastically mainly because of the intended child audience, or whether the alteration arises from the fact that the names in question have felt too foreign to render.

Another culturally allusive name is *kruununnimismies Axelssonin poika Galle, taiteilija*, which is transcribed into Swedish as *kronlänsman Axelssons son Kalle*. Again, the translation does not acknowledge the cultural allusion. The book is not translated into English but literally the name would translate into 'Axelsson's son Galle, artist'. The name in the source text refers to one of the most famous Finnish artists *Axel Gallen-Kallela*. Like the two above-mentioned examples, there are several allusive hints in the name form, not least by the name form and the appellation *taiteilija* 'artist', but also in the context.

Although the names of literary characters are transparent with regard to their origin, culturally coloured meanings of words and denominations may be played with, which is the case with many of the appellative names in *Winnie-the-Pooh*. The most strongly culturally coloured name in *Winnie-the-Pooh* is *Owl*. According to common belief, owls are considered highly intelligent creatures. Thus the other inhabitants in the Hundred Acre Wood consider *Owl* to be more well-informed than they are. Despite being characterized as one who "Knows Things", *Owl* is sometimes exposed as having

no Brain (*Winnie-the-Pooh,* 128), even though he and *Rabbit* are considered to be the only ones to have brains:

> "Owl", said Rabbit shortly, "you and I have brains. The others have fluff. If there
> is any thinking to be done in this Forest – and when I say thinking I mean *thinking*
> – you and I must do it." (*The House at Pooh Corner* [1928] 1991: 230)

The name becomes particularly interesting in the Finnish translation, which shows that choosing the natural equivalent may sometimes turn out to be more than appropriate as is the case with the Finnish translation of the name. The name-bearer is not very bright, which contradicts with the general belief of owls as very wise birds. The Finnish translation equivalent, *Pöllö*, has a double meaning: with reference to people the Finnish noun refers to a stupid person 'a bone-head'. Consequently, what happens in the translation is that by choosing an equivalent with a double meaning in this case, the name becomes transparently appropriate as it directly expresses a distinct behaviour. In other words, in the narrative context, the name-bearer is considered highly intelligent, but to the reader the name significantly signals that the case is not so but rather the opposite.

The language play is further emphasized in the Finnish translation as the name form with a small change turns into the synonymous Finnish noun *pölö* 'stupid; bone-head'. However, only the later Finnish translation renders this play as the earlier name variation of the name is rendered *pöölö. In the Swedish translation, the play with the name form has become *Uggla-Gugla*, a transposition that does not create any further suggestion of 'stupid' but simply renders the play in the same way as the source text (*Owl-Wol*). The later Finnish translation of the name *Owl* is more nuanced than both the source text and the Swedish translation.

8.3.5. Stylistic variation

As pointed out already, both the linguistic form and content of proper names and name variation function as important stylistic devices in works of fiction. The orthographic form of names in the *Doghill* books emphasise the depicted time, but also social and etymological matters, and which therefore are relevant to take into consideration in translation as well. Additionally, there is another variation in the names, which tend to be more significant in children's literature and should also be taken into consideration in translation, namely the stylistic characteristics of the names, which is suggested in a

couple of names in the *Doghill* books (see Chapter 7). As Ingo points out (1990: 291), whenever linguistic characteristics are used for the purpose of creating a certain atmosphere or for the local colour, it is essential that they are rendered in the translation as well.

There are two names in which the stylistic characteristics are actualised, and when weighed against each other, they become even more clear: *ruotiukko Hiski Piskinen* and *suutarimestari Rakkinoff*. In Finnish standard language both *piski* 'pooch' and *rakki* 'mongrel' have stronger connotations than the more neutral noun for dog *koira*. The purpose of stylistic variation is to situate the characters socially (see Chapter 5). However, the translations have not managed to render the stylistic variations. The first example is substituted with the less descriptive name *Jussi Fattighjon* in the Swedish translation: even though *Jussi* at first might seem appropriate with regard to the fact that it is "typically" Finnish colloquial male name form, a glance at the history of the name turns this fact around. First of all it is a name that has been popular at a very specific time and place: it is hardly used at all before the 1940s, and it strongly associated with southern Ostrobotnia (Vasa) in Finland. Later on it became more popular in other parts of Finland, mostly in western parts. (Kiviniemi 1993: 79.) The alliteration between the first name, *Hiski*, and the family name, *Piskinen,* as well as the allusion to 'dog' are lost in the translation. In the second example the connotative meaning is also lost in the translations: in the Swedish translation, where the character is called *skomakare Vovvinoff*, the name is stylistically on quite another level. In addition to alluding to the character, the Swedish noun *vovve* 'bow-wow' belongs to children's language. In the English translation, where the character is called *Mr Sole, the Master Shoemaker*, both the allusion and the stylistic distinctions are lost. The English translator has chosen to sharpen the professional association, and formally the translation equivalent follows the rest of the names.

A couple of the translations of the proper names in *Winnie-the-Pooh* are stylistically significant, too. For instance, the translation of the name *Piglet*: both the Swedish translation *Nasse* and the Finnish translation *Nasu* (shorter form of *nassu*) are colloquial forms. The Swedish translation equivalent is also a child language form, whereas the Finnish translation is a caressing form of *possu* 'pig', which in certain contexts may be negatively loaded. Thus, the original allusion of the original name to

'young age' is lost in both translations. On the other hand, both translations are stylistically more precise.

8.3.6. Translating gender in names

When translating proper names, a careful consideration of the possible gender distinctive aspects of proper names is not out of place. Although the gender of imaginary character is not of particular importance in the story, ignoring the gender suggestive characteristics of the name may easily result in rather misleading equivalents which in turn will suggest completely new characteristics to the name-bearer. As I have implied, name forms (first names) may constitute gender associations as well (see Chapter 5). In other words, some names are unisex, whereas other names are directly female or male names. If the gender notion of a character changes in a children's book, it may be related to the new form of the name in the translation.

Many names in the *Moomin* novels suggest gender, a characteristic which is often lost in the translations. For instance *Mårran* is a female character in the original text. The name is rendered 'the Groke' into the English translation, and 'Mörkö' in the Finnish, and in both translation equivalents On the basis of the name form, the notion of the character in both translations changes from female to male. Yet again, in the English translation, the female sex is underlined by the pronoun 'her'. The Finnish equivalent 'mörkö' would definitely be understood as something male since the pronoun 'h'n' in Finnish refers to both male and female.

As I have already pointed out, for semantically loaded names referring to fantasy characters, it is more difficult to determine the gender of the referent on the basis of the name - and it is not always relevant. Weighing the source name against their translation, the connotations to specific gender are clearly relevant in a couple of illuminating examples. Although the gender of the name-bearer is usually determined in the context, regarding fantasy characters, it is still not always completely clear. Yet the translator's sacrifice of meaning for sound is not a matter of sustained principle. There are cases where both sense and sound go by the board. The most illuminating example of this is obvious in the translations of the names *Tofslan* and *Vifslan*, which in the English translation have become *Thingumy* and *Bob*. The phonetic discrepancies are

obvious enough, but the semantics are more complicated. As so often, the English translator has made no attempt to catch the semantic loadedness. Similarly, the translator does not catch the fact that, in the Swedish original, these two characters' distinctive mode of speech is reminiscent of their actual names. But even more serious here is that the English renderings are gender-specific. It would be unusual for a girl to have the nickname *Thingumy*, and *Bob*, unlike *Bobbie*, can only refer to a boy. In Swedish names ending in *–a/-an* more often belong to girls, though they are sometimes also boy's names. The issue here is that in Jansson's text as a whole the gender of *Tofslan* and *Vifslan* left open. This significantly affects the reader's overall impression of the story the author is telling. The ambivalence in the original names is completely lost in the English translation. The Finnish translation, on the other hand, has managed to keep the specific characteristics of the original names; the names are translated into *Tiuhti* and *Viuhti*, equivalents which manage to maintain the allusion to the characters' particular speech, and the gender is equally left rather open (see Chapter 6).

Another character whose gender has changed through translation is *Misan*, which has been rendered 'Miska' in the Finnish translation and 'Misabel' in the English. Whereas the original name takes part inboth the lexicon (*miserabel* 'miserable') and the onomasticon, as *Misa* is a name of Russian origin, which is used for both female and male referents. It is, however, clear that the referent in the source text is a female character as the pronoun *hon* 'she' is used. Although the Finnish translation does not suggest any characteristics of the name-bearer, the translation equivalent belongs to the onomasticon, too, and it is also formally close to the original name form: *Miska* is originally a Russian name, which originates form the name *Mikhail*. However, it is mostly used for male referents (Kiviniemi 1993: 38).

 In the English translation, an attempt to keep the form of the original name in the translations has been made. The connection of the English translation equivalent with the lexicon is transparent in the same way as the original name; the name originates from *miserable, misery*. However, the appropriateness of the name in the English translation suggests approximately the same as the name in the original. A proper name that has raised some discussion of gender is the Finnish translation equivalent, *Nalle Puh* of *Winnie-the-Pooh*. The novel has been translated and published in Finnish in the two separate translations.[119] Whereas the name in the earlier translation has rendered the name as *Nalle Puh*, and has thus lost all the allusions to the

androgynous characteristics of the referent, in the later translation the androgynous characteristics are lost by making the referent clearly male as Pooh is referred to as *Kaarle Karhu*. As the two translations of the novel into Finnish are quite different, the name is also approached slightly differently. If we consider the original name from the point of view of onomastics, it can refer to both a female as well as a male referent, although it is used more commonly as a nickname for boys and more seldom for girls. The fact that the denoted literary character, a teddy bear, in the original is commonly regarded to be androgynous consequently speaks for a similar name function in the translation. It is also underlined by the language use: the language in the novel is not a typical male language, but rather it splits up the traditional gender division.[120]

8.4. Concluding comments

I have shown throughout this dissertation how names are entangled with language, stylistics, narration as well as cultural specifics and the implications of these for children and adults. There are no easy or simple criteria for translating the names of literary characters. When translating proper names, it is not only relevant to consider them from the point of view of context in which they exist, but also from the point of view of their position in the outside language culture and their connections to other proper names and/or the lexicon. Transferring a fictive name from the source language into the target language requires a careful analysis of the orthographic form, possible meanings of the name elements, the criteria of name formation or selection and the functions in the narrative. Clearly, conventional names and semantically loaded names are connected to different functions in the narrative context, which is why they should and, conversely cannot, be translated according to exactly the same norms.

Although conventional as well as invented names of literary characters in general form a problem in translation, the semantically loaded names are perhaps a greater challenge for the translator because they are so entangled in linguistic matters and often also language play. As Klingberg (1986: 46) points out, "fictitious names with a special melodious ring, such as the *Moomin* names, are to be translated so that the specific ring of the name is saved. Additionally, if the semantic content of a name is important for the understanding, it should also be translated". As I have shown, depending on the connections to and functions of the name in the overall narrative

context, the form and/or the content rise to the surface. Sometimes the semantically ambiguous meanings are more important, but sometimes the forms, for instance, the use of definite article in connection with names may have specific functions in the narrative as it draws attention to the distinction between a reference to species as compared to reference to an individual (*the Piglet - Piglet, en snusmumrik – Snusmumriken*). With regard to the translations of the names in the *Moomin* novels, the distinction is sometimes acknowledged and sometimes not. The only translator who has rendered the difference between *the Piglet* and *Piglet* is Juva (1971) and the Finnish translation goes as follows:

> *Nasueläin* asui hienossa talossa pyökin keskellä ja pyökki kasvoi Metsän keskellä ja *Nasu* asui keskellä taloa (*Nalle Puh* [1971] 1976: 38).

In the Finnish translation, the character is literally introduced in terms of species as a 'Piglet animal', after which the common reference immidiately turns into reference to a specific individual.

As regards names with an explicit semantic content, the more involved in the context and/or the play with language, the more they need to be translated. As I have already implied, it is often impossible to transfer both form and content, but then the function of the name should suggest the translator's solution. As the name often speaks to both adults and children on different levels, the layers of meaning should be kept. If the translator's solution is to keep only the phonologic form of the name, for instance in *the Fillyjonk* and *the Hemulen,* the connoative value is inevitably lost. This in turn means that the poetic value of the text will not be the same in the target culture as in the source culture. In fact I consider it equally important in translating for children as in translating for adults to appreciate the literary values; the notion of translating for children should not completely take precedence as it inevitably affects the process somewhat negatively. When name elements simultaneously contain lexical meanings, the translator is often faced with a difficult choice as the name form upholds a function of its own. Although the child reader of the target language culture will not always be able to understand all aspects of the names, when language-play and humour is omitted, the text has lost a great deal of its original function of drawing attention of different readers. O'Sullivan (1999) points out, the German translations of *Winnie-the-Pooh* has lost the cult status of the original. For the English and Swedish translations of the

Doghill books - and partly also the *Moomin* books - a similar tendency is perceivable as the translations are clearly directed to children.

One aim of my examination has been to show that proper names in children's literature are far from simple and straightforward elements, but are rather often semantically nuanced and thus contain more complex dimensions than conventional names. The involvement in two literary systems influences influences name formation and name use, and which also complicates the translation process. The translator's ideas of the intended readers are partly revealed, as every translation first and foremost is an individual interpretation of the text (by the translator) (O'Sullivan 2001: 18). Translators of children's literature often have to make a question of choice between whether to make the translation more comprehensible to the child readers of the target text, or whether to attempt at a truthful rendering of the elements in the source text.

The fact that the subject of my study is micro-elements of the text in works of fiction actualising a plurality of implied readers makes the pragmatic issues even more delicate. In my view, the notion of the child reader should not dominate the translation process altogether, partly because the literary value of the text is not "determined" exclusively with regard to children. Even though the translations come close to the original names, the translation equivalents never really achieve quite the same effect as the original names. The way a proper name operates in a fictional work and its translations also depends on the relationship between the texts and their different readers. Even when a name is untranslated and read within the source culture, it may well make a slightly different impact on an adult reader than on a child reader, for instance. When somehow or other transferred to another language and read within a correspondingly different culture, its range of effect is likely to be still more complicated. What readers are able to bring to their understanding of the name is cruicial: their range of linguistic and other knowledge, preconceptions, associations, values, and so on will all affect the outcome. Two of the pragmatic variables most likely to make a difference are precisely readers' age and cultural background. As Hunt (1991) points out, children are *developing* readers; their approach to life and text stems from a different set of cultural standards than that of adult readers.

However much translators may aim to render a name by some "natural" parallel, the effect they achieve may at times be quite new, sometimes bearing little or no relation to the effect created by the original, and perhaps prompting readers to have

thoughts and feelings which the original author would have found surprising – pleasantly or otherwise. Beyond a certain point, translators, whether they like it or not, probably have to accept that their own role calls for great sensitivity, good judgement, and creativity. This immediately opens the door to controversy, since one critic is likely to find some of their solutions less appropriate than another. Such individual variation is inevitably based on pragmatic variables. The distinctions between the obvious and more problematic kinds of appropriateness will not be equally apparent to every kind of reader, and for this reason represent an even greater challenge to translators.

In the present study of the names in my three very different materials, a few general tendencies can be drawn regarding strategies of approaching names of literary characters in children's literature. However, the individual functions of the name seem to be rather neglected; a fairly strong tendency for invented and semantically loaded names seem to be that either name form or content functions as a guideline. The *Moomin* names are mostly rendered according to their form, and thus result in translation equivalents which do not include as many shades of meanings as the names in the source text (see also Bertills 1995). The nuanced semantic aspects of the *Moomin* names are lost. The fact that the translator has neglected the humoristic affect totally may of course be due to the fact that s/he has found it impossible to render into another culture. But since my materials are characterized by a plurality in readers, it may well be that the translator has seen no point in rendering linguistic playfulness, which would not be grasped by the younger readers of the translation in any case. Generally, copying the form often leads to losses on a denotative as well as a connotative level, such as for instance the translations of *filifjonkan, Hemulen* and *Snorkfröken*. Regarding the translation of conventional names, few norms can be established: sometimes the original name forms are kept but equally often they tend to be altered into name forms closer to the target culture. Clearly, maintaining the same ambivalence in a translation will never result in precise linguistic equivalence. Equivalence is an even more complicated issue for names, and especially as they are often involved in and actualise both issues of language and onomastic issues as well as cultural issues.

Each literary context constitutes a name system of its own, which is limited and determined by its own rules, and which is mostly overlooked in the translation process. My materials constitute three different systems which are characterized by similar aspects which are connected to slightly different problems in translation. Using the

conventional name system or the lexicon as a source of name formation as varying as, for instance, in the *Doghill* books and the *Moomin* novels respectively, seems to complicate the translation process further and result in large variations and inconsistency in translation strategies. Neglecting the inherent functions of the names as a system and the names in relation to each other, a systematic approach is impossible and generally result in losses on the narrative level as well as the cultural level. Clearly, this is the case with the Swedish translation of the names in the *Doghill* books, which fails to present the culturally specific features and the name system and thus also the relationships between the characters. Conventional names, whether modified or in their original forms, may be extremely significant for the cultural determination of the text. As one of the main aims of translating children's books is to make children of the target text more familiar with other cultural contexts, it would be significant to consider the inherent cultural value of names as well. If the cultural specifics of the text are lost, the aim is inevitably not attained. As Meek (2001: xvi) also points out, the range of books that are read *with* children and which present a cultural context that is unfamiliar need to be extended.

As a system and according to the way the names are formed, the names in *Winnie-the-Pooh* seem to be the "easiest" to approach in translation. Most names are derived from appellative nouns and are not as semantically ambiguous. I agree completely with O'Sullivan (2001: 20) who points out that the trend in translations for children demands higher standards of literary translations for children. Although the approaches in translation have changed and are changing, it still seems appropriate to say – at least with regard to the translation of names – that there is still room for improvements.

9. CONCLUSION: BEYOND IDENTIFICATION

In this dissertation, I have considered the onomastic, linguistic, structural and textual aspects of names of literary characters in three narratives of children's literature and their possible functions in light of the specifics of children's literature. A proper name in a literary context goes beyond the scope of being only a proper name as it enters into a dialogue with several layers within as well as outside the text. Thus regarding a proper name in a literary context as only a structural or linguistic element would also result in a too narrow and one-sinded view of the functions of the name in narrative texts. Similarly, an onomastic approach is insufficient for a thorough analysis of the formation and use of proper names in literary contexts, as they appear in specific narrative contexts, these influence the formation as well as the use of names. I have consciously avoided leaning exclusively on either literary or onomastic viewpoints. Rather than taking all of these layers into equal consideration, which is an almost impossible task, my attempt was to show the multitude of meanings and functions that characterize names of literary characters. I think one might argue that names of literary characters in children's literature may be described as dialogic in many ways.

Clearly, for any study of literary names – as for proper names in general - an onomastic point of view is an essential starting-point for their consideration. Proper names in literary contexts denote individual beings, and thus they naturally form a significant part of the category of personal names in general. Since literary characters do not necessarily require either conventional names or neutral name combinations (first name(s) combined with a family name), yet conventional and neutral name forms appear as well as semantically loaded names which range from invented, or coined, name forms to totally imaginary names. The names of literary characters differ in so many respects from general personal names that they form a completely different category with further subcategories, as I have suggested in Chapter 3. In this respect a large amount of fictive names draw on criteria of both personal names and other proper name categories, for instance additional names.

Personal names in a literary context denote fictive characters, whose construction, personalities and ontological statuses differ from real flesh-and-blood persons. Consequently, the formation, the content and use of the name element fill not

only an onomastic function in the text, but also linguistic and stylistic, narrative and, last but not least, they are connected to the literary pupuses of the text.

As I have pointed out in Chapter 2, personal names in general embody cultural values, which is clearly illuminated by the names in the *Doghill* books. The present authors' points of departure for the name formation and use in each narrative context differ, resulting in three highly different name systems. Thus the name system in each literary context may be regarded as an individual – and personal – and relatively closed system, upholding specific functions in the narrative. Like the conventional onomasticon of a language, proper names within a specific context are characterized with certain forms and functions. Thus names should not be considered only individually, but their form and contents should be studied also in relation to each other. Individual purposes are significant in relation to the construction of the name-bearer. However, in order to distinguish the functions of the names from a general point of view of the narrative, the consideration of the names as a system is crucial. Differences in name systems are due to cultural differences as well as to the poetic purposes of the narrative. As I have implied, proper names can be considered as intertextual elements as well, although each literary context constitutes a system of its own, there are similar tendencies in narratives of the same genre (cf. Nodelman 1996; see Chapter 4). Clearly definable criteria are impossible to establish, even though my materials originate from different language cultures and include a variety of name forms and functions, some general tendencies and criteria are still perceivable, regardless of culture. Taking previous studies of names of literary characters into account, as these partly have formed basis of the present study, has significantly strengthened my assumptions of the names in the present corpus.

The names of fictive characters comprise a heterogeneous and dynamic category of names, which in point of view constitutes one of the main dilemmas in their study. The category of names in children's literature may be considered even more heterogeneous due to the large diversity in literary characters: in addition to realistic persons, a large number of different anthropomorphic characters, living toys and artefacts appear as characters (see Chapters 3 and 4). The nature and ontological status of the character directly influences the formation of the name: imaginary characters often receive imaginary and semantically loaded name, whereas realistic persons commonly have conventional and neutral name forms. Thus unlike other proper name

categories, the names of literary characters, mainly fantasy characters, draw attention to the criteria of formation of other proper name categories, both personal names but also for instance, additional names (Chapter 2). Simultaneously, both conventional names as well as semantically loaded names are entangled in the overall language as well as narrative aspects. This is one of the reasons why the categorisation and considerations of names in literary works become extremely complex.

General linguistic rules are often explored and challenged in name formation and name use in literature; linguistic criteria largely intertwine with onomastic criteria. The exploration of standard language words as name elements stresses the importance of language for the formation of proper names for literary purposes. As Stephens (1992), Hunt (1991) and McGillis (1996) have pointed out, language is significant on many levels. Together with the overall language of the text names from significant stylistic means. The phonetic form and lexical meanings are extremely relevant for the analysis of literary proper names since they constitute significant criteria for the formation or selection of the name in the first place. As I have shown in Chapter 6, the denotative as well as the connotative meanings play major roles in the context, although they are modified in different ways. For instance, especially in the *Moomin* novels, the boundaries between common nouns and proper names - as the same name form is used both generically and individually - are blurred. This confusion is underlined by the inconsistent appearance in orthography of the names as they are sometimes written with an initial capital letter and sometimes entirely in lower case. The inconsistency and the use of standard language words as basis for names result in different interpretations of the names. The names of *Winnie-the-Pooh* and his friends also actualise a blurred border between the generic and the proper. In the *Doghill* books, the names are a blend consisting to the main part of an onomastic part and a slightly less part lexicon. Although the characters in *Doghill* are anthropomorphic dogs, the names contain clear traces of the standard Finnish personal name system. In all probability, onomastics is extremely significant for the analysis of the names in Mauri Kunnas's *Doghill* books, which clearly illuminate the adaptation of cultural aspects to children's literature contexts. General Finnish names has turned into imaginary, humoristic names, whose forms draw attention of the younger reader, but which still inform the mainstream reader on quite different levels. Since ordinary people's names of a specific environment are used as starting-points for the literary names, the text has a significant

cultural value which should also be acknowledged in translation. Similarly, the *Moomin* novels, the name elements are also culturally specific, but on a different level, as they are derived from common Finland-Swedish words. As I have shown, if these aspects are lost in the translation, the sense of the text is also quite different.

With regard to the treatment of names in literary contexts, which I have briefly outlined in Chapter 3, names are regarded as elements summing up meaning from the narrative context, for instance characteristics and descriptions of the name-bearer (Chatman 1978). Similarly, Barthes (1975) considers the meaning of a name as the sum of the components attached by the context. These components can be direct descriptive passages, words expressing characteristics or indirect suggestions drawing forth the reader's connotations. A third, similar view is presented by Docherty (1983: 43) who compares proper names to pegs on which to hang descriptions. So generally the name is defined as a residence for different meanings supplied by the context, or an umbrella or a 'residence of personality'. Whether the proper names are called signposts, magnets or labels, the underlying idea in the above-presented viewpoints is that the personal name is not considered to consist of any "independent meaning". In my view, although the relevance of the name in the text is partly acknowledged, its onomastic aspects are largely overlooked, or even neglected in the abovepresented views. In other words, the view of proper names as unifying textual elements is not enough since it indirectly suggests the assumption that names are meaningless in themselves - a view, which adapts the general viewpoints of meaning of personal names but which does not give credit to the diverse nature of fictive proper names. Generally, if the proper name includes a strongly stressed semantic content - as many fictive names do - the name is considered to be depersonalised and to mainly draw attention to its fictive function, and thus it suggests a stronger degree of fictionality. And vice versa, if the name of a literary character consists of an ordinary name, it strongly draws attention to the behaviour and personality in the ordinary sense.

Furthermore, as the semantic content is one of the main characteristics of the present names, I find it significant that the linguistic aspects of the name elements should be kept somewhat apart from the sum of "meanings" as expressed and supplied by the context. From the point of view of language, the relationship between the semantic aspects of the name and the character is highly motivated, and it often has specific functions in the narrative. For instance, in works of fantasy, both the form and

content of the name will be motivated by the name-bearer's characteristics, behaviour, status and role in the literary context. Semantically, the name often concretely describes, characterizes or suggests other information about the character. In children's literature, the relationship between the name and the name-bearer has quite specific functions. The relationship between the traits and descriptions that are mentioned in the context and the possible semantic content of the name is often subject to a negotiation, which in children's literature often constitutes a language play or a name play. Thus within the covers of a children's book, language is often the subject of humour, rhyme, nonsense and play. But as my examination also shows, language play and name play may also have further functions on a narrative level, as they may indicate aspects of the ontological status of the name-bearer (see Chapter 7). Names of literary characters may actualise a play on both the phonetic and semantic level. The play with conventional meanings, or the conventional relationship between the signifier and signified within the literary work, often actualises the arbitrary ideas of signs outside the literary context. In opaque names, the phonetic form, or the sound shape, of the name, is extremely significant for applying meaning to the name on a connotative level. As regards both conventional and semantically loaded names, connotative meanings significantly contribute to the sense of the name. Although conventional names are not semantically loaded in the same way as imaginary names, they may still partake in the narrative and thematic aspects. And, on a connotative level, their form may additionally constitute socio-cultural information of the name-bearer (cf. Doghill books).

Even though language play and/or name play characterize names of literary charcters in general, they are in children's narratives further direct reflections of the adult-child dichotomy. I find the often rather complex and ambiguous linguistic nature of the names to be a distinct mark of the fact that the texts may be directed to different audiences. Ambiguity or play is not only a trace of but also a guarantee for the adult's involvement in the text. For instance, the name system in Kunnas's *Doghill* books, which draws attention to socio-cultural, etymological, historical, linguistic as well as onomastic knowledge, mainly intelligible to the adult (source text) reader. However, simultaneously, to a large extent the names are modified according to the child reader in that they are playful on a phonetic level. The cultural and historical background of the names is thus loosened up, or adapted to the fictive purposes. In the *Moomin* novels, the semantic shades of the names imply ironic characteristics which draw on the

name-bearer's possible resemblance to real-life models. In this respect, the names in *Winnie-the-Pooh* are the most straightforward, although the overall language of the narrative is strongly characterized by ambiguity.

To sum up, a literary name does not constitute one single meaning or uphold only one function, but on the contrary, it actualises a diversity of meanings and functions. Since literary names denote name-bearers - for the purpose of which the names are specifically formed – it should first and foremost be considered with regard to the character. Moreover, the stylistic, the connotative value and the phonetic form are also linguistically significant for the rest of the narrative. In a name then, a multitude of meanings and information are conveyed. In one name form, there may semantically be many different meanings, which are further specified and actualised by and in the context.

As Nodelman points out, and which I think appropriately illuminates some important aspects of the formation and use of proper names in children's narratives:

> All literature can be seen to make contradictory assertations – and reading with the ingenuity to discover how it does so can be highly enjoyable. This isn't to say that anyone can read any text and assume that it means anything at all – for meaning depends on context, and in order to persuade others of the meanings we find in literature, we have to explain the contexts that allow us to read as we do. Not just any meaning will do, then. But any meaning we can justify and that we can take pleasure in explaining is worthy consideration. From this point of view, the contexts within which a text might be understood are boundless – and so, therefore, are its meanings. (1996: 187)

It is surely fair to conclude by saying that the formation of proper names in children's literature is anything but simple and straightforward. The notion of ambiguity in names of characters in children's books adds further layers to the already complex structure of names in mainstream fiction. A humorous atmosphere is often connected to language and achieved by playing around with the meanings of the names. Name use in children's literature can surely be characterized as a play which challenges not only the general criteria of proper names and language but also the arbitrarity relationship between the sign and the signified.

Due to their involvement in two literary systems, proper names in books written *by* adults *for* children actualise more nuances than names in literature mainly intended for an adult audience. The more linguistically or onomastically complex a name, the more one may reflect on the actual name formation or selection and the implications of this in the literary context. Throughout this study, I have come to realize that proper

names in children's literature are so much more complicated elements than may be expected. Theoretically, a name functions primarily as an identification label, yet, in literary contexts, it unfolds a number of other dimensions. Even for a researcher, it sometimes feels that there are numerous more layers to be found beneath the ones already considered. What we make of a name depends on to what degree we acknowledge its different layers on an onomastic, semantic, linguistic and literary level.

"There's something rather special about names, if you see what I mean."

(The Hemulen in *Moominvalley in November*)

NOTES

[1] The history of literary onomastic has its roots in Germany. Therefore, most of the research on this subject has been undertaken in Germany, although the USA has its own tradition as well (see Ainiala and Saarelma-Maunumaa 1997).

[2] See also e.g. Julia Kristeva 1989.

[3] In general terms, within onomastics the main research is into the study of the origin, the meaning and the geographical distribution of proper names. As far as the research in personal names in concerned, the viewpoints of different disciplines not only differ largely from each other but there have always been, and still are, scholars within the same field holding slightly different views. Different disciplines regarding proper name research will be discussed in Chapter 2.

[4] Regarding research into proper names, although focusing on the consideration of proper names as linguistic signs, linguistic research initially intertwined largely with the discipline of philosophy (see Gardiner 1940; Sciarone 1968). Differences within these disciplines have later separated the research (see for example Searle 1958; also Evans and Wimmer 1990).

[5] For further detail on the development in the English and the Swedish name system, see e.g. Blomqvist 1993.

[6] For instance, according to the Swedish branch of research, Leibring (2000: 21) mentions the terms 'antroponymy' with reference to the research of personal names, 'toponymy' to the research on place names, 'therionymy', or 'zoonymy', refers to the research into names of animals. The latter term is not yet accepted but is often still distinguished into subcategories according to animal species, for instance, 'kyononomasticon' refers to the study of canine names, whereas 'buonymy' to cattle names (see also Kiviniemi 1974).

[7] These are discussed in Chapter 3.

[8] On a functional level, the term *expressive* is synonymous with emotive. For the use of the term *expressive*, see e.g. Leech [1974] 1977; see also, e.g. Lyons 1977; Ullman [1962] 1970; Mikone 2002.

[9] *Småtrollen och den stora översvämningen* is occasionally excluded from the rest of the texts; the novel has not been published since 1945. Interestingly, it is still not translated into English.

[10] This novel was rewritten in 1967, and it was published in 1968 under the name *Kometen kommer*. Prior to this, it had also been rewritten and published in 1956 under the name *Mumintrollet på kometjakt*.

[11] The original text was rewritten and published again in 1956, yet under the same name. In 1967, the novel was rewritten and published in 1968 under the name *Muminpappans memoarer*.

[12] Even though the *Moomin* suite consists of several narratives, some scholars (Westin 1988; Nikolajeva 1999; 2002) regard and study them as one.

[13] Sometimes spelt '100 Aker Wood' (see Milne 1991).

[14] The author herself denies that she has been influenced by Milne's *Pooh*-books (Jones 1984: 18).

[15] Although I point out that picturebooks are different from illustrated narratives, it needs to be stressed that I do *not* consider picturebooks to be a separate genre of children's literature. The difference lies in their aesthetic form (Nikolajeva 2000; see also Nodelman 1988; Rhedin 1992).

[16] For different articles on Tove Jansson, see e.g. Orlov 1993; 1996; Ilmonen and Waaramaa and Bonelius 2002. See also Ørjasæter 1986.

[17] For further reading about Milne's life, see e.g. Christopher Milne *The Enchanted Places,* 1974. For further reading about the *Winnie-the-Pooh* books, see e.g. Connolly 1995; Lurie [1990] 1998 and articles by for instance Hunt; see also Crews [1979] 1998.

[18] Punkalaidun is a small municipality in the south-west of Finland.

[19] This is also culturally specific, e.g. the English language tradition does not have names days.

[20] In Swedish, *dopnamn* or *kristningsnamn* also refer to the first name or *given name*, as does the English *Christian name* and *ristimänimi* in Finnish. In English, *first name* refers to "the first of a sequence of one or more given names borne by an individual" (Hanks and Hodges [1990] 1996: vii). In Swedish, *tilltalsnamn* is the name used when addressing a person and is not to be confused with *tillnamn*, which is problematic as it is used in different contexts. It is used in the meaning *släktnamn* 'family name', sometimes *binamn* 'by-name' and sometimes as an umbrella term for names added to the first name independent of whether it is an inherited name or a not (Kiviniemi 1983: 31; Blomqvist 1993: 14).

[21] In English, the term *surname* is nowadays politically incorrect and 'last name' is used in all government forms. Traditionally, however, the term meant simply additional name (Reaney and Wilson [1958] 1997, xi; cf. also the Swedish *tillnamn*). There is a difference in the use of terminology between Finnish, Finland-Swedish and Swedish. The Finnish term is *sukunimi*, whereas the Swedish equivalent term *släktnamn*, which is still used in Finland-Swedish, was replaced in 1982 by the term *efternamn*. Literally *efternamn* means 'the name coming after the first name(s)'. In Finnish, there is no equivalent to the latter, which is one reason for not changing the term in Finland-Swedish either (Blomqvist 1993: 13).

[22] Regarding the grammatical criteria of proper names, in English proper names do not usually have determiner and number contrast because of their unique reference. In other words, the definite article *the* and the indefinite article *a* do not usually occur with names. Neither do they have plural endings or are referred to in plural (**some Hectors*). However, there are several exceptions to this, for example in spoken language (see also Ullmann 1970: 75-77). Finnish family names are occasionally used in plural, for example *Virtaset*, and it then refers to the family Virtanen.

[23] The term *family name* in Finnish and Swedish refers both to a name received by inheritance and to a name that must not be inherited but be used individually, for example family names that are combinations of the husband's family name and the wife's family name (see for example Blomqvist 1993: 12).

[24] See e.g. Gardiner 1940; Ullman 1970; Seppänen 1974; Evans and Wimmer 1990; Nuessel 1992; van Langendonck 1997.

[25] Kiviniemi (1975: 9) uses the term with reference to such information that enables the speaker and hearer to understand the proper name in the same way.

[26] For detailed considerations of the relationship between proper names and common nouns, see e.g. Gardiner 1940; Searle 1958; Ullman 1970; Kiviniemi 1975.

[27] The formation of names in other name categories, such as for example place names, cattle names, also make use of compounds.

[28] Proper names do connote many of the characteristics of the referent, but only in a certain context to a particular person or place, that is on the level *parole*.

[29] The definition of the term has changed from referring to every separable word to syntactic part of the name.

[30] Kiviniemi (1982: 12) points out that the information a name contributes about the referent could be compared to some kind of 'information content' of the name. This information content is the same as 'the

knowledge of the world', that is the fact that the name more or less can be pinned down as information of, for instance, background culture, time period or similar. In comparison, Närhi (1996: 11) defines the information that some proper names, for example place names, business names, but also nicknames and pet names, supply about the referent as information content.

[31] For a theoretical approach within semantics, see for example Thomsen 1997.

[32] While symbols are unmotivated, icons and indexes are natural or motivated. Thus, iconic and indexical signs include information and inform us about the referent. See e.g. Lyons 1977: 99ff; Berger 1999: 14.

[33] The terms *signified/signifier* are sometimes referred to as *form/content, acoustic image/concept* or *material/conceptual part*. The word (the lexeme) is like any other sign; it has a formal and a conceptual part, in linguistics usually referred to as *the formative* and *the sememe* (e.g. Koski 1983:23).

[34] This is also referred to as being 'unmotivated', which means that there is no natural connection between the signifier and the signified and speakers have to learn what signifiers signify.

[35] See for example Eagleton 1997: 123.

[36] For general approaches to meaning, see for example Karlsson 1998, 205, for semantic viewpoints Ogden and Richards triangle; Ullmann 1970; Leech [1974] 1977; Lyons 1977.

[37] See for example Räikkälä 1972: 8-9. In Finnish family names there are also elements whose forms are the same as common nouns (Närhi 1972: 47).

[38] Mill's conception of 'meaning' is 'any previous knowledge of the object denoted'. This statement has been debated widely by recent scholars. The criteria of proper names that Mill brought forward have been discussed and developed by several scholars later, see e.g. Gardiner 1940; Sciarone 1968; Seppänen 1974.

[39] According to Räikkälä (1972: 11) *Maria* meant 'bitter, scornful, reluctant'.

[40] See Lyons 1977: 159; Koski 1983: 26; Cassirer 1993: 164; Langendonck 1997: 39.

[41] Here the term 'association' refers in analogy with Leech (1977) as the umbrella term to the different connotative meanings. The term connotation refers more to the linguistic status whereas the term 'association' is wider in scope (see also e.g. Kangasniemi 1997). Generally, the terms 'associative' and 'connotative' are often used synonymously, which is also the case here.

[42] See e.g. Saarela 1996; Sjöblom 2000.

[43] In Swedish, the equivalent terms is *binamn* and in Finnish the term *lisänimi* (also *liikanimi*) is used (see also Andersson 1983, 16-19). English makes no difference between *nickname* and *petname*, instead both refer to either a positive or a negative by-name (cf. in Swedish *smeknamn* 'positively charged by-name' and *öknamn/skällsnamn* 'negative by-name'). Still, *petname* in English refers furthermore to the generic name of 'domestic animals'. The difference between hypocorism and short form is that a hypocoristic form a consonant in either the first or the family name is doubled and –a, -e, -i or –o is included (in Swedish), for example *Karl>Kalle*, ---. In a short form of a name one part of the name is separated, for example *Fia<Sofia, Alex<Alexander* (Modeér 1989; Vilkuna 1990: 7; Blomqvist 1993: 10-11).

[44] For some professional categories, certain kinds of nicknames and pet names are more common, for example for teachers (see for example TS 29.10.2000).

[45] In Finnish and Swedish , family names have traditionally been categorized as by-names whose function were to specify or determine the referent in more detail (see Närhi 1972: 41-42). for Swedish use see Modeér [1964] 1989: 96; Andersson 1983: 16-19.

[46] See also Virtanen 1972: 214.

[47] Andersson (1994: 21) relates these kinds of names to a German material of 'Kosenamen', which refers to by-names that lovers give to each other and which often have a very strong emotive content.

[48] See for example Rosenblatt 1978; Lehtonen 1996; Koskela and Rojola 1996: 72-75; Eagleton 1997: 117-187.

[49] The field of research termed 'literary onomastics' appeared for the first time in 1968 in the American journal "Names" (which was published by The American Name Society). Literary onomastics has its roots in the USA and Germany, and it is still in its bud in the Nordic countries (see see Ainiala and Saarelma-Maunumaa 1997; see also Nilsson 2000).

[50] The focus on names children's literature has been particularly popular among Swedish scholars, therefore many references to Swedish works are mentioned.

[51] As a curiosity, the same applies to other name categories. There is, for instance, a rather clear distinction between whether a certain name is canine name, a male name or female name.

[52] In onomastics, the Swedish term for this phenomenon is *uppkallelse* 'to name after' (see for example Kiviniemi 1974: 106; Andersson 1994: 19).

[53] Similar problems characterize the considerations of place names. Originally, the relationship between the name and the denoted place was logical in so far that the name expressed characteristics of the place. Today the situation is slightly different as new place names, for instance street names, are continuously needed, and therefore the logical relationship between the name and the denoted place is often not relevant anymore (see e.g. Komppa and Mallat and Suutari 2001).

[54] A name (or expression) occurring only once or coined for a particular purpose. With regard to names in literary contexts, they still "live" on in another way than nonce-words in standard language.

[55] See e.g. Kvillerud (1984; 1985); Bertills 2001: 40-47.

[56] See e.g. *Harry Potter and the Philosopher's Stone* 1997: 65.

[57] The last function not only anchors the characters in the fictive world but also places the reader in his/her own realistic world. Simultaneously it manipulates and draws the reader closer to the fictive world. The meaning supplied to a name partly has its roots in the reader and consequently meaning is not static but rather dynamic (cf. Docherty 1983: 48). Thus the text does not constitute of any final "meaning" but of many diverse interpretations in which the reader is an important link (see Barthes 1968; Lehtonen 1996; Eagleton 1997).

[58] This tendency can be thought to be connected to name changes and name variation as well. Whereas name change refers to variations of the name form according to different register (cf. by-names). Thus name change involves a totally new name (first name or family name).

[59] Also referred to as 'trait characters' (Chatman 1978: 123; see also Docherty 1983).

[60] The term 'metonymy' is used widely in both literature and linguistics, in literary use it refers to a figure of speech that replaces the name of one thing with the name of something else closely associated with it. 'Antonomasia' refers to a figure of speech with regard to proper names, to the replacement of the proper name with a description or with a famous name to a person alleged to share some quality associated with the famous name, for example *a little Hitler*. (Baldick 1990; see also e.g. Bussmann 1996). According to Zilliacus, the term metonymic is used for toponyms "which from having primarily designated localities of one kind have been transferred with function as the names of localities of quite different type" (1997: 16). The term 'synecdoche', which is a kind of metonymy, is also used in onomastics and refers to words or names in which the meaning of the part directly denotes the whole, or

vice versa, for example the *Stjärna* 'Star' for a referent (cow) that has a star-shaped mark on the forehead (Baldick 1990; see also Leibring 2000: 23).

[61] Children's books in which there are anthropomorphic characters are often separated as a genre of its own, however, the anthropomorphic character is only a child in disguise (Nikolajeva 1998: 83; see also Nodelman 1996: 151).

[62] The issue is also discussed in Chapter 3 and in Chapter 7.1.

[63] O'Sullivan (1994: 131) uses the German term 'mehrfachadressiertheit'.

[64] See also e.g. Nikolajeva 2001: 442-443.

[65] In Peter Hunt (1991) these are referred to as mechanical, denotative and connotative understanding.

[66] Kvillerud includes morphological and phonological aspects of the names to name form, or name structure, as well as position, variation and combination of the name.

[67] The term is coined by Kurt Zilliacus and further developed by Eero Kiviniemi (1975).

[68] In this respect the names of my materials could be compared with brand names and trade names. Cf. e.g. Saarela 1996: 256.

[69] With regard to this discussion of definite article, the English translation equivalent 'the Hemulen' is interesting as the specific reference to an individual character is doubled; the definite article 'the' is added even though the Swedish definite ending *–en* is kept in the translation.

[70] These terms will be clarified and discussed in Chapter 6.

[71] Cf. conventional use of personal names as both first names and family names may occasionally be inflected in number, e.g. *Helena-Helenor, Virtanen-Virtaset*.

[72] The novel *Kometjakten* was published in 1946, and revised in 1968, published as *Kometen kommer*.

[73] In Swedish there are basically three kinds of compound proper names according to the elements included in them: both the first and the last part are proper names, the last part is a proper name while the first part is not, and the last part is a common noun while the first is a name.

[74] Cf. *Snedronningen* in H. C. Andersen, see e.g. Westin 1988: 260-261.

[75] Tove Jansson is regarded as the inventor of the name, and by incorporating it into the name system, the work of the author is acknowledged.

[76] *Salome* is a Biblical character. Oscar Wilde has written a drama about Salome.

[77] Cf. *prefigerade namn* 'prefixed names', see e.g. Blomqvist 1993: 143.

[78] The name *Tilda*, which was included in the Finnish name almanac by Vilkuna in 1950, is no longer considered popular (Kiviniemi 1993: 109). However, the name appeared in the 1880s before in the form *Tilta* (Vilkuna 1990: 172).

[79] The first and third book about *Doghill* are not translated into English. All translations concerning the names in these books are the translations appearing in the second book, *The Doghill kids Go To Town*, in which some of the same names appear. All other translations are my own.

[80] For alliteration in Finnish, see e.g. Leino 1986.

[81] See also Vesikansa 1989; Närhi 1996: 49. The ending -*nen* was traditionally added to by-names, which situated in combination with the given name (first name) (SNK: 238).

[82] In this respect a very illuminating example is Lennart Hellsings's *Sjörövarbok*, in which the forms of the names as well as their semantic contents intertwine with each other.

[83] To some extent popular proper names of fictive characters are used in standard language. It is not unusual that children are given names from popular books, movies or television series. Just to name two examples, *My* from the Moomin novels, and *Bart* from the television series (Blomqvist 1999). This demonstrates that some proper names in literature seem to be more sensitive for having some kind of generalising powers. (See also Nikolajeva 1998: 55.)

[84] Interestingly the verb *fnatta omkring* 'flutter about' is used here as well,a dn simulataneously also explained.

[85] The original was published in 1950 and later revised several times. The novel was published as *Muminpappans memoarer* in 1968. See also Westin 1988: 193, 316.

[86] For a further discussion about *klippdass*, see 6.1.2.

[87] This novel is not translated into English, *The Small Trolls and the Bog Flood* [my translation].

[88] See Jansson 1946: 8-17; Jansson , [1968] 1997: 9-10.

[89] As Westin (1988: 151) points out, the adventure structure and Tarzan are characteristic for the texts. Thus, as I see it, the silk-monkey may also be an intertextual trace of these characteristics or perhaps be a trace from Jansson's own childhood (see e.g. Ørjasasœter 1986: 26).

[90] Herman's (1988) uses the terms *suggestive* and *expressive* in translation analysis. However, I find the terms applicable in the discussion of semantic content as well; the terms will be further defined in the discussion of the translations of the names in Chapter 8.

[91] In the revised edition of the novel, *Muminpappans memoarer* (1968), the only alteration in the text is that the literary character is gendered and referred to by the pronoun 'she': [...] Hon har en framträdande näsa som är lätt tillplattad [...](Muminpappans Memoarer [1968] 1992: 26). "She has a conspicous nose which is slightly flattened. (My translation)

[92] The literary character's name in the original text is *Sylvester Duncan*.

[93] Stephens discusses the divorced relationship between signs and referents in children's literature; although he focuses on language from a socially determined point of view, the discussion is interesting with regard to the relationship between the name and the denoted name-bearer (see for example Stephens 1992: 131, 139, 144).

[94] This play is not even attempted in the translations but only translated the meanings of the literary context.

[95] SNK = Suomalainen nimikirja (1985).

[96] The origin of the name *Lastikka* is *Skolastika* (Scolastica, Scholastica), which was a woman's name in the Roman-Catholic church (see SNK, 467).

[97] See e.g. Sivula 1989: 165. Sound symbolism, onomatopoeia and iconicity intertwine in various definitions, see e.g. Itkonen 1966; Lyons 1977; Kuiri 2000. For further reading, see also Jakobson and Waugh [1979] 1987; in different languages Hinton and Nichols and Ohala 1994; in Finnish and Finno-Ugric languages; see also e.g. Mikone 2002.

[98] For a consideration of trolls in Finish folklore, see e.g. Simonsuuri 1999: 388.

[99] Cf. *reduplication of sound*. See e.g. Jakobson and Waugh [1979] 1987: 200.

[100] My translation; this novel is not translated into English.

[101] See quote in Chapter 6.1.

[102] See illustrations of Pooh's and Piglet's dreams in Chapter 6.1.3.

[103] Refers to time and space in literature (see Bakhtin [1981] 1998).

[104] See also Kvillerud 1987: 53.

[105] See Bertills 2001; see also Kylmämetsä-Kiiski 1995.

[106] In Finnish literature at the turn of the 20th century, there are clearly defined patterns for distinguishing between female and male names. Mentioning quite generally a couple of examples, for example in the production of Maria Jotuni, who is wellknown for her short stories, only the women are named. Again, in Johannes Linnankoski's famous novel *Laulu tulipunaisesta kukasta* (1905) only one female character is named (Kyllikki). The names function as significant signs of pointing out the difference in social position between the characters, and thus they also contribute to the characterisation. But the name use also reflects the common notions of the role of women and men in society at the time of the publication of the literary works.

[107] The concept of the term equivalence has been a key concept in translation theory, and also in linguistics (see for example Nida and Taber 1974; Ingo 1990: 96-98; Sorvali 1996: 31). I use the term *equivalent* in the meaning of the corresponding, or equivalent, word or expression used in the target text, that is, in this work, *equivalent* does not refer to a correct or the best word or expression. Cf. the Finnish term *käännösvastine*, in Swedish *översättningsmotsvarighet*. (See Ingo 1990: 97-98.)

[108] Today, the discipline of translation and translating is generally known as 'translation studies' thanks to James S. Holmes; the term was not widely available before 1988 (Munday 2001: 5, 17).'Translation studies' refers to a more culturally oriented and interdisciplinary view of translation (see also Toury 1980; Snell-Hornby 1988; Ingo 1990 and Sorvali 1996).

[109] For a history of translation theory, see for example Nida and Taber 1969; Bassnett [1980] 1994; for general trends and directions in research, see for example Chesterman 1989; Ingo 1990; Sorvali 1996; Bassnett and Lefevere 1998; Munday 2001; more constricting views are presented by Hermans 1985; see also Venuti 1995; for a good overview of the development and history of translation studies, see Munday 2001.

[110] Cf. Reiss's and Vermeer's '*skopos theory*' (1986 [1984]) referring to translations in which the desired function of the text in the target context determines and shapes the translation.

[111] Oittinen (2000) discusses the influence of images of childhood and children. There are also other studies focusing on childhood images in children's literature, for example Nodelman 1986; Rose 1999).

[112] The nature of children's literature research as well as the definitions of terminology, among others adaptation, has changed during the last 20 years and still changes. Although scholars have re-defined and re-systematized 'adaptation', each in their own way, to fit their own purposes, the significance and applicability of the term is clear (see for example Weinreich 2000).

[113] I have defined and discussed the relevance of this term in detail with regard to children's literature research in Chapter 4.

[114]As Ingo (1990: 243) also points out, literary proper names are generally more subjected to translation, in particular such names that are not situated within a geographically specific place.

[115] Theo Hermans, together with Susan Bassnett, edited a key volume constituting a collection of essays *The Manipulation of Literature* (1985), which gave rise to the name of the 'Manipulation School'. The scholars of this volume represented a descriptive target- and system-oriented approach (see 1995: 38; also e.g. Hygrell 1997: 40-41; Munday 2001: 14, 120).

[116] See e.g. Klingberg 1978; 1986; Oittinen 2000; for discussion of purification see also Weinreich 2000: 53-56.

[117] See Jansson 1945: 13; see also Chapter 5 .

[118] The series consists of three books about the protagonist *Suvi Kinos*, which are not translated into English.

[119] The first translation is made by Anna Talaskivi (1934) and the second is made by Kersti Juva (1976).

[120] See article in Helsingin Sanomat (HS) 23.5.1998.

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APPENDIX

The following list includes the proper names and their translations that occur in my materials. The list is organised so that the name appears in its original language first. For the names marked with an N, see additional notes.

The Moomin books

Mumintrollet	Muumipeikko	Moomintroll
Muminmamma	Muumimamma	Moominmamma
Muminpappan	Muumipappa	Moominpappa
Snusmumriken	Nuuskamuikkunen	Snufkin
Snorkfröken	Niiskuneiti	Snork Maiden
Snorken	Niisku	the Snork
Sniff	Nipsu	Sniff
Hemulen	hemuli;	the Hemulen
	Hommuli (N)	
Mårran	Mörkö	the Groke
Filifjonkan	Vilijonkka;	the Fillyjonk
	Vilijaana	
	Vilivinkka (N)	
Tofslan	Tiuhti	Thingumy (N)
Vifslan	Viuhti	Bob
Lilla My	Pikku Myy	little My
Mymlan	Mymmeli	the Mymble
Mymlans dotter	Mymmelin tytär	the Mymble's
		daughter
Rådd-djuret	Hosuli	the Muddler
Sås-djuret	Sosuli	the Fuzzy
Joxaren	Juksu	the Juxter
Hunden Ynk	Surku Yniäinen	Sorry-oo Le Miserable
von Jämmerlund (N)		
Fredrikson	Fredrikson	Hodgkins
Hatifnattarna	hattivatit	the Hattifatteners
Klippdassarna	tahmatassut	the Niblings
Too-ticki	Tuu-tikki	Too-ticki
Onkelskruttet	Ruttuvaari	Grandpa Grumble
Homsan	Homssu	Whomper

Homsan Toft	homssu Tuhto	Toft
Gafsan	Kampsu; mustarastas; louska	the Magpie Gaffsie (N)
Ti-ti-oo	Ti-ti-oo	Ti-ti-oo
Knyttet	nyyti	Toffle
Skruttet	tuittu	Miffle
Misan	Miska	Misabel
Lilla knyttet Salome	pieni ötökkä Salome	the little creep Salome
Teaterråttan Emma	teatterirotta Emma	Emma, the old stage rat
Scenmästare Filifjonk	näyttämömestari Vilijanne	Mr Fillyjonk
Trollkarlen		
Bisamråttan	Piisamirotta	the Muskrat
Myrlejonet	muurahaisleijona	the Ant-lion
Havshunden	Merikoira	the Sea-Hound
Isfrun	Jäärouva	the Lady of the Cold
Dronten Edvard (N)	drontti Edvard	Edward the Booble
Självhärskaren	Itsevaltias	the Autocrat
Ö-spöket	Kummitus	the Island Ghost
Mameluken	mamelukki	the Mameluke
Fiskaren	kalastaja	the fisherman
Mini	Mini	
Tulippa	Tulppaana	
Cedric	Sedric	Cedric
Ninni	Ninni	Ninny
Wimsy	Tomppa	Wimsey
Stinky	Haisuli	
Sanna	Sanna	Susanna

The Doghill books

Pransi-isäntä	Husfar Erik
Kille	Gottfrid
Elsa	Elsa
Fiina-emäntä	Mor Elin
Martta-vauva	Märta
Vaari	Farfar
Mummo	Farmor
Ruotiukko Hiski Piskinen	Jussi Fattighjon; gamle Jussi
Tuomas	Oskar
Tilta (nuori neiti)	Tilda
Naapurin Juho	Edvin från granngården
Naapurin Aapo	Gustav från granngården
Musti-renki	Albin Dräng
Heta-piika	Lisen Piga
Miina-piika	Lotten Piga
Matu-renki	August Dräng
Kraatari Teemperi	Lapp-Pelle
Jusleeni	

Koiramäen lapset kaupungissa

leipurimestari Tassulainen	bagare Tassinantti	Mr Patterpaw, Master Baker
Kille	Gottfrid	Ben
Elsa	Elsa	Minnie
Aliina (piia)	Olga	
Laina (piia)	Lydia	
Juho	Johan	John
Mari	Maria	Maria
pikku Karoliina	lilla Karoliina	Baby Caroline
Kelloseppä Mauriz Gröönruus (uurmaakari)	Urban Klockberg	Mr Strike, the clockmaker
Varakonsulinna Juliini	Grevinnan Plymstjerna	the Mayor's Wife
Varakonsuli Juliini	greve Plymstjerna	the Mayor
Dorotheea	Dorotea	Emma
Titrik	Didrik	David
Reinholt	Teofil	Richard

Karlotta	Charlotte	Charlotte
Auroora	Aurora	Anna
Profossi (vartija)	Generalprofossen	the Mayor
Posetiivari Iivari	Posetivhalaren Ivar	Ivor, the Organ Grinder
Merikarhu, vanha Henrikson	gamle Havsvind	Whiskers Tom
Ruukinpatruuna Tötterman	Henry Hound som äger järnverket	
Kauppaneuvos Kinkkeliini	Köpman Krängare, greve Plymstjerna (N)	
Lankunkantaja Hunsteeni	plankbärare Brädrägg	the timber merchant
Aukusti Daalkreeni (puukhollari)	August Krusenberg (bokhållare)	Angus, the assistant bank clerk
Röppösen vanha ukko	Gammel-Oskar	old Mr Harper
Apteekkari Troppi	Apotekare Tinkturus	old Apothecary
Suutarimestari Rakkinoff	skomakare master Vovvinoff	Mr Sole, the Mater Shoe Maker and Cobbler
Oppipojat Otto ja Peni	lärlingarna Otto och Pekka	Oswald the apprentice
Hopeaseppä Fakkermanni	Silversmeden Lyster	the Silversmith
Puuseppämestari Lastunen	mäster Hyvelspån	Splinters, the Master Carpenter
Kirjakauppias Öömanni	bokhandlaren	Mr Type
faktori Wilhelmi Levin		
Oppipoika Benjamin	Teodor, lärling	
M.Ö.Rögöllius, Korinpunojamestari	Mäster Rottingtass	The Master Basketmaker Mr Reed
kruukmaakari Putte Savinen	mäster Kruuka	Mr Clay, the Master Potter
englantilainen Johan Bökker	Johan Bulldog	
Henry Houndog	Henry Hound	
Kisälli Henrik Honkkelius	gesäll Henrik	

Ylioppilas Z.Toopeli	studenten Zacharias	Arthur, a student
Maisteri W.J.Selmann	Buster Präntare	Mr Inkpen, editor of the Newspaper
Kirkkoherra Antti Wares	prästen	
Oppilas Pörö	Viktor	
Koiramäen Matu-renki	drängen Matts (see also above)	

Koiramäen talvi

Musti	Albin Dräng
Matu	August Dräng
Heta	Lisen
Miina	Lotten
Tilta	Tilda
Elsa	Elsa
Kille	Gottfrid
Tuomas	Oskar
rutiukko Hiski Piskinen	fattighjonet Jussi
pikku Martta	lilla Märta
Pransi-isäntä	Husfar Erik
Fiina-emäntä	Mor Elin
mummo	farmor
vaari	farfar
Karvaturrin Vapiaani	Ville Pälsander
Yrjö	Göran Pälsander
Katri	Katja Pälsander
Koulumestari Kröönperi	Skolmästare Grönberg
kirkkoherra Wares	kyrkoherde Präkén
Härmän renkipoika Vilppu	en drängpojke från en gård i byn
Metsäkulman Juuso	Gösta från Skogshöjden
naapurin Juho	grannpojken Johan; Johan Granne
kruununnimismies Axelssonin poika Galle	kronlänsman Axelssons son Kalle

Winnie-the-Pooh (N)

Edward Bear, Winnie-the-Pooh	Teddy Björn, Nalle Puh	Puh Karhu Nalle Puh; Kaarlo Karhu, Nalle Puh (Knalle Puh)
Christopher Robin	Christoffer Robin	Risto Reipas
Piglet	Nasse	Nasu
Eeyore	Ior	I-haa; Ihaa
Tigger	Tigger	Tiikeri; Tikru
Rabbit	Kanin	Kaniini; Kani
Owl	Ugglan	Pöllö
Kanga	Kängu	Kengu
Roo	Ru	Vauva Ru; Pikku Ruu
Heffalump	Heffaklumpen	Möhköfantti
Wizzle	Tassla	Särppä
Woozle	Tessla	Tärppä
Grandfather Trespassers W(ill)(am)	Privat O	Yksityis Al(lue); Yksityis A(llan)
Henry Rush	Henrik Rusch	Heikki Hippu
Alexander Beetle	Alexander Skalbagge	Aleksanteri Kovakuorianen; Aleksanteri Sarvijaakko

Notes.
The translation equivalent 'Hommuli' appears in *Kuinkas sitten kävikään?* (Jansson [1953]).

'Vilijaana' appears in *Vaarallinen juhannus* (Jansson [1957]) and in the picturebook *Kuka lohduttaisi nyytiä?* [1961] and 'Vilivinkka' in *Kuinkas sitten kävikään?* (Jansson[1953]).

Thingumy is spelled 'Thingummy' in *The Exploits of Moominpappa* (see Jansson [1952] 1966: 133.

The latter element *von jämmerlund'* appears in the picturebook *Den farliga resan* (Jansson [1977]).

The translation equivalent 'Gaffsie' appears in the picturebook *The Book about MOOMIN, MYMBLE and LITTLE MY* (Jansson *[1956]*), in *Tales from Moominvalley* (Jansson [1963]).

Dronten Edvard appears in *Muminpappans Bravader* and the orthographic form of the name is *dronten Edward* in the revised edition *Muminpappans memoarer*.

The quivalents which are mentioned first are from the first translations.

Kauppaneuvos Kinkeliini is translated into Swedish as *Köpman Krängare* and *Greve Plymstjerna*.

The translation equivalent *Tikru* appears in Juva 2001.

INDEX

This study examines the characteristics and use of proper names in literary contexts. The analysis discusses the formation, selection, the contents and the functions of the names. In the present study Bertills seeks to shed new light on the consideration of proper names within the discourse of children's literature. The translations of the names are also dealt with.

The names of the literary characters in three sets of texts are studied in close detail: Tove Jansson's Moomin novels (1945-1970), Mauri Kunnas's *Koiramäki* picturebooks (1980-1988) and A. A. Milne's *Winnie-the-Pooh* (1926) and *The House at Pooh Corner* (1928).

The names in the corpus are considered through general onomastic, semantic as well as narrative perspectives.

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