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**COMPARATIVE ANALYSIS OF  
TRANSLATIONS OF CHARACTER NAMES  
IN THREE FINNISH TRANSLATIONS OF  
ROALD DAHL'S *CHARLIE AND THE  
CHOCOLATE FACTORY***

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# ABSTRACT

Alex Järvinen: Comparative Analysis of Translations of Character Names in Three Finnish Translations of Roald Dahl's *Charlie and the Chocolate Factory*  
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Roald Dahl's children's novel *Charlie and the Chocolate Factory* has been translated into Finnish three times since its 1964 release: in 1971, 1998, and 2019. Different translation strategies have been used for the proper names of the characters in each translation, and this thesis analyses the differences and similarities between the translations to see if there is a trend of proper names being translated less and foreignised more in the most recent translation.

In this thesis, translations of 72 proper names are collected from the three Finnish translations of *Charlie and the Chocolate Factory*. The translations from 1971, 1998, and 2019 are analysed individually and together utilizing a set of translation strategies used with proper names. The basis of the analyses is set in theory on translation of children's literature and translation of proper names.

In each of the three translations, a mix of strategies has been used when translating the proper names. The first two translations have more similarities with each other than with the most recent translation, as the 1971 and 1998 translations have deleted many of the proper names or replaced them with common nouns. The most recent translation has translated a larger proportion of the analysed names, disproving the initial hypothesis of the thesis.

The findings of this thesis can be used when researching the trends of translating proper names in and out of children's literature. The findings can also be used as a comparison when studying the translations of other works by Roald Dahl or translations of *Charlie and the Chocolate Factory* into other languages.

Keywords: translation, children's literature, proper nouns, character names, Roald Dahl, Charlie and the Chocolate Factory

The originality of this thesis has been checked using the Turnitin OriginalityCheck service.

# TIIVISTELMÄ

Alex Järvinen: Vertaileva analyysi henkilöhahmojen nimien käännöksistä Roald Dahlin teoksen *Jali ja Suklaatehdas* kolmessa suomennoksessa.

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Roald Dahlin romaani *Jali ja Suklaatehdas* julkaistiin ensimmäisen kerran vuonna 1964, ja sen jälkeen teos on suomennettu kolme kertaa vuosina 1971, 1998 ja 2019. Suomennoksissa on käytetty eri käännösstrategioita erisnimien kääntämisessä, ja tässä tutkielmassa analysoidaan käännösten välisiä eroja ja yhtäläisyyksiä, jotta selvitetään, onko erisnimiä käännetty vähemmän ja vieraannutettu enemmän uusimmassa käännöksessä.

Tässä tutkielmassa on kerätty 72 erisnimeä kolmesta *Jali ja Suklaatehdas* -teoksen suomennoksesta. Erisnimien käännöksiä on tutkittu vuosikohtaisesti käyttäen hyödyksi listaa erisnimien käännösstrategioista, ja eri vuosien käännöksiä on verrattu toisiinsa. Analyysien teoria perustuu lastenkirjallisuuden kääntämisen ja erisnimien kääntämisen teoriaan.

Jokaisessa kolmesta suomennoksesta on käytetty yhdistelmää eri käännösstrategioista erisnimien käännöksissä. Kaksi ensimmäistä käännöstä ovat keskenään samankaltaisia, ja molemmissa monia erisnimiä on poistettu tai korvattu yleisnimillä. Viimeisin käännös on kääntänyt suuremman osan analysoiduista nimistä, mikä kumoaa tutkielman alkuperäisen hypoteesin.

Tutkielman tuloksia voidaan käyttää hyväksi tutkittaessa erisnimien kääntämisen trendejä lastenkirjallisuudessa ja sen ulkopuolella. Tuloksia voidaan myös vertailla muiden Roald Dahlin teoksien käännösten tai *Jali ja Suklaatehdas* -teoksen muunkielisten käännösten kanssa.

Avainsanat: kääntäminen, erisnimet, hahmojen nimet, lastenkirjallisuus, Roald Dahl, Jali ja Suklaatehdas

Tämän julkaisun alkuperäisyys on tarkastettu Turnitin Originality Check -ohjelmalla.

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# 1 Introduction

Proper names are often left untranslated, but the most common exceptions to that are the names of saints, religious icons, and monarchs. This has been largely due to foreign names having been too difficult for the general population to pronounce if they had not encountered the foreign phonemes before. With the rise of globalisation, those exceptions have become less concrete, but they still exist to an extent due to the traditions of translating specific names being established deep in the culture. Since names of monarchs, for example, have been translated for centuries, it can lead to misunderstandings if the first two kings by the shared name have been translated and the third one is not (Anhava 1991). Another instance of proper names being translated is seen in works of fiction, especially in children's literature, where most proper names are translated and domesticated. The reasons for this are similar to why names of monarchs and saints have been translated through history, as it is done largely to keep children from struggling with foreign words, names, and sounds. However, with children's literature, the audience is much smaller than when a name of a king is translated, and the domestication and simplification of the name and the phonemes are not done for the benefit of a large portion of the population but instead a specific age group. When translating for a specific audience, the translator must take different things into account, and the produced translation shows the assumptions the translator has made of that audience.

Translations of proper names in and out of children's literature have been studied before in general (Cámara Aguilera 2009, Ghesquiere 2006) and with specific pieces of media, such as *Harry Potter* (Cornelio 2015, Panou 2021), *Alice in Wonderland* (Oittinen 1997) and *The Lord of the Rings* (Mambelli 2022). The Finnish translations of proper names in *Charlie and the Chocolate Factory*, however, have not been studied extensively. I will look at the three Finnish translations of the book and analyse them individually and together to see how the trends of translating proper names in children's literature have changed, and if the trend of no longer translating proper names applies to children's literature as well. My initial hypothesis is that the proper names will have been translated more heavily in the first translations, and the last of the three translations will have more foreignisations.

I will first cover the theoretical background on the translation of children's literature, followed by theory on the translation of personal names. In the third section of the

thesis, I will go over my dataset and the methods I have used to analyse that data. I will also go over any difficulties I encountered while using those methods to analyse my dataset. My analyses are divided into four subsections in which I analyse all three translations individually and I compare my findings to see how the strategies used in each translation differ from each other and if my initial hypothesis that the most recent of the three translations has more foreignisations and non-translations is correct.

## **2 Theoretical Background**

Both translation of children's literature and translation of proper names have been studied before, together and apart. While my thesis will apply more of the theory on proper name translation, the theory of translating children's literature will be the base of my analyses.

Riitta Oittinen defines children's literature as either "literature produced for children or as literature read by children" (Oittinen 2000, 61). She continues that the definition of children's literature can also be an issue of intentionality: if a book has been written with the intention of being read by children, it is a children's book (Oittinen 2000, 62). However, a book originally written for children may in time become also a book for adults, and vice versa, making the intentionality definition less apt; some people may continue to read their favourite book from childhood to adulthood, and a novel originally intended for adults may become part of a school's literature curriculum and slowly become more intended for teenagers and children than initially thought. Ultimately, any definition given to children's literature depends on our views on childhood and adulthood (Oittinen 2000, 67). *Charlie and the Chocolate Factory* is both intended for children and has themes traditionally seen in children's literature, and using these parameters it can be definitively categorised as a piece of children's literature.

### **2.1 Translating Children's Literature**

Translations of children's literature have specific features that translations of adult literature do not share due to children's literature often being illustrated and meant to be read aloud. Because of the latter, children's literature and its translations are often intended not only for children, but also the adults who will be reading the stories to their children (Oittinen 2006, 36). Oittinen specifies that since translation is communication, translating for children is communication between children (the reader) and adults (the translator) (Oittinen 2006, 44). A translator must

take the audience of the translation into account, and they cannot simply replace words with the easiest translations (Oittinen 2000, 69). This makes translating children's literature more challenging, as the translator will have to make assumptions about what strategies are the best to use in texts intended for children.

No matter the genre or whom the translation is intended for, a translator's own views affect the outcome of the translation. Oittinen (2006, 43) remarks that translators of children's literature and their chosen strategies are affected by their own views of childhood and what it is to be a child. This leads to a varying level of foreignisation and domestication in translations of children's literature, depending on how the translator assumes the target audience to understand less familiar terms.

Susanti and Kadarisman (2019, 60) and Van Coillie (2006, 135) state that the younger the target readers are, the more a translation needs to be domesticated, and proper names need to be translated, since younger children find it harder to understand foreign words using foreign phonemes. This raises the question of how much domestication is necessary, and how much is too much. Oittinen (2006, 43) remarks that several scholars disapprove of domesticating children's literature with the goal of making texts easier for children to consume. These scholars believe that "children should be able to find the foreign in the translated texts and learn to tolerate the differences, the otherness, the foreign" (Doderer 1981, Stolze 2003, quoted in Oittinen 2006, 43). However, Oittinen criticises this view as it disregards reader response and the fact that a portion of readers will always be put off by foreignised texts.

## **2.2. Translating Proper Names**

There are no set rules on how and when to translate proper names, and as with most translations, the definition of a 'correct' translation is subjective and varies on the larger context. Nowadays, it is widely accepted to not translate proper names, but specific situations may still call for it. Newmark (1988, 214) lists the names of saints, monarchs and prominent classical figures as exceptions that are often translated or naturalised, however as I mentioned in the introduction, there are changes happening to these conventions. Due to globalisation, many prominent names are not translated anymore, but there are challenges to changing a guideline which has been followed for a long period of time. Not translating names in a category which has been translated for years could lead to illogical lists in schoolbooks which could then lead to a

domino-effect of de-translating a group of names (Anhava, 1991). Names of fictional characters are a grey area when it comes to translation, since it is often left to the translator's discretion whether to translate a proper name or not. As already mentioned in 2.1, proper names are often translated in children's literature, since younger children may struggle with foreign names.

According to Van Coillie, whether a proper name is or is not translated can depend on multiple things. For example, the translator might need to consider a pun or a play on words within the original name, or if the name has some kind of resonance or rhythm that is important in the text (Van Coillie 2006, 131). For example, in the title of *Charlie and the Chocolate Factory*, there is alliteration between *Charlie* and *chocolate*, and the translator might want to take that into account when translating the name *Charlie*.

In his essay, Hermans (2015, 13) divides proper names in translation into two broad categories: conventional names and loaded names. Conventional names have no meaning themselves and are mostly used only to refer to the object they are referring to. Loaded names have a "suggestive" or an "expressive" link to the lexicon of the language, giving the name a meaning outside of being a name. Both categories have their own challenges from a translator's perspective, as a translator can choose strategies that will keep the names in these original categories or strategies that will move the names from one category to the other.

### 3 Data and Method

*Charlie and the Chocolate Factory* is a children's book written by the British writer Roald Dahl. The novel was first published in 1964, and the text was later revised in 1973 (Siddique 2017) and 2023 (BBC 2023). *Charlie and the Chocolate Factory* has been translated into Finnish three times: in 1971 by Aila Nissinen, in 1998 by Nina Pitkänen, and in 2019 by Marja Helanen. I collected and analysed my English data from a 2016 publication containing the revised 1973 text, but as the character names were left unchanged in the revision, I can use the one English publication as a comparison for all the Finnish translations. The 1998 Finnish translation was written largely based on the 1971 translation, with some minor changes to the translations of proper names.

While collecting my dataset, I focused on character names and decided to forgo any proper names of places, species, and products e.g. candy bars, which is why proper names such as *Oompa Loompa* and *Wonka's Whipple-Scrumptious Fudgemallow Delight* have been

omitted from my analysis. I collected the translations of twenty-four character names from all three translations, giving me 72 translated names in total. These twenty-four names include the names of the central characters, their family members' names, and the names of four characters that are only mentioned in passing and do not actively contribute to the story though they contribute to the larger worldbuilding of the novel. The only character names that have been omitted from the analysis are those that only appear in the songs sung by the Oompa Loompas, as they are only mentioned in passing and do not hold any further characterisation, making them harder to analyse. The names in Table 1 have been organised chronologically in the order they appear in the text, with the families grouped together for further clarity.

<i>Charlie and the Chocolate Factory</i> (2016, 1973 text)	<i>Jali ja Suklaatehdas</i> (1971)	<i>Sulo ja Suklaatehdas</i> (1998)	<i>Jali ja Suklaatehdas</i> (2019)
Charlie Bucket	Jali	Sulo	Jali Palju
Grandpa Joe	isoisä Justus	isoisä Justus	Joose-vaari
Grandma Josephine	isoäiti Justiina	isoäiti Justiina	Josefiina-mummi
Grandpa George	isoisä Jori	isoisä Eetu	Kari-vaari
Grandma Georgina	isoäiti Joriina	isoäiti Elviira	Karoliina-mummi
Mr. Bucket	Jalin isä	Sulon isä	herra Palju
Mrs. Bucket	Jalin äiti	Sulon äiti	rouva Palju
Willy Wonka	Villi Vonkka	Villi Vonkka	Villi Vonkka
Prince Pondicherry	Pondicherry-Prinssi	prinssi Pondicherry	prinssi Papadum
Augustus Gloop	Aku	Aukusti	Augustus Mättö
Mr. Gloop	Akun isä	Aukustin isä	herra Mättö
Mrs. Gloop	Akun äiti	Aukustin äiti	rouva Mättö
Charlotte Russe	Charlotte Russe	Charlotte Russe	Charlotte Russe
Professor Foulbody	professori Tutkapää	professori Tutkapää	professori Pudding
Veruca Salt	Veeruska	Marina	Veerukka Porhimo
Mr. Salt	Veeruskan isä	Marinan isä	herra Porhimo
Mrs. Salt	Veeruskan äiti	Marinan äiti	rouva Porhimo
Violet Beauregarde	Orvokki	Orvokki	Viola Kaunistola
Mr. Beauregarde	Orvokin isä	Orvokin isä	herra Kaunistola
Mrs. Beauregarde	Orvokin äiti	Orvokin äiti	rouva Kaunistola
Miss Cornelia Prinzmetel	Cornelia	Cornelia	neiti Kerttuli Prinsiippa
Mike Teavee	Mikki	Ari	Mika Tölkvist
Mr. Teavee	Mikin isä	Arin isä	herra Tölkvist
Mrs. Teavee	Mikin äiti	Arin äiti	rouva Tölkvist

Table 1. Character names from four editions of *Charlie and the Chocolate Factory*.

I will be using the following strategies listed by Van Coillie (2006, 125-129) as guidelines in my analyses of how the proper names of characters in *Charlie and the Chocolate Factory* have (or have not) been translated. I chose to utilise Van Coillie's strategies because they fit my dataset well and are all-encompassing as there are few translation choices in my dataset that do not fit into any of the categories. I have assigned numbers to each strategy to make my analyses clearer:

1. Non-translation, reproduction, copying
2. Non-translation plus additional explanation
3. Replacement of a personal name by a common noun
4. Phonetic or morphological adaptation to the TL
5. Replacement by a counterpart in the TL (exonym)
6. Replacement by a more widely known name from the source culture or an internationally known name with the same function
7. Replacement by another name from the TL (substitution)
8. Translation (of names with a particular connotation)
9. Replacement by a name with another or additional connotation
10. Deletion

Sometimes these strategies overlap, or multiple strategies have been used when translating a single character name. There are a few instances where a choice in the translation could not be categorised into any of the listed strategies. These are changes to the word order when translating a proper name that is paired with a common noun, for example *Prince Pondicherry* to *Pondicherry-prinssi* in the 1971 translation and *Grandpa Joe* to *Joose-vaari* in the 2019 translation.

## 4 Analysis

### 4.1 The 1971 Translation

<i>Charlie and the Chocolate Factory</i> (2016, 1973 text)	<i>Jali ja Suklaatehdas</i> (1971)	<i>Used strategies</i>
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Charlie Bucket	Jali	5. Replacement by a counterpart in the TL (exonym), 10. Deletion
Grandpa Joe	isoisä Justus (same as 1998)	7. Replacement by another name from the TL (substitution)
Grandma Josephine	isoäiti Justiina (same as 1998)	7. Replacement by another name from the TL (substitution)
Grandpa George	isoisä Jori	5. Replacement by a counterpart in the TL (exonym)
Grandma Georgina	isoäiti Joriina	5. Replacement by a counterpart in the TL (exonym)
Mr. Bucket	Jalin isä	3. Replacement of a personal name by a common noun
Mrs. Bucket	Jalin äiti	3. Replacement of a personal name by a common noun
Willy Wonka	Villi Vonkka (same across all three translations)	4. Phonetic or morphological adaptation to the TL, 9. Replacement by a name with another or additional connotation
Prince Pondicherry	Pondicherry-Prinssi	1. Non-translation, reproduction, copying
Augustus Gloop	Aku	7. Replacement by another name from the TL (substitution), 10. Deletion
Mr. Gloop	Akun isä	3. Replacement of a personal name by a common noun
Mrs. Gloop	Akun äiti	3. Replacement of a personal name by a common noun
Charlotte Russe	Charlotte Russe (same across all three translations)	1. Non-translation, reproduction, copying
Professor Foulbody	professori Tutkapää (same as 1998)	9. Replacement by a name with another or additional connotation
Veruca Salt	Veeruska	4. Phonetic or morphological adaptation to the TL, 10. Deletion
Mr. Salt	Veeruskan isä	3. Replacement of a personal name by a common noun
Mrs. Salt	Veeruskan äiti	3. Replacement of a personal name by a common noun
Violet Beauregarde	Orvokki (same as 1998)	8. Translation (of names with a particular connotation), 10. Deletion
Mr. Beauregarde	Orvokin isä (same as 1998)	3. Replacement of a personal name by a common noun
Mrs. Beauregarde	Orvokin äiti (same as 1998)	3. Replacement of a personal name by a common noun
Miss Cornelia Prinzmetel	Cornelia (same as 1998)	1. Non-translation, reproduction, copying, 10. Deletion

Mike Teavee	Mikki	5. Replacement by a counterpart in the TL (exonym), 10. Deletion
Mr. Teavee	Mikin isä	3. Replacement of a personal name by a common noun
Mrs. Teavee	Mikin äiti	3. Replacement of a personal name by a common noun

Table 2. Character names from the 2016 English publication and 1971 Finnish translation of *Charlie and the Chocolate Factory* and the used translation strategies of each translation.

In the 1971 translation, the last names of the six child characters have been deleted. This leads to all the parents – Mr. and Mrs. Bucket, Mr. and Mrs. Gloop, Mr. and Mrs. Salt, Mr. and Mrs. Beauregarde, and Mr. and Mrs. Teavee – being translated as ‘[child]’s father’ or ‘[child]’s mother’, exemplifying Van Coillie’s third strategy, replacement of a personal name by a common noun. Deleting the last names and only addressing the child characters by their first names helps the reader feel more personally connected to the characters. The last names could also have been deleted to give the character of Willy Wonka more authority, as he is the only reoccurring adult with a last name. Another reason for the deletion of the last names could have been to reduce the number of names a younger reader has to take in. This decision is an insight to the translator’s views on childhood and children’s ability to absorb multiple names when reading or listening to a story.

The parent’s names have been domesticated, as saying ‘Mr. [last name]’ is normal in the SL, whereas saying the chosen translation, ‘[child]’s father’, is normal in the TL. This domestication is notable, because the names of the grandparents have been foreignised, as the order of the relation and name in the grandparents’ names has been kept the same as in the ST, with *isoisä* (‘grandpa’) or *isoäiti* (‘grandma’) before the proper name. In the target culture the proper name would come before the common noun in this context.

The first translation has kept the theme of the grandparents’ names similar to the original novel, where there is alliteration between each pair of grandparents. Even though the two pairs of grandparents start with different orthographic letters in the SL, the initial phoneme /dʒ/ is the same in each name. This has been kept in the translation, as the names have all been translated as beginning with the letter ‘J’, which is the closest corresponding Finnish phoneme. While Van Coillie’s fourth strategy (phonetic or morphological adaptation to the TL) has not been directly used when translating the names, it has played a part when choosing the Finnish names. It is difficult to say which name of the pairs was translated first, and which one was

looked at later to keep the alliteration. Two of the grandparents' names, *George* and *Georgina*, have direct counterparts in the TL, which have been used, while the other two were replaced with another name from the TL.

Most of the children's names have been translated using different strategies, apart from *Charlie* and *Mike*, which have been translated using Van Coillie's fifth strategy, replacement by a counterpart in the TL (exonym). *Veruca* has been adapted to seem like a Finnish name, *Violet* as a loaded name has been translated into *Orvokki*, and *Cornelia* has been copied from the original text without changes. *Augustus* being translated as *Aku* is interesting, as *Aku* derives from the name *Augustus*. However, as it is not the direct Finnish counterpart for the name, I believe Van Coillie's seventh strategy, replacement by another name from the TL (substitution), has been utilised.

The proper name from *Prince Pondicherry* has been copied, but the common noun has been moved to after the proper name. By moving the common noun after the name, the common noun changes from a modifier to a part of the name itself, and instead of the focus being on him being a prince, the focus is more on him being from a foreign culture, as the proper name is kept foreignised. *Professor Foulbody* has been replaced by the name *Tutkapää* ('Radarhead'). This decision changes the connotations attached to his name from negative to neutral.

## 4.2 The 1998 Translation

<i>Charlie and the Chocolate Factory</i> (2016, 1973 text)	<i>Sulo ja Suklaatehdas</i> (1998)	<i>Used strategies</i>
Charlie Bucket	Sulo	7. Replacement by another name from the TL (substitution), 10. Deletion
Grandpa Joe	isoisä Justus (same as 1971)	7. Replacement by another name from the TL (substitution)
Grandma Josephine	isoäiti Justiina (same as 1971)	7. Replacement by another name from the TL (substitution)
Grandpa George	isoisä Eetu	7. Replacement by another name from the TL (substitution)
Grandma Georgina	isoäiti Elviira	7. Replacement by another name from the TL (substitution)

Mr. Bucket	Sulon isä	3. Replacement of a personal name by a common noun
Mrs. Bucket	Sulon äiti	3. Replacement of a personal name by a common noun
Willy Wonka	Villi Vonkka (same across all three translations)	4. Phonetic or morphological adaptation to the TL, 9. Replacement by a name with another or additional connotation
Prince Pondicherry	prinssi Pondicherry	1. Non-translation, reproduction, copying
Augustus Gloop	Aukusti	5. Replacement by a counterpart in the TL (exonym), 10. Deletion
Mr. Gloop	Aukustin isä	3. Replacement of a personal name by a common noun
Mrs. Gloop	Aukustin äiti	3. Replacement of a personal name by a common noun
Charlotte Russe	Charlotte Russe (same across all three translations)	1. Non-translation, reproduction, copying
Professor Foulbody	professori Tutkapää (same as 1971)	9. Replacement by a name with another or additional connotation
Veruca Salt	Marina	9. Replacement by a name with another or additional connotation, 10. Deletion
Mr. Salt	Marinan isä	3. Replacement of a personal name by a common noun
Mrs. Salt	Marinan äiti	3. Replacement of a personal name by a common noun
Violet Beauregarde	Orvokki (same as 1971)	8. Translation (of names with a particular connotation), 10. Deletion,
Mr. Beauregarde	Orvokin isä (same as 1971)	3. Replacement of a personal name by a common noun
Mrs. Beauregarde	Orvokin äiti (same as 1971)	3. Replacement of a personal name by a common noun
Miss Cornelia Prinzmetel	Cornelia (same as 1971)	1. Non-translation, reproduction, copying, 10. Deletion
Mike Teavee	Ari	7. Replacement by another name from the TL (substitution), 10. Deletion
Mr. Teavee	Arin isä	3. Replacement of a personal name by a common noun
Mrs. Teavee	Arin äiti	3. Replacement of a personal name by a common noun

Table 3. Character names from the 2016 English publication and 1998 Finnish translation of *Charlie and the Chocolate Factory* and the used translation strategies of each translation.

Since the 1998 translation is largely based on the 1971 translation, there are many similarities. Like in the 1971 translation, all the child characters' last names have been deleted in the 1998 translation, and the names of the parents have been translated using the same strategy as in 1971: replacing the proper name with a common noun. *Professor Foulbody* and *Prince Pondicherry* have been translated the same way as in the previous translation as well, except the word order of *Prince Pondicherry* has been kept the same in the 1998 translation as in the ST, thus making *prince* the modifier of the proper name. The second and sixth of Van Coillie's strategies (non-translation plus additional translation and replacement by a more widely known name from the source culture or an internationally known name with the same function) have not been used in the 1998 translation, same as in the 1971 translation.

All but two of the child characters' names have been re-translated in the 1998 translation, with the translation of *Orvokki* being kept for *Violet Beauregarde* and *Cornelia* kept untranslated from the ST. The main character's name *Charlie* has been replaced by a completely new name, *Sulo*, to maintain alliteration with the word *suklaa* ('chocolate'), instead of using the TL counterpart for the original name. *Augustus* has been replaced by the direct Finnish counterpart *Aukusti*, and *Mike* has been replaced by another Finnish name. *Veruca* has been translated as the loaded name *Marina*, which means 'whining' and adds another layer to the whiny character.

All the grandparents' names in the 1998 translation have been translated using Van Coillie's strategy of replacing the original name with another name from the TL. *Joe* and *Josephine* have been translated the same way as in the 1971 translation, but *George* and *Georgina* have been translated as *Eetu* and *Elviira*. While these names retain the alliteration within each pair of grandparents, the 1998 translation loses the alliteration between four grandparents.

### 4.3 The 2019 Translation

<i>Charlie and the Chocolate Factory</i> (2016, 1973 text)	<i>Jali ja Suklaatehdas</i> (2019)	Used strategies
Charlie Bucket	Jali Palju	5. Replacement by a counterpart in the TL (exonym), 8. Translation (of names with a particular connotation)

Grandpa Joe	Joose-vaari	7. Replacement by another name from the TL (substitution)
Grandma Josephine	Josefiina-mummi	5. Replacement by a counterpart in the TL (exonym)
Grandpa George	Kari-vaari	7. Replacement by another name from the TL (substitution)
Grandma Georgina	Karoliina-mummi	7. Replacement by another name from the TL (substitution)
Mr. Bucket	herra Palju	8. Translation (of names with a particular connotation)
Mrs. Bucket	rouva Palju	8. Translation (of names with a particular connotation)
Willy Wonka	Villi Vonkka (same across all three translations)	4. Phonetic or morphological adaptation to the TL, 9. Replacement by a name with another or additional connotation, same across all three translations
Prince Pondicherry	prinssi Papadum	6. Replacement by a more widely known name from the source culture or an internationally known name with the same function, 9. Replacement by a name with another or additional connotation
Augustus Gloop	Augustus Mättö	1. Non-translation, reproduction, copying; 9. Replacement by a name with another or additional connotation
Mr. Gloop	herra Mättö	9. Replacement by a name with another or additional connotation
Mrs. Gloop	rouva Mättö	9. Replacement by a name with another or additional connotation
Charlotte Russe	Charlotte Russe (same across all three translations)	1. Non-translation, reproduction, copying, same across all three translations
Professor Foulbody	professori Pudding	6. Replacement by a more widely known name from the source culture or an internationally known name with the same function, 9. Replacement by a name with another or additional connotation
Veruca Salt	Veerukka Porhimo	4. Phonetic or morphological adaptation to the TL, 9. Replacement by a name with another or additional connotation

Mr. Salt	herra Porhimo	9. Replacement by a name with another or additional connotation
Mrs. Salt	rouva Porhimo	9. Replacement by a name with another or additional connotation
Violet Beauregarde	Viola Kaunistola	5. Replacement by a counterpart in the TL (exonym), 8. Translation (of names with a particular connotation)
Mr. Beauregarde	herra Kaunistola	8. Translation (of names with a particular connotation)
Mrs. Beauregarde	rouva Kaunistola	8. Translation (of names with a particular connotation)
Miss Cornelia Prinzmetel	neiti Kerttuli Prinsiippa	7. Replacement by another name from the TL (substitution)
Mike Teavee	Mika Tölkvist	4. Phonetic or morphological adaptation to the TL, 9. Replacement by a name with another or additional connotation
Mr. Teavee	herra Tölkvist	9. Replacement by a name with another or additional connotation
Mrs. Teavee	rouva Tölkvist	9. Replacement by a name with another or additional connotation

Table 4. Character names from the 2016 English publication and 2019 Finnish translation of *Charlie and the Chocolate Factory* and the used translation strategies of each translation.

None of the last names have been deleted in the 2019 translation. Due to this, Van Coillie's strategy of replacing a personal name by a common noun has not been used in the translation. The structure of the parents' names has not been domesticated, as the structure of 'mister [last name]' has been kept in the translation. While the parents' names have been foreignised in the 2019 translation, the grandparents' names have been domesticated, and the structure '[name]-grandpa' has been used instead of the 'grandpa [name]'-structure seen in the 1971 and 1998 translations.

Like the 1998 translation, the 2019 translation has kept the alliteration between the grandparents within the pairings, but not across all four. *Josephine* has been replaced with the TL counterpart, while the others have been replaced with other names in the TL. Here it can be assumed that *Josephine* was translated to *Josefiina* first, and *Joe* was then translated to *Joose* to fit its counterpart.

The 2019 translation is the first of the three to translate the last names of the child characters. The main character's last name *Bucket* has been translated into *Palju*, which directly

translates into ‘tub’. *Beauregarde* has also been translated, as the last name is formed of two French words: *beau* (‘beautiful’) and *regarde* (‘look at’). *Beauregarde* can be understood as meaning ‘beautiful to look at’, which provides the ‘kaunis’ in *Kaunistola*. *Gloop*, *Salt*, and *Teavee* have all been replaced with names of other connotations. *Gloop* has been replaced by *Mättö*, meaning ‘grub’ or ‘chow’, giving another layer to the child character and his parents, who are all gluttonous. *Salt* has been replaced by *Porhimo*, derived from ‘porho’, meaning ‘tycoon’. Mister Salt is a tycoon in the book, which defines his character and how Veruca acts. In the translation, *Teavee* has retained the allusion to televisions, as the first syllable of *Tölkvist* has an allusion to ‘töllö’, a Finnish colloquialism for ‘television’. There is, however, further connotations within the second syllable of the name. The suffix ‘kvist’ is not only seen in Swedish and Finland Swedish last names, but also as an added suffix in the Finnish insult ‘mulkvisti’ deriving from ‘mulkku’, meaning ‘prick’ or ‘dick’. The first interpretation invites the reader to adapt their stereotypes of Swedish or Finland Swedish people onto the characters of Mike, Mrs. Teavee, and Mr. Teavee, whereas the second would invite the reader to see the already quite insufferable child character as a prick. A child reading the translation would most likely not catch this interpretation, but their parent reading the story most likely would. This adult humour shows that the translator has considered the fact that children’s novels are often read aloud by parents, who have different senses of humour and different knowledge and experiences that would be required to understand hidden jokes like *Tölkvist* being a nod to ‘mulkvisti’.

The 2019 translation has translated the main character’s first name the same way as the 1971 translation, bringing back the name *Jali*. The name *Augustus* has been copied and left as is, while both *Veruca* and *Mike* have been phonetically or morphologically adapted to the TL and written as *Veerukka* and *Mika*. *Violet* being translated as *Viola* is interesting, as ‘viola’, like ‘orvokki’, is a translation of the violet flower. However, ‘viola’ is the Latin translation of the flower, and while the name exists in Finland, it is not commonly used to refer to the flower. The popularity of the name ‘Viola’ in comparison with ‘Orvokki’ may have played a role in the translator choosing the name, as in 2019, ‘Viola’ was a more common child’s name than ‘Orvokki’. Between the years 2010 and 2019, 2,265 girls were named ‘Viola’ and 1,765 were named ‘Orvokki’ (Digital and Population Data Services Agency 2025). Statistically, it would have been more likely for a child named Viola than for someone named Orvokki to read the story and find her name in the book, and that is something the translator may have taken into account.

Not only does the 2019 translation translate Miss Cornelia Prinzmetel's name, but the translation also does not delete the title *miss* before her name. The translation of the title retains the image that Miss Cornelia Prinzmetel is of a different class than the other children. Both her first and last name have been translated by replacing them with other names from the TL, and her translated last name *Prinsiippa* retains the allusion to the word 'prince' as in the original name.

In the 2019 translation, the proper names in *prince Pondicherry* and *professor Foulbody* have been replaced with names from the source culture with other or additional connotations, and names that are more widely known. *Prince Pondicherry* has been replaced with *prinssi Papadum* and *professor Foulbody* has been replaced with *professori Pudding*. Both new names are foreign to Finnish readers, but phonetically easier for Finnish readers to pronounce. The new names also have clear connotations to food, helping them fit into the larger themes of the novel.

The 2019 translation does not have examples of Van Coillie's second (non-translation plus additional explanation), third (replacement of a personal name by a common noun), or tenth (deletion) strategy. Furthermore, the first strategy – non-translation, reproduction, and copying – has only been used twice.

#### 4.4 Comparative Analysis

Two of the twenty-four names have been translated the same way across all three translations: *Willy Wonka* and *Charlotte Russe*. The translation of *Willy Wonka* to *Villi Vonkka* utilizes two Van Coillie's strategies: phonetic or morphological adaptation to the TL and replacement by a name with another or additional connotation. The double-u's have been replaced with the letter 'v', as 'w' is not commonly used when spelling native Finnish words, and the letter 'y' has been switched to the letter 'i', which makes the same phonetic sound in Finnish. The original first name *Willy* has no direct connotation relevant to the story, other than being phonetically close to the word 'wily', whereas the translated name *Villi* means 'wild' in Finnish, adding an extra connotation to the name in the translation.

*Charlotte Russe* has been left untranslated in all three translations, utilizing Van Coillie's strategy of non-translation. 'Charlotte Russe' is also a name of a dessert and thus works thematically with the rest of the novel, and the name can also have been used as a

foreignisation strategy, as in the novel the character is Russian and from a foreign culture to most children reading the novel in the SL and the TL.

The most notable difference between the three translations is the translation of last names. In the 1971 and 1998 Finnish translations, most characters' last names have been deleted rather than translated. Because of this, all the parents' names have been replaced by common nouns, simply calling them the child's mum and dad. This could have been a way of domestication in the translations, as in the source culture it is more common to call a friend's parent 'mister [last name]', and in the target culture it is more common to call them '[friend's name]'s dad'. However, the deletion of the last names could be seen as the translator attempting to make the novel easier for children to read, if their view of childhood is that a child would struggle to remember all the names. As previously stated, deleting all the children's last names and replacing the parent's names with the common nouns has caused Willy Wonka to be the only reoccurring character with a last name, giving him more authority in the story. The 2019 translation has opted to keep the children's last names in, leading to the parents' names being foreignised, as the structure 'mister [last name]' is not commonly used in Finland. Even though the deletion of the last names could have been seen as giving the character of Willy Wonka more authority in the story, he does not have any less authority in the 2019 translation, as in the context of the story he is the one controlling how and when things happen.

Another difference in strategies between the translations is the domestication and foreignisation of the names of the grandparents. As already mentioned, the 1971 and 1998 translations domesticate the structure of the parents' names, and the 2019 translation foreignise them. With the names of the grandparents, this is the opposite: the first two translations keep the structure 'grandpa [name]' from the ST and thus foreignise the names, while the 2019 translation domesticates the structure to '[name]-grandpa'. In all three translations, there is a level of both domestication and foreignisation. This could have been done to help bring the story closer to home for the readers, but at the same time remind them subtly that it takes place in another culture.

My initial hypothesis was that the proper names would be translated more heavily in the first translations and the 2019 translation would have more foreignisations when compared. This hypothesis ended up being wrong, as due to the deletion of the last names, the 1971 and 1998 translations actually translate fewer of the names than the 2019 translation. Most of the last names in *Charlie and the Chocolate Factory* are loaded names, which means that

when they are translated instead of deleted, the translator has many different options of translating strategies to choose from. If the uses of deletion or replacement by a common noun are disregarded, the 1971 translation utilises replacement by a counterpart in the TL the most. The 1998 translation, however, utilises replacement by another name from the TL the most if reproduction and deletion are disregarded. The 2019 translation uses the replacement and copying strategy only twice, and does not utilise non-translation with additional explanation, replacement of a personal noun by a common noun, or deletion at all. The most used strategy in the 2019 translation is replacement by a name with another or additional connotation, followed by translation of a name with a particular connotation. Names in Roald Dahl's works are often loaded names and have connotations that tell the reader something about the character, and the 2019 translation has stayed true to that convention.

## 5 Conclusion

In the three Finnish translations of *Charlie and the Chocolate Factory*, all character names except for *Charlotte Russe* have been translated in at least one of the translations. At first glance, all three translations are different with some similarities, but analysis shows that the 1971 and 1998 translations have used a similar set of strategies when translating the proper names, whereas the 2019 translation has used significantly fewer strategies that involve not actually translating the proper names, such as deletion, copying, and replacing the proper name with a common noun. My initial hypothesis was that the most recent translation would be the most foreignised, and this is true, as translating *professor Foulbody* as *professori Pudding* and the structure chosen for the parents' names are foreignisations. However, the other half of my hypothesis is incorrect, as the 2019 translation is also the most translated due to the last names not being deleted.

The findings of this study can be used to study how proper names in *Charlie and the Chocolate Factory* have been translated into other languages, and they can also be compared to how proper names in other Roald Dahl books have been translated into Finnish. The findings could be expanded further by looking at all proper names appearing in *Charlie and the Chocolate Factory* instead of just the character names, since names such as *Wonka's Whipple-Scrumptious Fudgemallow Delight* were excluded from this analysis.

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