

# **Translator in the World of Two Moons**

*A study on the fantasy comic series Elfquest and translations of it into Finnish*

Maura Kontio  
University of Tampere  
School of Modern Languages and Translation Studies  
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Tässä työssä tutkin Wendy ja Richard Pinin luomaa amerikkalaista fantasiasarjakuvaa Elfquest sekä Seppo Raudaskosken Egmont Kustannus Oy:lle siitä tekemiä suomennoksia. Keskityn alkuperäiseen Elfquest-saagaan, joka julkaistiin englanniksi ensimmäistä kertaa vuosina 1978–1984. Tutkimani suomennokset on julkaistu vuosina 2005–2006.

Tutkielman alussa tarkastelen fantasiakirjallisuutta, sarjakuvia ja niiden kääntämistä yleisellä tasolla. Tämän jälkeen analysoin lähtötekstiäni kääntäjän näkökulmasta: mitä erityisesti fantasiakirjallisuudelle ja sarjakuvalle tyypillisiä piirteitä siinä on, miten ne vaikuttavat sen kääntämiseen ja onko tekstissä muita mahdollisesti erityishuomiota vaativia tai jopa kääntäjälle ongelmallisia piirteitä? Lopuksi tutkin Raudaskosken käännöksiä kiinnittäen huomiota erityisesti lähtötekstin analyysissä havaitsemiini piirteisiin. Samalla arvioin omaa onnistumistani mahdollisesti haasteellisiksi osoittautuvien piirteiden ennustamisessa. Lisäksi hyödynnän kohdetekstianalyysissäni lukijoiden sarjakuvafoorumilla Kvaak.fi käymää keskustelua Elfquestista ja sen käännöksistä.

Käsittelen Elfquestia ensisijaisesti fantasiakirjallisuutena. Fantasiakirjallisuuden kääntämistä on tutkittu toistaiseksi varsin vähän. Se voidaan myös jakaa eri alalajeihin, jotka saattavat vaatia erilaisten käännösstrategioiden käyttämistä. Työssäni tulen siihen tulokseen, että *high fantasy* -nimellä tunnetun fantasian alalajin kääntämisessä ennen kaikkea fantasiamaailmojen fantastiset piirteet erottavat sen muiden kaunokirjallisuuden lajien kääntämisestä. Näihin piirteisiin kuuluvat usein esimerkiksi kasvi- ja eläinlajit, joita ei tavata todellisessa maailmassa, sekä erikoiset erisnimet. Muita, juuri Elfquestille tyypillisiä piirteitä ovat erilaiset ilmaukset – kuten kiro sanat ja siunailut – erityiskäsitteet ja joidenkin hahmojen erikoinen puhetyyli.

Koska Elfquest on sarjakuva, myös sarjakuvan erikoispiirteet vaikuttavat sen kääntämiseen. Näistä piirteistä käsittelen työssäni käännökselle käytettävissä olevan tilan aiheuttamia rajoitteita, tarvetta luoda käännökseen puheen illuusiota, erilaisten ”äänitehosteiden” kääntämistä ja kuvan vaikutusta kääntämiseen.

ASIASANAT: fantasia, sarjakuva, kääntäminen

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Suomenkielinen lyhennelmä

# 1 Introduction

The first time I heard about Elfquest – an American fantasy comic series created by Wendy and Richard Pini – was when I was 12 years old, and suffering of a pest called “I have nothing to read”. My father had recently bought a comic album called *Pako tulen alta*, the first in the series of five coloured comic book issues of Elfquest in Finnish, published by Jalava.

As in any normal father–daughter relationship, my taste for literature clashed with that of my father’s rather noisily in those days, and thus I had my doubts about the entertainment value of Elfquest. However, after having read only a few pages, I was hooked. Unfortunately, it took Jalava another year or two to publish the rest of this introductory prelude to the actual quest, and several years more until I got my hands on the remaining of the original saga in English, so I spent years hanging in suspense over the elves’<sup>1</sup> fate. Today’s Elfquest fans have it better: Egmont Kustannus has been publishing Elfquest in Finnish in monthly issues since autumn 2005 (Suominen).

Among the many fantasy works I have read, Elfquest is one of the few that have maintained their fascination throughout the years. I figured that was not a bad basis for writing my Master’s Thesis, and that was one reason why I embarked on my own quest of delving deeper into the language of Elfquest and its translations.

In the beginning of this thesis, I will examine fantasy literature and comics, as well as special features in their translation, on a general level. In the second part of the thesis, I will concentrate on the English-language Elfquest, bringing out features that might require special attention or even prove problematic when translating Elfquest into Finnish. Although new

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<sup>1</sup> According to Wikipedia (*Elf*), in modern fantasy, inflected forms of the word *elf* with a *v*, such as *elves* or *elven*, are conventionally used to refer to human-sized elves (corresponding more closely to the mythology of the Viking Era), whereas forms with an *f*, such as *elfs* or *elfin*, are used for smaller elves (corresponding more closely to the folklore of the Renaissance and Romantic Eras). However, I could not find confirmation for this claim: all dictionaries I checked still give *elves* as the correct plural form for the word *elf*, while *elfin* and sometimes *elvish* are provided as the adjective forms (see e.g. *MOT Collins English Dictionary 1.0a*). Therefore, I have chosen to use the forms *elves* and *elfin* in this thesis. These are also the forms used by the Pini in Elfquest (see, for example, *The Forbidden Grove*, 75, 140). Even following the rules provided in Wikipedia, the suitable form for the creatures in Elfquest, small descendants of once human-sized aliens, might be debatable – when should the use of the forms with a *v* be replaced with the use of the forms with an *f* in recounting their history?

Elfquest stories are still being published, I will concentrate on the original saga, published for the first time between 1978 and 1984 (Pini and Pini, Introduction, *Fire and Flight*; Pini and Pini, Introduction, *Quest's End*).

In the third part, I will take a look at Egmont's translations of the original Elfquest saga, examining how, on one hand, the translator has dealt with the features I observe in the previous part, and, on the other, whether the translation indicates that other, unpredicted features of the source text have been challenging or otherwise required special attention.

For an objective approach, I have not read Egmont's translations before writing the body of the first two parts of the thesis, as this might have affected the features perceived. As mentioned, however, I did read Jalava's five issues around the time they were published. Therefore I originally considered leaving this part of the story out of my study. When reading the source text analytically, however, I discovered I do not remember enough of the older translations for them to affect my objectivity; furthermore, the majority of the features I will deal with appear only later in the story. Thus, I decided to include the entire original saga in my study, after all.

This study is topical for at least two reasons. First, little has been written about the translation of fantasy literature: a search in St Jerome Publishing's database *Translation Studies Abstracts* yielded four results for a search with the keyword "fantasy", two of these dealing with *Harry Potter* and two with children's literature.

Second, fairly little has been written about the translation of comics in general: although comics as comics have been examined in several studies (in Finland e.g. by Juha Herkman in his book *Sarjakuvan kieli ja mieli*), their translation has been the topic of fairly few.

Praised by the American Library Association as "one of the most important works in American fantasy" (back cover of *Fire and Flight*), and being one of the first independently published American comic series and the first continuing fantasy/adventure series created, written and illustrated by a woman, as well as the first graphic novel series produced in America that was marketed through mainstream bookstores such as Waldenbooks and B. Dalton's (Weber, 143), Elfquest is also a rather unique combination of fantasy and comics,

making it a fascinating topic of research in its own right. In fact, plenty of articles have been written on the subject from various points of view, varying from the artwork to the roles of the female characters in the series (see e.g. *The Big Elfquest Gatherum*). Nonetheless – to my knowledge – no studies of Elfquest from the translator’s point of view exist.

## 2 About fantasy literature

In the following sub-chapters, I first take a look at fantasy literature and its typical characteristics on a general level. After that, I examine what distinguishes translating fantasy literature from translating other fiction.

While some studies have been written on translating, for example, the *Harry Potter* books (see e.g. Kapari 2005a), practically no research material appears to exist on translating fantasy literature in general. This may be partly due to the fact that, as explained below, although ancient myths and legends can also be considered fantasy, modern fantasy literature is a fairly new phenomenon. Another reason could be that fantasy was not until recently considered proper literature and therefore not a respectable topic for research – such is, after all, the case with comics research (see Herkman, 10–11).

The lack of previous studies has naturally restricted the number of relevant source material available, and therefore many of the suggestions and deductions concerning the translation of fantasy literature are my own or derived from research carried out in related fields of study.

### 2.1 Fantasy literature in general

As Brian Attebery implies in his book *Strategies of Fantasy*, fantasy is not easy to define: “Nearly every critical text in the field has proposed its own definitions for fantasy and the fantastic” (12). In Anglo-Saxon countries, the term *fantasy* is used for all of the literature that in continental Europe is divided into three categories: the marvellous, the fantastic, and the uncanny (Hiilos, 2–3). According to Hannu Hiilos (3), fantasy is defined by the presence of the supernatural, while the marvellous, the fantastic, and the uncanny are defined by the way the supernatural is manifested or dealt with in the story. Of these three continental categories, the marvellous is the closest equivalent for the Anglo-Saxon meaning of *high fantasy*, which is situated in an imaginary world and in which the supernatural is accepted without question (Hiilos, 3–4, 8). Low fantasy, or the uncanny and the fantastic, deal with the supernatural or seemingly supernatural in the real world (Hiilos, 3–4).

The most typical form of high fantasy is probably what is also known as *swords-and-sorcery* (see also Attebery, 9). Attebery sketches the formula for *swords-and-sorcery* as follows (10):



Take a vaguely medieval world. Add a problem, something more or less ecological, and a prophecy for solving it.

Introduce one villain with no particular characteristics except a nearly all-powerful badness. Give him or her a convenient blind spot.

Pour in enough mythological creatures and nonhuman races to fill out a number of secondary episodes: fighting a dragon, riding a winged horse, stopping overnight with the elves (who really should organize themselves into a bed-and-breakfast association).

To the above mixture add one naive and ordinary hero who will prove to be the prophesied savior; give him a comic sidekick and a wise old advisor who can rescue him from time to time and explain the plot.

Keep stirring until the whole thing congeals.<sup>2</sup>

According to Johanna Sinisalo (13), fantasy is often considered adults' fairy tales, and fairy tales and fantasy do have obvious similarities. However, while fairy tales are allegories that avoid specificity in terms of time or location, fantasy could be described as exact fairy tales, with their own worlds and specific places and times (Sinisalo 13–14). There is also a fair amount of overlapping between fantasy and science fiction, as well as mainstream fiction and fantasy (Attebery, 13). Sinisalo (18) claims that the function of fairy tales, fantasy, and science fiction alike is to provide “another reality” to enable us to observe our own world critically. Thus, fantasy is always about “us” and the present, even if the story itself is about magical rings, for instance (Sinisalo, 24).

Fantasy is by no means a new invention (Sinisalo, 13). Rather, it is a part of romantic storytelling that also includes the myths of the Antiquity, the medieval romances of chivalry, and folktales, among others (Hiilos, 1). According to Sinisalo (13), modern mainstream fantasy is, however, a fairly recent invention, dating back to the 19th century. Attebery, on the other hand, claims that modern fantasy began as early as at the end of the 18th century (13). Nonetheless, J. R. R. Tolkien's *The Lord of the Rings* gave new coherence to the genre and could be considered the most typical kind of fantasy as fantasy is understood today (Attebery, 14; see also Jakubowski, 223). The works recognised as fantasy typically have at least three

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<sup>2</sup> Please note that while the thesis itself is written in British English, which is the variant I am most accustomed to using, many of the sources have been written in American English. Therefore, the quotations contain certain ways of spelling that are not used in British English, such as the word *organize* (c.f. the British English spelling *organise*) in this passage.

similarities with Tolkien's trilogy: something impossible, supernatural, fantastic – some sort of “break with reality”; a plot that begins with a problem and ends with a resolution; and a certain kind of wonder, alienation, or defamiliarisation that makes the reader see even familiar objects and events differently (Attebery, 14–16).

In short: whatever its definition, most experts seem to agree on at least one characteristic of fantasy – it involves some kind of supernatural elements. According to Hiilos (3), fantasy is defined by the presence of the supernatural, in one form or another. According to Sinisalo (11), the most significant and central characteristic of fantasy is a variable that is not a part of our everyday life, such as an imaginary world, a time yet to come, or a scientifically unexplainable phenomenon. Attebery claims that one characteristic of fantasy is that, by contrast to mimesis – writing that imitates real life – in fantasy, anything is possible (3): “If the world were a simpler place and its rules less ambiguous, we might say that mimesis tells what is and fantasy tells what isn't”. Even so, fantasy and mimesis are not opposites but coexist in any fictional work, although in varying quantities.

## ***2.2 Translating fantasy literature***

Different types of fantasy may require different translation strategies. In this thesis, I concentrate mainly on what above was called *high fantasy*, or *the marvellous*.

To examine high fantasy from a translator's point of view, an elaboration on the previous definitions is necessary. Stories of high fantasy are usually situated in an imaginary world, often inhabited by creatures such as elves, dwarfs, wizards, and witches, in addition to humans. Nonetheless, these worlds generally bear a strong resemblance to our Earth. Although the countries and continents have different names and geographies and their inhabitants may speak different languages, they usually follow similar customs and have similar societal structures. Even the flora and fauna are, to a varying extent, the same, although there are often one or two imaginary species one way or another necessary to the plot. Imaginary plants often have magical or beneficial qualities, while fictitious animals, such as the commonly used dragon in its many variations, often also have special powers or may be capable of carrying a rider in the air – likely to compensate for the lack of modern machines such as airplanes in fantasy literature.

As Attebery points out (3–4), the familiar is necessary for readers to understand fantasy: “Fantasy without mimesis would be a purely artificial invention, without recognizable objects or actions. Even if such a completely fantastic story could be written, no one could read it with any understanding or pleasure.” As this implies, the unfamiliar is what could prove most challenging to the translator, who is, after all, one of the readers of any text to be translated (see also Kapari 2005a, 29). Since these unfamiliar things do not exist in reality, the translator gives them their essence and their names in the target text and culture.

As suggested above, there are often some imaginary species of flora and fauna in fantasy works. Some of them, such as trolls or dragons, are established species, often borrowed from fairy tales, and also have established translations. In a way they are familiar despite being imaginary. It is the species more or less unique to any given work that probably prove to be most challenging to translate. Although the names of imaginary species provide the translator a chance to use his imagination, they may also be the source of some puzzle. Most translators might not, for example, want to translate the name of an existing species arbitrarily, even if it sounds like something born in the writer’s imagination – there are, after all, such a number of different plants and animals in the world that it is practically impossible for one person to know them all.

Furthermore, for the same reason, there is the chance of undeliberately using a name that actually belongs to an existing creature or a plant. If an imaginary species is given the name of an existing species, possibly entirely different from the one in the book, this might confuse a reader who is familiar with the species. This is especially the case in comics, where the plants and animals are usually depicted in the pictures; in prose, unless the species is described in the text, the use of an existing name for an imaginary species, or vice versa, goes undetected by the reader more easily, as there is no picture to compare the name with.

Since the rarer species of flora or fauna are seldom found in an ordinary dictionary, it may also take some time and effort to ensure whether a name or a species is an existing or imaginary one.

Another common way to establish the imaginary world from ours seems to be the use of peculiar names, for places and characters alike. While some fantasy works make use also of

more or less established places or proper names – such as Harry Potter, Hermione Granger, and Ron Weasley in the aforementioned *Harry Potter* books (which in any case are not pure high fantasy, because they are partly situated in the real world and perhaps also because the supernatural is not accepted without question by all the characters in the books) – many representatives of high fantasy use names of the authors' own invention: consider, for example, Garion, Belgarath, and Polgara travelling in the countries of Sendaria, Algardia, Arendia, Tolnedra, etc., in David Edding's *The Belgariad*; or Kitiara, Raistlin and Caramon Majere, Tika Waylan, and Tasslehoff Burrfoot, who live on the continent of Ansalon in Margaret Weis and Tracy Hickman's *Dragonlance* series. While the reader may not know these names previously, he or she is likely to recognise them as names, which is enough to maintain understandability.

In general, the character and place names in literature – and especially in comics, which is also relevant to my case study – often used to be given more Finnish names; according to Juhani Tolvanen, the names in longer comic series were translated until the early 1950s. Today, the situation is different. While in translating children's literature and comic strips into Finnish, foreign character names are still usually replaced with domestic ones, in other fiction or in longer comic books, the character names are nowadays rarely changed in translation (Tolvanen, 204–205; Oittinen 2004, 101).

This does not, however, necessarily apply to fantasy literature, where the proper names often have an actual meaning in the source language. Although the translator still has the option of ignoring the meaning and preserving the original name, these meaningful names are often translated (see Oittinen 2004, 101). Sometimes a name may emphasise some specific trait of the character, for example, which would be lost on a Finnish-speaking reader who does not understand the source language (Kapari et al.; see also Hyypä, 125–126). In addition, translating the names brings the characters closer and helps the reader identify with them (Tolvanen, 204; see also Kapari et al.).

### **3 About comics**

In the following sub-chapters, I first examine comics on a general level and then take a look at certain characteristics in translating comics that are relevant to nearly if not all comics translation.

#### **3.1 Comics in general**

Like for fantasy, it is difficult to find an all-round definition for comics: there is such a variety of different comics and they are used in so many contexts that detailed definitions do not cover them all. Nonetheless, the majority of comics have one common denominator – they are stories presented by the means of a series of pictures. Juha Herkman emphasises the narrative aspect as the characteristic that separates comics from, for example, caricatures. (Herkman, 21–22)

Often, there is also some text involved in telling the story (Herkman, 21). According to Lawrence Abbot (in Herkman, 41), there are traditionally three different types of text in comics: narrative, dialogue, and sound effects. The narrative is frequently situated near the border of the picture, either in a box or over the picture; the dialogue is usually presented in balloons (Herkman, 41–43). Sound effects are sounds in a written form, a way to visualise sounds (Abbott according to Herkman, 43). They may be part of the picture or situated in balloons, especially if the source of the sound can be determined in the picture.

Although narrative used to be the dominating form of text (Kalervo Pulkkinen according to Herkman, 41), in modern comics, most of the text in general is dialogue.

In Finland, comics were long considered entertainment in newspapers and something for children and young people. Their appreciation has, however, been constantly increasing. Since the mid-1950s, the production of comics in Finland has become more versatile, and the number of readers, as well as their age distribution, has expanded. Around the 1980s, publishers started publishing comics intended for adults. (Hyypä, 115)

## **3.2 Translating comics**

There are certain general characteristics in translating comics that are independent of the contents of the story and therefore are relevant to practically all comics translation. These include things such as space, sound effects, the illusion of speech, and the relationship between the text and the pictures, which I will examine in the following sub-chapters.

### **3.2.1 Space**

In translating comics, the space for the translation is limited. There is usually a balloon or a box of a certain size into which the translation should fit. Since the words and structures of the Finnish language are relatively long, the lack of space is a constant problem to translators of comics (Tolvanen, 206; Hyypä, 126–127). According to Riitta Oittinen (2003), the translator should also preferably avoid dividing the words on several lines, as it is easier to read the text when the words are on one line, especially since the lines are usually fairly short. It is not always feasible to avoid dividing words, but even in such cases it is recommendable to divide compounds at the border of the words, if possible. This further limits the space available.

If the comic is lettered by hand, a skilful letterer may fit a surprising amount of text in a balloon; however, these days the lettering is usually done by computer, which is not as flexible and makes the space an even more significant consideration (Hyypä, 126).

Therefore, a translator into Finnish often has to reduce the text, while still preserving the tone of the source text (Tolvanen, 206).

### **3.2.2 The illusion of speech**

As stated above, most of the text in modern comics is dialogue. This is naturally something to take into consideration in the style of the translation, as well. The translator needs to think of how things would be *said* in reality, rather than how they would be written. Nevertheless, the use of dialects or slang is not recommendable (Tolvanen, 207), as it might, among other things, give the reader unintended ideas of a character's personality. Besides, even slight colloquialisms seem to get more emphasis in written form (Nevalainen, 4). Therefore, transferring spoken language into a written form is a matter of creating an illusion rather than imitating actual speech (Nevalainen, 5).

The illusion of speech can be created, among other things, by using simple, airy sentence structures, short sentences, and repetition, and by avoiding structures such as participial phrases (Oittinen 2004, 98). Sentence structures can also be used to create a rhythm that resembles speech, and translators often make use of vocabulary typically used in speech rather than formal written language (Nevalainen, 5, 14).

A translator may also use slightly different speaking styles for different characters; since the space is limited, however, these might be restricted to certain individual expressions (Hyypä 128).

### **3.2.3 Sound effects**

In comics, it is not possible to produce real movement or sound, and therefore the impressions of movement and sound must be created in other ways (Herkman, 26). Thus one of the characteristics of comics is the use of sounds in written form. In different languages, however, sounds are written in different ways (Tolvanen, 213; see also Hyypä, 122). In Tolvanen's words (213), "A French dog does not say 'vuh! vuh!', nor does a Finnish hammer say 'hammer! hammer!' A gunshot sounds different in every language."<sup>3</sup>

Certain types of sounds may have established written forms (Hyypä, 122), but often a translator has to give a sound one. According to Tolvanen (213), translating the "soundtrack" may sometimes take even more time than translating the story itself. Hyypä, too, considers translating the sounds one of the most challenging features in translating comics (122). She describes it as verbal cutting and pasting, taking bits of words and combining them to produce an onomatopoeic description of a sound (122–123). In addition to their written form, the length and appearance of the sound effects may also affect the translator's solutions (Hyypä, 122).

Often, the sound effects are a part of the picture, which may cause certain challenges to the publisher. If the colour of the text is other than black, the text can be faded to print a new text over it. Even then, however, the original text is often visible under the translation. Thus, in-picture texts are usually difficult and expensive to remove, and therefore they might be left untouched even in translations. (Oittinen 2004, 84)

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<sup>3</sup> The translations of any citations from any source material in Finnish are my own.

Another reason not to translate in-picture texts may be that the book is printed as a joint project by publishers from different countries – meaning several language versions are printed in the same place and at the same time, which saves costs but rules out changing any pictures. (Oittinen 2004, 181)

### **3.2.4 Relationship between text and pictures**

The text in comics is never independent but a part of the visual entity formed by the text and pictures together (Hyypä, 129): the verbal and the visual aspects are in constant interaction with each other. The relationship of the words and the pictures may, however, vary from one instance to another, and even within the same book (see also Oittinen 2004). Therefore, a translator of comics needs to examine this relationship carefully to be able to convey the message and atmosphere of the source text to the reader of the translation (Hyypä, 129–130).

The fewer words there are in a text, the more significant they become (Hyypä, 126, 130). On the other hand, even few pictures may be quite significant to an entire long text. It is not simply a matter of the amount of text or pictures; their relationship is determined by other things, as well, such as the style of the pictures (Oittinen 2004, 27).

Unlike in some illustrated books that were not originally written with illustration in mind (see also Oittinen 2004, 28), in comics, the words – when they are used – and pictures are inseparable: one could not tell the story without the other (see also Oittinen 2004, 52). They may, however, take turns in the telling. Often, one complements the other: pictures reveal details not told verbally, while the text may provide information the pictures are not capable of relating. (see also Herkman 53–54, 58–59)

The translator translates the combination of the verbal and visual aspects. Since some of the source material may be interpreted without conscious effort, there is the danger of translating too much or too little: there may be intentional gaps in the source text, left to be filled by the reader on the basis of the pictures. If the translator fills these gaps in his translation, the reader is deprived of the joy of making the discovery. On the other hand, differences in the source and target cultures may widen some gaps so that the translation may become vague or even incomprehensible to the reader if they are not filled to some extent, at least. Therefore,



recognising these gaps is an important skill. (Oittinen 2004, 56, 122, 180; see also Herkman, 116)

According to Oittinen (2004, 65, 68–69), colours, too, may affect readers’ – and translators’ – interpretations. They are used to create atmosphere, to emphasise or hide things, and even to provide meanings. Yellow, for example, is often associated with joy, while darker or subdued colours may lend, among other things, mysterious qualities to the pictures.

Finally, as suggested by Hyypä (122), typography – the visual form of the text – may also affect translators’ solutions. Although there are different opinions on whether typography is the translator’s responsibility or not, Jürgen Schopp (according to Oittinen 2004, 84; see also Schopp) thinks translators should familiarise themselves with it. Some typographic elements may, for example, be culture-specific and thus are possible sources of misunderstanding (Schopp according to Oittinen 2004, 84). Even if the typography is considered the responsibility of the lay-out designer, the translator (and the editor) is the expert on intercultural communication who should point these things out (Oittinen 2004, 85, 90).

## **4 About Elfquest**

In this chapter, I will first briefly recount the history of Elfquest and then summarise the storyline of the original saga which I have examined for this study. (Naturally, a story consisting of four comic books of 150 to 200 pages cannot be covered in detail in the scope of this study, and much needs to be left out.) After that, I will consider the target audience of the original Elfquest and then finish with an overview of Elfquest in Finland.

### **4.1 History**

Elfquest is a comic book series created by Wendy (nee Fletcher) and Richard Pini. The original serial story, written by the Pinis together and drawn by Wendy, first appeared in twenty black-and-white magazine issues between 1978 and 1984. It has been followed by several new, and still ongoing, adventures later on, published either by the Pinis' own publishing house, Warp (an acronym of Wendy and Richard Pini) Graphics, or a publisher licensed by them – currently by DC Comics. (Pini and Pini, Introduction, *Quest's End*; Elfquest.com, *About Warp, W&RP and Elfquest*; Elfquest.com, *Elfquest and DC Comics*)

Until 1992, the Pinis produced all of the Elfquest stories themselves: Wendy wrote, drew, and inked, while Richard co-wrote and edited, as well as handled the publishing and business matters. Nowadays, more writers and artists are involved in the work. (Elfquest.com, *About Warp, W&RP and Elfquest; Wendy and Richard Pini*)

Over the years, Elfquest has also been published in different formats; for my source text analysis, I have used the coloured hard-cover volumes published by Father Tree Press between 1993 and 1994 – entitled *Fire and Flight*, *The Forbidden Grove*, *Captives of Blue Mountain*, and *Quest's End*. In my source and target text analyses, I use the abbreviations FF, FG, BM, and QE, respectively, to refer to these volumes.

### **4.2 Story line**

Elfquest is a tale about elves who live on a planet called the Abode, known to them as the World of Two Moons, in its Mesolithic era (see Pini, Wendy). The story begins with an elfin tribe called Wolfriders, silent hunters allied with wolves, who hide by day and howl with their pack by night. They live in a forest neighbored by untrustworthy trolls and hostile humans – who have captured one of the tribe members. Rescuing his friend from being sacrificed to the

humans' god Gotara, the young chief Cutter kills a man. The vengeful humans set the forest in fire, forcing the elves to take refuge in the underground caverns of the trolls. The treacherous trolls lead the intruders to a burning desert and collapse the tunnel behind them, leaving the elves optionless again. The Wolfriders barely survive a journey across the desert, on whose other side they, to their surprise, find another elfin tribe, the friendly and hospitable Sun Folk.

Several years pass. Then, without a warning, a human family appears in the Sun Village. In the life of the Sun Folk, humans have hitherto belonged only to ancient legends, and although this hardship-ridden family proves to be no danger, Cutter feels that the safety of his tribe and family is threatened. He decides to take up a quest to find and unite other elfin tribes against the ever-growing menace of humans. Accompanied by his best friend Skywise, he leaves the Sun Village, leaving behind his tribe, his lifemate Leetah of the Sun Folk, and their two children.

After the pair has departed, those left behind receive a warning that danger lies on Cutter's path. Accompanied by most of the Wolfriders, Cutter's family decides to find him to deliver the warning. Before finding him, however, some of the Wolfriders are captured by giant birds with riders on their back.

Cutter is finally united with his family, and along with those Wolfriders who avoided capture, they seek to find the captured tribe members. The capturers turn out to be another tribe of elves, who call themselves the Gliders. From them the Wolfriders learn about the existence of "the palace of the high ones", the elves' ancestors' ancient dwelling, and are in the end forced by the Gliders' leader to go along to find the palace.

On the journey, they encounter one more elf tribe, the Go-Backs, who are also seeking access to the palace, their way blocked by savage trolls. In the end, the elves end up waging war against the trolls to reach the palace. Gaining victory, they learn about their past and their origins at the palace.

### **4.3 Target audience**

The Pinis themselves have not been entirely consistent about the intended target audience of Elfquest. In one interview, they define Elfquest's intended audience as "everybody" (Weber, 136); in another, they say Elfquest is written for young adults. (Admittedly, the context for these two comments was slightly different.) Having liked the series myself at the age of 12 and still enjoying it at the age of 27, I suppose Elfquest has a fairly wide readership in terms of age.

Nonetheless, while the age distribution of all the readers might well include all ages, teenagers and young adults probably form the largest group in the actual readership of Elfquest: fantasy is, after all, especially fashionable among young people (Malherbe, 231). Besides, due to certain features, the series may not be recommendable for very young readers: although the coloured versions of Elfquest could well be pleasant for young children to look at, there is a certain amount of sex and violence in the story, and the long sentences and rarer words may be difficult for children to understand. In the introduction to *Quest's End*, the Pinis tell about people "who expressed deep upset that we dared to show such 'real' things in a comic book meant for children (which *Elfquest* never was)." Even so, the Pinis have also said that they themselves do not believe in protecting children from anything (Weber, 150): "We think that everything, in proportion and in perspective, is appropriate for children's storytelling, even unto violence and eroticism. [--] Well, storytelling for all ages, actually, but storytelling that is accessible to children."

### **4.4 Elfquest in Finland**

As already mentioned, Elfquest was first published in Finnish by Jalava. This was between 1990 and 1993, and the translator was Samuli Kaukoranta. Jalava's translations were published in five coloured comic book issues that covered what in my source text is the book *Fire and Flight*. It is in a way a prelude to the actual quest, and describes the merging of the elfin tribes of Wolfriders and Sun Folk, establishing the main characters and their relationships.

Since August 2005 (Suominen), Egmont Kustannus has been publishing Elfquest in Finnish in monthly black-and-white issues. The very first of these issues were stories originally published in the United States after the original saga but chronologically preceding its story.

This series is called *Sudenratsastajat*. The first translation of the original saga was published in November 2005 (*Elfquest Egmontilta*). This series is called *Suuri vaellus*, parts 1–12. In my target text analysis, I use the abbreviation SV to refer to these issues: thus, SV1 stands for *Suuri vaellus – Osa 1*, SV2 for *Suuri vaellus – Osa 2*, etc.

The translator of Egmont’s publications is Seppo Raudaskoski. Apart from a few exceptions, the names appearing in Jalava’s translations have been preserved; the similarities are too striking to be a coincidence. Otherwise, the translations are different. Egmont has also published more of Elfquest than Jalava did, including stories posterior to the original saga both story-wise and in publication.

While acknowledging the existence of Jalava’s translations and them being my first touch with Elfquest, I will not deal with Kaukoranta’s solutions in any detail in this thesis: having considered the possibility of dealing with both translations, I decided it is not feasible in the scope of this study. Moreover, the fact that Egmont has published more of the saga than Jalava did would make any comparative study imbalanced.

On Egmont Kustannus Oy Ab’s website (*Elfquest*), Elfquest is defined as “the perfect choice for the friends of fantasy literature”. However, as Herkman points out, the publisher, the publishing format, and the distribution channels also affect the image of the comics – or any other literary work – and thus also the potential audience (160, 190–191).

Besides the question of Elfquest’s appropriateness for children, dealt with above, Egmont’s black and white format is not likely to be interesting for very young children. On the other hand, the small paperback prints may not be attractive for many adults, who might look at the issues and decide they are teenagers’ stuff. Moreover, the majority of Egmont’s publications are aimed for children, teenagers, or young adults (see Egmont Kustannus, *Sivukartta*), and this image could also affect potential readers’ ideas of any particular comic book published by them. Therefore, it is probably safe to say that the readership of Egmont’s translations also consists mainly of teenagers or young adults, and perhaps to a greater extent than that of the original Elfquest saga. This, in turn, might affect the translator’s choice of style and vocabulary to some extent.

## 5 Source text analysis

In this part of my thesis, I concentrate on the English-language Elfquest. In the beginning of the chapter, I examine features that arise from Elfquest's genre as fantasy; in the latter sub-chapters, I concentrate on comic-related aspects of the source texts.

### 5.1 *Elfquest as fantasy*

Despite difficulties in defining the genre, Elfquest is undeniably fantasy. While not a typical swords-and-sorcery story, it is nonetheless situated in an imaginary world, inhabited by fantastic creatures, where the supernatural is accepted without question, as a natural part of the world. It also makes use of the other characteristics determined by Attebery to be typical of post-Tolkien fantasy (see chapter 2.1). While it may not be entirely clear from the beginning what the “problem” is, there is one: the threat caused by humans, the quest to find and unite other elves, and the elves' deficient knowledge of their origins which leads to them feeling they do not belong anywhere. The resolution, while perhaps not one the elves were hoping to find, is also there: they find other elf tribes and discover that not all elves are good like they had thought; they learn about their origins and find their forefathers' dwelling, even if they in the end choose not to live in it. And finally, there is also the defamiliarisation that may help readers examine their own lives from a distance: everyday questions and truths disguised as fantasy (see the Pinis' introduction to *Fire and Flight*). In fact, in the introduction to *Quest's End*, the Pinis describe the feedback they got from readers for the original saga in the following way: “There were those who wrote that some event or transition in Elfquest had helped them with similar happenings in their own lives [--].”

The imaginary world in Elfquest is called the World of Two Moons, or the Abode. The three most significant species inhabiting the planet are elves, trolls, and humans – although, in fact, the elves and trolls are not native inhabitants of the Abode but aliens who crashed there with their time and space travelling vessel thousands of years ago. Before the crash, the planet was assumably very much like the Earth in its Paleolithic era (see Pini, Wendy). The elves, however, brought with them certain magical powers; although not exactly wizards or witches, some individuals have special talents, such as making plants grow, levitating things, or moulding rock with the power of their mind. The Pinis themselves have explained these

powers as a natural force, a manipulation of energy, rather than magic (Decker, 74). Even so, they are supernatural to readers in the real world, where nobody possesses similar powers.

On the following pages, I will examine features typical to this particular imaginary world – such as flora and fauna, a number of special concepts, and proper names – as well as their potential implications for the translator. In addition, the way of speaking of some characters in *Elfquest* is worth studying. Therefore, I will also take a look at the speech of a group of characters called *preservers*, and a troll named Two-Edge. Although a special way of speaking is not, as such, strictly a trait of fantasy literature – such styles could be used in any other kind of literature, as well – and although it could, on the other hand, also be included in the section handling the creation of the illusion of speech, I have chosen to deal with it in this section because these are fantastic characters unique to *Elfquest*.

### 5.1.1 Flora and fauna

While some fantasy stories, like J. K. Rowling's *Harry Potter*, are actually situated in our world, works of high fantasy have worlds geographically different from Earth: series like David Eddings's *The Belgariad* and *The Malloreon*, R. A. Salvatore's *The Dark Elf Trilogy*, or Margaret Weis and Tracy Hickman's *Dragonlance*, for example, even include maps of the worlds described in the books. The number of other, non-geographical, differences varies from one world to another.

Although there is no map included in *Elfquest* and its world is not much described in geographical terms, it is obviously not Earth: for one thing, the planet Abode has two moons. And although it is in certain aspects very similar to Earth – the development of humans and their customs, for instance, closely resemble those of man – there is also a fair amount of differences, such as imaginary species of flora and fauna. Not all of these seem necessary to the plot, which leads to the deduction that they are there simply as part of that world, with no bigger or smaller role than that.

These imaginary species include animals such as the *zwoot* (FF, 130<sup>4</sup>) that with its hunched back looks like a crossbreed between a dromedary camel and a horse, and has been tamed by

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<sup>4</sup> Please note that the references given for the examples used in the source and target text analyses may not be the only occurrence of any example in question: many of the words and expressions are used several times in the course of the story.

the elves for use as a mount and a beast of burden; and the *treewee* (FG, 162), a creature outwardly resembling a tarsier. The imaginary plant *whistling leave* plays a significant role in *The Forbidden Grove* (78–92), probably saving the life of one of the characters with its diuretic qualities (see also Decker et. al., 50); *wackroot*, too, apparently has medical properties and is used as a painkiller (see FG, 129).

On the other hand, there are also some familiar species in the World of Two Moons, such as squirrel (FG, 74) and horse – which, however, the elves, who are used to the hunchbacked *zwoots*, call *nohumps* (FG, 72). A similar case is found on page 6 in *The Forbidden Grove*, where a poisonous creature that looks remarkably like a scorpion and lives in the desert is depicted. The elf children call it a *sting-tail*; it is not clear whether this is the generally used name for it or simply the children’s own invention, or perhaps a name used only by the Wolfriders, who are not accustomed to the desert animals and might not know their real names. Butterflies (FG, 161) and fireflies (FG, 165) are also creatures common to both Earth and the Abode.

There are also species that are not actually present in the story but which obviously do exist on the Abode. On page 7 in *The Forbidden Grove*, one of the characters expresses annoyance by exclaiming, “Thistles and prickle-pears, **Leetah!**”<sup>5</sup>, thus indicating that the cactus plant *prickle-pear*, also known as *prickly-pear* (genus *Opuntia*) (Popik), exists on the Abode, too. On page 53 of the same book, Cutter thinks something said to him is nonsense and remarks: “That’s a pile of owl pellets!”, thereby implying owls are a known species to the Wolfriders.

### **5.1.2 Expletives, invectives, and other expressions**

As is the case with many other customs in fantasy literature, fantasy characters often use curses, swearwords and other expressions – either appreciative or derogative – similar to or same as those used in the real world. This is, however, not the case in *Elfquest*. Instead, the characters in *Elfquest* have their own curses, swearwords and other expressions, both negative and positive, which are not encountered in the real world. Partly, this may be because many expressions in actual use might not be deemed appropriate for use in this kind of a comic: its readership may include quite young readers not used to such language; and the use of real

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<sup>5</sup> In all examples borrowed from the source text, bolding is as in the source text.



curse might affect the atmosphere negatively. More than that, however, the reason seems to be to make the world more authentic by differentiating it from ours.

There are, nonetheless, similarities in the origins of the expressions used in Elfquest and those familiar to us from everyday life: as in the real world, the vocabulary in this field is derived from the environment the characters live in and from their beliefs.

In reality, many idiomatic expressions derive from religion, like “Oh my God” or “For heaven’s sake”. The elves do not believe in higher powers, but many of the expressions they use are in one way or another connected with their ancestors, the High Ones, or their more recent forefathers. These include expressions such as *praise the High Ones* (FF, 38), *by the lost dwelling of the High Ones* (FF, 55), *by Two-Spear’s stone-points* (BM, 8), *Tanner’s needles* (FG, 109), and *Timmorn’s blood* (FG, 88) – Timmorn, Tanner, and Two-Spear having been three of the earlier chiefs of the Wolfriders. On page 33 of *Fire and Flight*, Cutter speaks of his dead father, adding, “--may the **High Ones** keep his soul”.

Physical differences are sometimes regarded with suspicion. Therefrom arises the expression *stinking, round-eared filth* (FG, 12), used in anger by one of the elves to abuse humans, and emphasising the different shape of the elves’ and humans’ ears. One of the trolls, on the other hand, at one point calls the elves *point-eared vermin* (FG, 38). Occasionally, the four-fingered elves also call humans *five-fingers* (FG, 11) or *the five-fingered ones* (BM, 10). More often, they are referred to as *the tall ones* (FF, 9), because humans are somewhat taller than the elves, who have diminished in size since the days of their ancestors.

As in the real world, words for body excretions are also used to express annoyance, like in the abusive name *dunghead* (QE, 21), or in the exclamation “That’s a pile of owl pellets!” (FG, 53), indicating disbelief. Many of these expressions or their variations are repeated in the course of the story, thus establishing them and their meaning.

Being close to nature, the characters use many other nature-related expressions, too, such as the afore-mentioned expression *thistles and prickle-pears* (FG, 7), as well as *troll warts and lizard skins* (FG, 157) and *rotten fishguts* (QE, 10), all used to express surprise, annoyance, etc. *Backbiting rockrat* (BM, 103) is used to the similar effect as *backstabber* in our world.

One of the Wolfriders expresses disbelief by saying, “And **I’m** an eight legged treeewe with **blue fur!**” (BM, 39), thus also establishing treeeweas as a well-known species in this world.

Many of the expressions also reflect the different characters’ view of the world. The elves and trolls, for example, use slightly different kinds of expressions, both abusive and appreciative, as do members of different elf tribes – and even some individuals, to some extent. Humans, for one thing, are not appreciated very highly. In *Fire and Flight* (25), for example, they have just caused the elves trouble by burning down their holt when Cutter calls one of the trolls a *muck-eating son-of-a-human*. Later (129), another Wolfrider snaps, “And to the humans’ **cook-fires** with what **she** wants!”, meaning the wishes of the female in question should not be given much consideration.

Living in a close relationship with wolves, the Wolfriders use several expressions related to these animals. For one thing, they use the word *cub* (FF, 73) or *cubling* (FF, 28) to refer to children, either neutrally or affectionately. Occasionally, the word *whelp* may also be used, but it is apparently a more negative one, as implied in the expression *human whelp* (FF, 103). “I might as well look for a single silver hair in a white wolf’s coat” (FG, 87) is equivalent to *to look for a needle in a haystack*.

Skywise, the nocturnal Wolfriders’ “astronomer”, also expresses surprise by exclaiming, “By the wandering stars!” (FF, 37), while the diurnal Sun Folk, used to living in the hot land near the desert, use expressions such as “Great sun!” (FF, 76) and “By the midday fumes” (FF, 71). The Go-Backs live in a cold climate and use deer as their mounts, which is reflected in their speech, like in the sentence “The great ice wall knows they’ve been stained before with warriors’ blood!” (QE, 6). Or in a passage from *Quest’s End* (68), where one of them expresses impatience by saying, “How long do we stand here chewing our **cud**, like fawn-swollen **does?**”

The cave-dwelling trolls, too, use expressions related to things they are used to. Regarding daylight as something to be avoided, one of them swears (FG, 62), “The day I can’t hang on to **one** miserable chained elf I’ll sit outside in the **open sun** ‘til I’m **crow food!**” Their idea of love and of what is beautiful or desirable is slightly different from that of the elves, as illustrated in the following exchange (FG, 57):

“Why, any troll worth his hammer knows a maiden’s love is as true as the **gold** he gives her!  
And the more gold, the more true her love! Isn’t that so, my succulent little mushroom?”  
“Just so, my big, handsome toadstool!”

While translating these expressions may not prove exactly problematic, they are likely to give the translator something to think about. The variety of expressions is, after all, rather versatile, and there are several things to be considered, as observed above. It may take time to build an assortment of expressions as complex and thoroughly thought out as in the source text.

The translator may also need to consider some expressions rather carefully to determine what the authors have meant by them. On page 135 in *The Forbidden Grove*, for example, Cutter is about to kill a man who threatens his and Skywise’s life. Before attacking the man, he gnarls: “You like to **kill** do you, human? So do **I**, when I must! You are **meat** to be **wasted**! Your blood will fall on **bare rock** and nourish **nothing**!” This could be simply interpreted as a curse with no more significant meaning. In one of the interviews in *The Big Elfquest Gatherum* (Decker et al., 44), however, Wendy Pini explains the intended meaning of the utterance:

Now ordinarily, the elves respect life, they don’t waste blood, not even human blood—it’s part of the flow. But when Cutter utters this curse it takes away all responsibility for that life. The guy becomes dead to Cutter. And so when he kills him there isn’t that sense of “I have killed.” The curse, in other words, relieves him of any kind of moral agonizing over having to have taken a life without using the meat or the blood as a wolf would. When wolves kill, they use the meat and the blood, you see.

### 5.1.3 Special concepts

There is a number of special concepts in Elfquest whose use either differs from the everyday use or which are simply not used elsewhere, at all. These vary from the use of individual words to whole ways of perceiving the world.

One of the cases where a familiar concept is used in a different manner is the word *way* which the Wolfriders use in a wider sense. When used with a definite article, it means the elves’

traditions, their whole lifestyle, everything that is and has always been. In these cases, the word is usually in quotation marks, as well, to emphasise its special meaning. In her article “Getting Bent” (94), Wendy Pini defines it as “a loose code of behaviour that stresses harmony with nature.”

Having only four fingers, the elves perceive the world slightly differently from five-fingered humans. They have their own way of counting, based on number eight while our system is based on number ten. Thus, for example, 96 is *twelve eights* (QE, 26) and 14 is *eight and six* (QE, 19). Although as such probably not a problem, the different way of counting, when written, could take a considerable amount of space.

Apart from the occasional reference to humans’ five fingers, numbers are mainly used to express time, which the story, as the Pinis themselves have pointed out (Decker, 55), is rather vague about. For the elves, most of whom are immortal and all of whom can live for a very long time, unless meeting a premature end in some unlucky circumstances, time is not that important. Yet they do keep some track of it. An *eight-of-days* (FG, 111) is apparently equivalent to our week, only a day longer. While the Sun Folk use the word *year, one turn of the seasons* seems to be a more common expression amongst the Wolfriders and Go-Backs.

Seasons, too, have different names in the elfin world. The word *winter* is not used, but there are at least two different words for the season: *snow* (as a countable noun, like in *seven snows ago*, QE, 101) and *the white cold* (BM, 89). Autumn is referred to as the *death sleep* (BM, 140) or the *death-sleep season* (QE, 98). Other seasons are not mentioned by name.

Points of the compass are not used, either. Directions are rarely referred to, at all, but one is mentioned a few times: the direction of *sun-goes-down* (FG, 17), where the elves head to on their quest.

There is one central elfin concept that does not exist in our world in any form: *recognition* between members of the opposite sexes. It is an old trait, the basic purpose of which is to ensure procreation. It has nothing to do with love, as elves who do not even like each other may recognise each other; often, however, the recognised couple remains lifemates. The basic

meaning of recognition, so far unfulfilled, becomes clear in this conversation between two members of the Sun Folk (FF, 144):

“**Oh, Savah!** Recognition is a **curse** on our kind!! It has far less to do with **love** and is far more involuntary than I **dreamed!** I suffer, as the **Wolfrider** does, from unbearable **need!** But he is like a young **animal** to me! **Savah...** If I **join** with him... There will be **children!**”

“I dare say there will! You and **Cutter** were drawn together for a reason! You both possess **remarkable qualities** some as yet unguessed! Beyond a **spiritual bonding**, recognition insures that your offspring will number among the **strongest** and most **gifted** of our race!”<sup>6</sup>

Richard Pini elaborates on the concept in his article “Recognition – How loud is your reptile?” (84–85):

Recognition, it seems, creates in the pair of afflicted elves a strong urge to mate with each other; the imperative is so powerful that to deny it is to court sickness and perhaps even death. Also, Recognition ensures that the mating will result in offspring (elf children are quite rare otherwise) and further, that those children will express the best genetic qualities of both parents. In later issues (the sequence in Blue Mountain) it comes out that Recognized couples need not stay with each other, as long as the sexual and generative imperatives are attended to.

While again perhaps not especially problematic to translate, recognition, too, might require some consideration. Furthermore, although hinted at earlier, recognition is only explained in the passage quoted previously; therefore, its importance might escape the translator in the earlier passages.

In addition, the elves use certain words not used in the real world for familiar things, like *lovemate* (BM, 131) for a lover, *lifemate* (FG, 101) for a spouse, *joining* (FG, 165) for sex, and *skyfire storm* (BM, 74) for a thunderstorm.

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<sup>6</sup> In some of the longer examples, like this one, one quotation covers more than one word balloon in the source text. In cases where one sentence continues from one balloon and/or picture to another, I may have altered the punctuation slightly for the text to conform to the rules of straight text. The words and any bolding etc., however, are exactly as in the source text.

#### 5.1.4 Proper names

As already pointed out in chapter 2.2, the names in fantasy literature often have a meaning: they may, for example, emphasize some specific trait of the character. This is also the case with several characters in Elfquest, such as the Wolfriders *Suntop* (FG, 4), a blond elf child, or *Ember* (FG, 5), a hot-tempered red-head. *Strongbow* (FF, 12), as the name suggests, has an acute aim, and *Skywise* (FF, 9) is the astronomer among the elves.

Different groups with meaningful names in Elfquest have slightly different types of names. The Wolfriders' wolf allies have names such as *Whitebrow* (QE, 10), *Bristlebrush* (QE, 13), *Nightrunner* (FF, 141), *Starjumper* (FG, 72), and *Smoketreader* (QE, 13). Many of the troll names, too, have meanings, often not very flattering ones from humans' point of view: some of the trolls are called *Maggoty* (FG, 36), *Wadsack* (QE, 36), and *Pusgums* (QE, 36). Other troll names do not actually mean anything or at least are partly meaningless, yet sound unpleasant, like *Guttlekraw* (FG, 50) or *Greymung, the Shiftless* (FF, 21). Humans have meaningless first names, but their last names seem to reflect their characteristic or trade, like *Olbar the Mountaintall* (FG, 105) or *Tolf the Woodcleaver* (FG, 114). The only preserver mentioned by name in the original saga is called *Petalwing* (FG, 150).

Not all Elfquest characters have meaningful names, however: some of the main characters have names such as *Leetah* (FF, 44), *Rayek* (FF, 51), and *Savah* (FF, 64). The elves with meaningful and meaningless names belong to different tribes, and the elves with meaningless names, the Sun Folk (and later the Gliders and Go-Backs), are at first "foreigners" to the tribe with meaningful names, the Wolfriders.

There is one exceptional meaningless name in Elfquest. A female Go-Back is called *Kahvi* (QE, 15), which brings up an interesting dilemma for the translator. To English-speaking readers, *kahvi* means nothing; but in Finnish, *kahvi* is the word for coffee. Does the name, if preserved in its original form, cause unwanted connotations? Decisions like this are, naturally, always case-specific and depend on the relevant factors. In this case, the word *coffee* is rather neutral and is not likely to raise strong undesirable connotations. Besides that, it actually conforms with the looks and personality of the character in question: some characteristics of coffee are that it is brown and usually hot; Kahvi is a fairly hot-tempered brunette. Moreover, coffee has not been referred to in the story and is probably an unknown

concept to the elves. Therefore, the reader is likely to realise the name, if preserved, is not connected with the beverage.

All these considerations might well allow for preserving the name. On the other hand, the translator might want to change the name in order to prevent any associations not originally intended by the author.

One more case of character names remains to be examined. This is names of which one cannot be sure whether the author has meant for the name to be meaningful or not. In Elfquest, an example of this is a female elf called *Winnowill* (BM, 12). As such, the name means nothing. However, further examination shows the name could have a meaning, consisting of three different parts: win-no-will. Is this deliberate on the authors' part? At least when introduced to the reader, Winnowill is considered an evil character. She uses her exceptional powers to bend others to do her bidding even when they are not inclined to. This could be an implication of deliberateness by the Pinis when choosing the name. On the other hand, Winnowill appears to have originally been "good", which could imply her name has no intentional meaning – unless it was changed at some point in her life. There is, however, no indication of that in the story. Furthermore, she belongs to the tribe of Gliders, the rest of whom do not have meaningful names, and therefore her name would be an exception if it had a meaning.

Nonetheless, the translator might ponder whether to convey these perhaps unintentional connotations in the translation. If he decided to do so, he could use the strategy applied by, among others, Jaana Kapari in her Harry Potter translations. She has, for example, taken apart the as-such-a-meaningless name *Trelawney*, considering it a combination of the words *tree* and *lawn*, with the ending *-ey*, and translated it as *Punurmio*, a combination of the same words in Finnish (see e.g. Rowling, 112 and Kapari 2005b, 109).

### **5.1.5 Special ways of communication**

Apart from slight differences in certain kinds of expressions, discussed earlier, the different species in Elfquest – elves, trolls, and humans alike – use quite similar language. Although it could perhaps be expected for the trolls, for example, seeming rather uncivilised, to speak

more rudely, this is evidently not the case. Their sentence structures and the number of words in their vocabulary seem to be on the same level as those of the elves’.

There is, however, one species that has a rather unique way of speaking: the preservers, small, winged, asexual creatures resembling butterflies that were brought to the Abode by the elves but were later lost and forgotten by most of them for a long time, until rediscovered by the Wolfriders in *The Forbidden Grove*. In addition to the preservers, the way of speaking of one individual character deserves closer examination. This character is Two-Edge, half troll and half elf, also first introduced in *The Forbidden Grove* (57–59).

#### **5.1.5.1 Preserver speech**

In my source text, the preserver speech is distinguished from the communication of other characters by word balloons with wavy outlines and a yellow background. This is probably intended to indicate a different manner of speaking. It is not, however, the only way preserver speech deviates from that of other characters.

The speech of the preservers resembles that of a child only learning to speak, or possibly that of a person learning a foreign language. The preservers do not inflect words and their expressions are somewhat defective, often with missing subjects or verbs, for example. They also talk about themselves using the third person – although occasionally without the final *s* in verbs, when used. One of the main characteristics of preserver-speech is, in short, a certain “cuteness” that might affect the readers’ feelings toward the preservers, as in the following examples:

- “**No no no no! Stillquiet highthing got funny arm! See? All broke! Can’t put in wrapstuff. Is not good all over!**” (FG, 150)
- “**Is good enough! Petalwing knows! Petalwing say so!**” (FG, 150)
- “**No tricks! No tricks! Fursoft yapthing -- come two darks ago! Come with other highthings -- two little -- one big!**” (FG, 153)
- “**Bad highthing fibbed! Was no stillquiet, fursoft cradlebaby there! Petalwing vexed!**” (BM, 5)
- “**Softpretty highthings miss Petalwing?**” (BM, 94)
- “**Flyhighthing too big for hole! Go squash all flat! Hee hee!**” (BM, 94)



- “Bad bad **bad** high-digdig! **Petalwing** fix **good**! Fill nose with much wrapstuff! Fill big **mouth** too!” (BM, 34)
- “**Hello! Hello!** Busyhead highthing want **Petalwing** stick growlers’ **teeth** together?” (BM, 34)

Furthermore, as is apparent from these examples, the preservers’ vocabulary is rather unique. They use the word *thing* in the end of several nouns, calling humans *bigthings* (FG, 167), elves *highthings* (FG, 159), a winged elf a *flyhighthing* (BM, 94), and a wolf cub a *yapthing* (FG, 153). Examples of nouns without the word *thing* include e.g. *beesweet* (FG, 152) for flower, *digdig* (BM, 154) for troll, and *cradlebaby* (BM, 5) for mouse. *Wrapstuff* mentioned in some of the examples is a sticky weblike substance the preservers spit from their mouth to blind their “victims”, whether elf or animal, and to entangle them. When an elf or an animal is completely wrapped in it, he, she or it is suspended in time, neither aging nor needing food. The original function of wrapstuff was to preserve the High Ones on their travels; later, it was used to conserve food.

The preservers also have their own adjectives. Like children, they create their own words by combining familiar ones, using adjectives such as *stillquiet* (BM, 5) for “sleeping”, *fursoft* (BM, 5) for something soft and silky, *sunnygold* (BM, 35) for “blond”, and *nastybad* (QE, 30) for “mean”.

In Finnish, it is by no means impossible to imitate the language of, for example, a child learning to speak. Nor is the use of the third person a problem. Being a rather synthetic language, however, Finnish almost always requires inflecting words (see e.g. Opetusministeriö, 201). Therefore, the translator may need to find another means to convey a certain defectiveness or ungrammaticality in the preserver speech. The preserver-vocabulary, too, might prove challenging to translate.

#### **5.1.5.2 Two-Edge’s speech**

Two-Edge is half troll, half elf. The two species being distrustful of each other at best, enemies at worst, this has had an unstabilising effect on his sanity, since he does not know which species he should identify with. He likes mind-games and riddles, and most of the time he speaks in rhymes, as in this passage from *Captives of Blue Mountain* (110): “**Cutter-elf**

keen blade, tempered where there was no shade... Tempered in the desert fire... What is it that you desire?"

Occasionally, other characters also refer to his way of speaking (QE, 96): "Just a little spur of rock and key won't turn in lock, as Two-Edge might say."

When translating poems with rhymes, one option is a literal translation. Here the poems are, however, not individual poems without much context but such a big part of Two-Edge's personality and of the storyline that there does not seem to be any option but to preserve them – unless the translator wants to make changes with rather far-reaching consequences. I am assuming, however, that the translator's aim is to stay fairly faithful to the source text, and will deal with translating Two-Edge's speech as translating poetry.

According to Hyypä, poetry is surprisingly often used in *Donald Duck*, too. In translating these poems, she often simply takes the message and the atmosphere of the poem, and creates the words herself. (124)

This could be one strategy for translating Two-Edge's speech, as well. While his poems are probably not quite as comical and intentionally clumsy as those in *Donald Duck* (see Hyypä, 124–125), they are not exactly the height of poetry, either.

## **5.2 *Elfquest as a comic***

While *Elfquest*, by its genre, is fantasy literature, its form is that of comics. In the following sub-chapters, I take a look at how its comic-related features might affect the translator's work.

### **5.2.1 Space-related aspects**

In *Elfquest*, there is relatively more narrative than in many other comics. The sentences are relatively long and there are plenty of verbal descriptions with a fair amount of adjectives that are often used to create a certain atmosphere, as in the opening scene from *Fire and Flight* (1–2): "Taut-skinned **drums** throb with rising **intensity**... Roaring **flames** challenge the angry tints of the evening sky as the **spirit-man's** savage chant continues... His words recall a distant time when this nameless world first knew the footfall of **man -- man**, who was little more than **beast**... Who feared the night – and the sound of **thunder!** On a doom-filled day,

amid the fury of a storm more **awesome** than any **man** had ever witnessed, the natural order of things was suddenly **shattered** by forces **supernatural** and **unknowable!!**". I believe that translating passages like this, the translator may often find the available space less sufficient than he might hope. Therefore, occasionally, it may not even be possible to translate absolutely everything, but the translator may have to try and convey the same message and create the same atmosphere with fewer words.

On the other hand, excessive depictions are not as typical in Finnish as they are in English – rather, using several adjectives in one sentence may even sound like exaggeration (see also Ryömä, 117). Thus, the translator may want to shorten some of the descriptions, anyway. There are also plenty of diminutive verbs in Finnish that can be used to convey the meaning instead of adjectives (Ryömä, 117).

### 5.2.2 The need for the illusion of speech

In comparison to many other comics, there is relatively much text in Elfquest in the form of narrative, rather than speech. In addition to the narrative, even the spoken language is sometimes rather poetic, as in this excerpt of Leetah explaining why she did not accompany Cutter on his quest (FG, 70):

Do you remember **Rayek**? He loved me because he saw in me a reflection of **himself**! I, too, am proud to possess finely honed magic powers. **No one** has died here since my healing skills matured. It is **pride**, **Nightfall** -- and something one as **brave** as you can forgive even less -- **fear**! I was **afraid** to go with **Cutter** -- **afraid** of the unknown lands beyond the desert! Twice in my life I have seen the sun turn into a black disc, haloed all around with rainbow streamers of light. Though my father, the **Sun-Toucher**, patiently explained that it was but the greater moon's **shadow** passing before the daystar -- I was **frozen** with fear -- even when the light returned! The thought of **Cutter's** world of huge, green growing things and monstrous beasts rouses the same terror in me -- terror that would have been a hindrance to him!

Actual colloquialisms used in Elfquest are more or less restricted to the word *nope* for *no* (FG, 71), combinations of certain words, like *how's* for *how is* (FG, 71), *I'd* for *I would* (FG, 71), and *haven't* for *have not* (FG, 101), and a few fairly colloquial expressions, such as *in the same fix* (FG, 72). The spoken language is not, however, remarkably different from the narrative.

The elves are also capable of something called *sending*, which is relevant to the creation of the illusion of speech in translation. Sending is a telepathic way of sending images and feelings to others capable of receiving them, and it cannot contain lies. Not all of the elves can send, however: the Sun Folk, for instance, have lived in peace for as long as they can remember, having no need for such silent means of communication, wherefore the habit has died of misuse. However, members of the Sun Folk can also learn to send, which indicates all the elves possess the ability.

For the reader's benefit, the sent messages have been transferred into words, indicated with a star over the sender's head and a different kind of balloon (see e.g. BM, 39–41). What could be significant for the translator is that sending is not actual speech; therefore, the translator does not necessarily need to translate it as such. This further gives him the liberty of using more literary language, such as participial constructions which are seldom encountered in spoken language, yet often help make the text shorter and thus save precious space.

### **5.2.3 Typical sound effects**

There are quite a lot of “sound effects” in Elfquest. Many of them are animals sounds, such as the *whine whine*, *whuff*, and *gruff* of a grown-up wolf (FG, 36–37), or the *yip yip yoowwill* of a wolf cub (FG, 68). Different human – or rather elf, troll, or preserver – sounds include descriptions such as *cough cough* (FG, 38), *giggle* (FG, 40), *EYAAGG!!* (FG, 41), and *yeeph!* (BM, 5). Some examples of general noises are *clink* and *rattle rattle* (FG, 40–41).

Some of the sounds are placed in balloons, but many of them are also embedded in the pictures.

### **5.2.4 Interpreting the words and pictures**

As pointed out in chapter 3.2.4, the relationship between words and pictures often varies – sometimes the words may carry the story on while the pictures simply support and complement them; at other times, perhaps more often, the pictures are allowed to tell the story with fewer, if any, words to support them. Elfquest, too, makes use of these variations in emphasis.

The following example is from *Captives of Blue Mountain* (74)<sup>7</sup>: “As though straining to see through a heavy mist, Voll is unaware of his eager questioners. He speaks haltingly, with a voice that was young when legends were lived as reality.” The picture shows an old elf gazing into the distance, next to a blurred image of his past, and the text complements the picture with a description of his voice as he speaks. In the following passage from *The Forbidden Grove* (147), the words both provide extra information about the elves’ silent movement and describe what is also shown in the picture: “The elves steal through the forbidden grove as soundlessly as only Wolfriders can. Everywhere they look, streamers of gossamer webbing hang from the trees, shimmering in the starlight.”

On page 116 in *Fire and Flight*, the roles are reversed, and the picture continues from where the narrative leaves off. Two elves are in a cave full of bones: “Indeed it **was** a place of **death** – for pieces of **bone** were strewn **everywhere!** Beast bones... **Human** bones... And...” The picture shows a skull with protrusions of bone where ears would be, thus making it obviously an elfin skull, the protrusions necessary to support the large, pointed elfin ears.

In other places, the picture plays the main part. On page 175 in *The Forbidden Grove*, pictures are used to “zoom in” on the Blue Mountain, penetrating it and finally closing in on an imprisoned Strongbow, making it clear without any words that he is inside the mountain and in pain.

Occasionally, typography has a fairly significant role in Elfquest. It is used to emphasise words (boldface), and to indicate things such as shouting (larger letters and/or boldface) or a special way of speaking. In fact, the narrative and dialogue use bolding in abundance, often in places where the bolded words do not seem to require the emphasis they are given. Rather, when the text is read aloud emphasising the bolded words, it disrupts the rhythm and makes reading difficult, like in this example (FF, 3): “**Terrified**, the beast men watched as the **immense structure** settled roughly to the ground! Tall spires formed an **alien outline** against the primordial sky. As the great **hole** in the heavens **closed forever**, the primitive humans understood somehow that their dominion was now threatened.”

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<sup>7</sup> I requested a permission to attach the pictures described in this and other chapters to my thesis but have received no reply. Therefore I have not been able to illustrate my examples with actual pictures from Elfquest.

Proper names, too, are practically always bolded. Larger letters are used conventionally for loud voices and sounds. Wobbly typeface is used to indicate out-of-tune singing, with the written form “breedeedeedreet dreet deeeee diri diri breedeet deee” (BM, 5).

### **5.3 Discussion on the source text analysis**

In the previous sub-chapters, I examined features that might require special attention or even prove problematic when translating Elfquest into Finnish. While Elfquest’s form as a comic sets some additional restrictions, such as the limited space and the need for taking into consideration the interactive relationship between the text and the pictures, it seems to be the fantastic that does not exist in the real world that would most likely cause the majority of difficulties or challenges encountered. As such, most of the fantastic characteristics in Elfquest are not unique: many of them are typical of translating fantasy literature. Combined, however, I believe these features form a fairly unique entity, the translating of which could prove to be rather challenging. Moreover, the number of recurrent features such as names, various expressions and concepts, and special speech styles would practically necessitate that one translator translates all of the series (as is the case with Egmont’s translations); or at the very least, very close collaboration would be required to maintain consistency if several translator's were involved in the work.

## 6 Target text analysis

In this part of the thesis, I concentrate on Seppo Raudaskoski's translations of Elfquest. At first I bring out some considerations about the target text analysis. Following the order used in my source text analysis, I then examine the translation strategies used for features that arise from Elfquest's genre as fantasy. After that I examine how the comic-related aspects of Elfquest have affected the translations.

### 6.1 About the target text analysis

While studying the target texts and relevant material, I found additional information about the readership of Elfquest in Finland. On the comics platform Kvaak.fi, Finnish readers have been discussing Elfquest and its translations since 30 August 2005 in a thread entitled *Elfquest Egmontilta*. On the basis of the profiles of registered members involved in the discussion who have given their gender, the majority of the contributors – 24 out of 29 – are males. Judging from the profiles of the 25 members who have given their age, the readers of Elfquest in Finland are from 15 to 43 years of age<sup>8</sup>. Their average age is 27.12. The following table shows the age distribution.

Years of age	0–20	21–25	26–30	31–35	36–40	41–45
No. of members	4	4	6	6	3	2

**Table 1** Age distribution of members involved in the discussion *Elfquest Egmontilta* at the platform Kvaak.fi.

This is by no means a foolproof analysis of the readership of Elfquest in Finland. First, there is no guarantee that all members have provided their true data in their profiles. Second, some of the members have given their gender but not their age or vice versa, and some have given neither. Third, not all people involved in the discussion were members and therefore their data was not available; in fact, people of certain ages might be more inclined to register on

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<sup>8</sup> Please note that these are the ages of the members on 2 April 2007, while some of the messages have been written more than a year and a half ago.

such platforms. And finally, not all readers of Elfquest are likely to write on this or any other platform, either as members or visitors. Given the large majority of males in the discussion, it is also possible that males are more active participants in such discussions, which would result in a distorted result for the gender distribution of the readers.

These reservations notwithstanding, the analysis indicates that the average age of the readers in Finland would be a couple of years more than I had expected. Judging by the reader art published in the Finnish translations, however, the readership of Elfquest in Finland includes quite young readers, too (see e.g. SV11, 111). Children or people in their early teens may not be participating in platform discussions for any number of reasons, which would exclude them from the above analysis. Besides, the discussion on the platform indicates that many of the participants were readers of Elfquest before Egmont started publishing them. Some have read only Jalava's publications. Others have read Elfquest in English – some but not all of them having first read Jalava's translations – and many of them even own Elfquest in English in various formats themselves. Many of these people would have been in their early teens at the time Jalava published its translations, thus having perhaps found Elfquest years ago. Therefore, the current age of platform members is no indication of the ages of people who might become interested in Elfquest now – and who are, in fact, Egmont's intended target audience, according to a contribution to the discussion by the series editor Janne Suominen (using the name J. Suominen on the platform).

As this discussion shows, there were more factors to be taken into consideration when analysing the target audience than originally allowed for. Although my original analysis was evidently not entirely wrong, the readership of the translations might be slightly wider than expected, in both directions. As already pointed out, acknowledging the target audience might affect the translator's choice of style and vocabulary to some extent – the wider the target audience, the more difficult it is to aim the translation for any specific group, however.

In the course of writing this thesis, I also realised there was a minor dilemma, or at least a controversy, caused by my different source and target texts, that I had not considered when planning my thesis. While I studied the source texts in colour, Egmont's translations have been done from black-and-white issues originally published by DC Comics, and the translator has not had coloured versions of the source texts at his disposal (Suominen). I was naturally



aware of this from the beginning; I had not, however, taken into consideration the possibility that the colours might affect my interpretation of the pictures and my perception of the atmosphere, while the translator has done his interpretations on the basis of only black-and-white pictures and the text. The preservers' speech, for example, is indicated by yellow balloons, which to me strengthens the impression of the preservers' happy nature – their spirits are not easily dampened, and never for a long time. Furthermore, my impression of the drawings was more childish without colours – although the level of detail and skill was better discernible, too, in a way making the drawings more impressive. All in all, the black-and-white series would hardly have made such an impression on me as the coloured one did.

I could, of course, have tried to obtain the same black-and-white issues for my source text analysis, as well. By the time I realised this dilemma, however, I had already studied the coloured texts so that I had a clear idea of the atmosphere. Moreover, I had read the source texts for my own pleasure before I knew they would be the topic of any research I might carry out, and while I was not examining them critically at the time, I could remember my impressions of the atmosphere from that time.

There are certain other differences between my source texts and the translation, as well. The source texts for Egmont's translations have been new publications of the story. Their format is smaller than that of the original publications, and therefore the Pinis have slightly modified the artwork and the text (Suominen). Some of the pictures have been blown up to accommodate the different layout. Some of these blown-up pictures seem in fact a bit too big: they have not originally been meant to be enlarged so much, and the lack of sufficient detail makes the drawings look slightly clumsy (see e.g. SV4, 19, 22). The page size in Egmont's publications is slightly bigger than that in DC Comics' publications ("Uusi Elfquest"). While this may usually present the artwork better, some of the smaller pictures probably suffer even more than in DC Comics' publications.

Some artwork has been added for the sake of layout, too. Usually, the additions are single pictures here and there, often with no text. In SV3 (44–68), however, there are more than 20 pages of new art with text. This is used to bridge the seven-year gap that occurs between *Fire and Flight* and *The Forbidden Grove*: in-between books or magazine issues, the gap works fine, but not when the story continues on the following page.

In addition, the weight of some pictures has changed because of the different layout. On page 65 in *The Forbidden Grove*, for example, there is a series of pictures showing Skywise take a key out of his mouth. All five pictures are approximately the same size. In the target text (SV4, 79), the last picture has been blown up to accommodate the different page size, thus giving it more weight than it has in my source text.

Although the pictures play a big part in translating comics, my focus in this thesis is on words – it is the words that are changed in the translation process, after all. Apart from the 24 additional pages in SV3, nothing of much importance seems to have been changed text-wise between my source texts and those of the translator: the balloons may be in different places, but concluding from the translation, all the text is still there, unchanged. The only thing missing that I noticed is a short narrative, “-- and draws his sword” (FF, 101), which has been replaced with a sound effect (SV2, 41): *Ka-shing!* The picture shows the drawing of the sword in both cases. There are also some small additions, like a sound effect for the sound of a deer (SV1, 27), or a tiny bit of dialogue in which a Wolfrider bids her small daughter to stay close (SV1, 34).

While acknowledging the existence of these minor differences, I do not think that they are significant enough to affect the validity of this study. They are, after all, differences on a detailed level, while I concentrate on matters on a broader scale.

## **6.2 Fantasy-related aspects of the translation**

### **6.2.1 Flora and fauna in the translation**

Earlier I noted that, in addition to existing species of flora and fauna, there is also a fair number of imaginary species in the world of Elfquest. Since not all of them seem necessary to the plot, I deduced they are there simply as part of that world, as one way of distinguishing it from ours. This deduction did not change when I read Raudaskoski’s translations. However, I realised that the flora and fauna probably played a bigger role in the translation process than I had predicted. First of all, there were more different species than I realised when reading the source text – many of the names used as invectives rather than to refer to actual animals. Besides, the translation presented a wide variety of different solutions that have evidently

taken quite a lot of consideration and thus also some time. Different types of solutions and their variations are examined below.

### **6.2.1.1 Replacing an existent species with a similar one**

Occasionally, the translator has replaced an existing species with another, very similar one. In *Captives of Blue Mountain* (9), one of the Wolfriders calls one of the Gliders' big riding birds an *overgrown squirrel-hawk*. While the name is not used to refer to the actual animal, it indicates the existence of squirrel-hawks in the World of Two Moons. Squirrel Hawk, an existent bird of prey, is also known as Ferruginous Hawk (*Buteo regalis*), in Finnish *kuningashiirihaukka* (The Peregrine Fund; BirdLife Suomi). In his translation, Raudaskoski has used *hiirihaukka*, Eurasian Buzzard (*Buteo buteo*). The exact species makes no difference in this case, and *kuningashiirihaukka* would have taken quite a lot of space, which probably is the main reason for the translator's solution. Both Ferruginous Hawk and Eurasian Buzzard are, after all, hawks.

On page 66 in *Quest's End*, the troll Picknose is having a quarrel with one of the elves and retorts, "Go chase a **mouse**, screech owl! It's more your size!" Again, while *screech owl* is here used as a derogative name rather than a reference to the real species, it indicates the existence of the animal in this world. Raudaskoski has named the species *varpuspöllö*, Eurasian Pygmy Owl (SV10, 89): "Isottele kokoisillesi, varpuspöllö! Kuten hiirille!" In the real world, there are several different species of screech owl, such as Eastern Screech Owl (idänkirkupöllönen), Balsas Screech Owl (meksikonkirkupöllönen), Tropical Screech Owl (pampapöllönen), Montane Forest Screech Owl (vuorimetsäpöllönen), and Vermiculated Screech Owl (rusopöllönen); as can be deduced from the names, they belong to the family of *pöllönen* (BirdLife Suomi). These owls are not, however, encountered in Finland (*Suomen pöllöt*, 230–254). Since the Eurasian Pygmy Owl is also encountered in Finland, the translator has perhaps wanted to domesticate the species enough for it to be familiar to Finnish readers. Both are owls, after all – the exact species does not probably matter to the reader, as it makes no difference to the plot.

One might, however, wonder whether the Pinis have chosen screech owl because the elf thus called is shouting. If this is the case, the implication is lost in the translation. The loss is hardly a significant one; yet, one option that would have conveyed the implication would

have been *kirkupöllö*, Laughing Owl. Although the species is presumed extinct (BirdLife Suomi), it would not necessarily have to be so in the imaginary world. Moreover, not all readers might even be aware that *kirkupöllö* has actually existed. This solution would, of course, have differed from the Pinis' use of an existing species.

One more slightly different example is *strangleweed* (BM, 120), translated with *kuristajaköynnös* (SV8, 61). In reality, strangleweed is a parasitic plant officially known as dodder (Forest Preserve District of Cook County), in Finnish *humalanvieras*. In Finland, the name *kuristajaköynnös* is not, however, used for *humalanvieras*; rather, it is apparently a nickname occasionally used for twining plants that suffocate any other plants near them. Nonetheless, dodder does not look quite like the strangleweed in Elfquest, and although it can suffocate other plants, it does not tangle people or animals like the plant in Elfquest. Therefore, the strangleweed in Elfquest is probably not supposed to be the same strangleweed that exists in the real world. Since *kuristajaköynnös* is not an official name, either, and it is very descriptive of the plant in question, the translation works quite well enough.

#### **6.2.1.2 Replacing an existent species with a different one**

In the above examples, the translator has replaced an existing species with another, very similar one. There are also some cases where he has used a more different species as a replacement, or added a species where there was not one at all in the source text. In *The Forbidden Grove* (103), one of the Wolfriders refers to the Sun Folk as *these shivering fawns*. Raudaskoski has translated *fawn* as *vasikka* (SV5, 41). While *vasikka* may also mean a young deer, they are more commonly referred to with the word *vasa*; the foremost meaning of *vasikka* is a young bovine (*Kielitoimiston sanakirja 1.0*). Therefore, the readers of the translation probably associate the word with cows rather than deer, although cows are not referred to anywhere in the source text.

On page 54 in *Quest's End*, the smile of a female troll is described as *sloe-eyed*. *Sloe* is another name for blackthorn, as well as the fruit of the blackthorn; *sloe-eyed* means someone with “soft dark bluish or purplish black eyes”, or slanted eyes (*Webster's New Collegiate Dictionary*). Raudaskoski has translated this as *mantelisilmähymy* (SV10, 64). While the word conveys more or less the same impressions as the source text, it also suggests that almond is a known plant in this world.

### **6.2.1.3 Translating an imaginary species using the name of an existent one**

In at least one instance, the translator has translated an imaginary species, *wackroot* (FG, 129), with an existing one, *hullujuuri* (SV5, 79). Judging from the small number of hits by a Google search, it is not a very commonly used name, but there are some indications that *hullujuuri* is another name for *koiruoho*, wormwood (*Hullujuuri*). In Elfquest, wackroot is a plant used as a painkiller. Wormwood can be used for periodical pains (Yrttitarha), which to some extent accommodates the use of wackroot to ease pain.

### **6.2.1.4 Equivalent, literal, and creative translations**

In addition to solutions like these, there are many instances where the translator has translated an existing species with its exact equivalent, such as *snake* (FF, 80) with *käärme* (SV2, 12), *dog* (FF, 80) with *koira* (SV2, 12) and *hummingbird* (BM, 17) with *kolibri* (SV6, 79), or used a more or less literal translation for an imaginary species, such as *lumikarhu* (SV10, 8) for *snow bear* (QE, 26) or *viheltäjälehti* (SV4, 102) for *whistleleave* (FG, 78). More imaginative solutions include *katokyttyrä* (SV4, 91) for *no-hump* and *puuruikka* (SV6, 22) for *treewee* (FG, 162).

The only such solution that caught my attention was *kolibri* for *hummingbird*. While this is the correct species, hummingbirds are rather exotic for Finns. This is not the case with Americans, since hummingbirds are encountered in most parts of the American continents (*Maaailman eläimet: Linnut*, 254). Might *kolibri* therefore arouse different associations in a Finnish reader than it does in a reader of the source text, and if so, is this of any importance?

### **6.2.1.5 Summary of flora and fauna in the translation**

As can be seen from the previous sub-chapters, translating the names of species of flora and fauna in fantasy literature is not always straightforward. Different solutions might be required even for similar instances. While there might have been other alternatives for many of Raudaskoski's translations, some of them perhaps better in line with the intentions of the source text, for the most part the translations are evidently thoroughly thought out and serve their purpose quite adequately.

## **6.2.2 Expletives, invectives and other expressions in the translation**

Raudaskoski's translations of the various exclamations used in Elfquest are quite straightforward. *Timmorn's blood* (FG, 88) has been translated with *Timmornin veri* (SV5,

19), *by the high ones* (FF, 134) as *kautta korkeiden* (SV2, 93), and *praise the high ones* (FF, 38) as *kiitos olkoon korkeiden* (SV1, 59). *Sun bless me* (FF, 131) has become *aurinko siunatkoon* (SV2, 87), and *rotten fishguts* (QE, 10) is *voi kalansuolet* (SV9, 67) in Finnish. *Owl pellets* (FG, 53), indicating disbelief, is translated with *pöllönpapanoita* (SV4, 58).

Translations for abusive expressions like *dunghead* (QE, 21), *wormridden pick-feast* (FG, 127), and *son of a lame zwoot and a desperate troll* (QE, 38) include, respectively, *lantapää* (SV9, 95), *madonsyömä elikonraato* (SV5, 77), and *ramman zwootin ja epätoivoisen peikon poika* (SV10, 33).

The translations for expressions emphasising differences are more or less literal, too – apart from one. Raudaskoski has translated the expression *tall ones* (FF, 9), used by the elves for humans, as *hujopit* (SV1, 19). According to *Kielitoimiston sanakirja 1.0*, the word is used about tall, slim people, especially male. While from the elves' point of view, all adult humans are tall, they are not necessarily slim. Nor are all humans male. In my opinion, the word *hujoppi* also sounds slightly comical, which creates a conflict between the word and the image of humans in Elfquest as a fearful threat.

The word *cub* as a reference to the elf children has been translated with *pentu* and *cubling* as *pentunen* (as in *pentuseni* for *my cubling*, SV5, 34). While the word *pentu* in Finnish is, besides its primary meaning of an animal child, often used as a rather derogative word for children and could therefore have proved problematic, the context makes it clear that this is not the case in Elfquest. For the first time, the word *pentu* is used in a song (SV1, 46): “---On lauma saanut syödäkseen. Pikku pennut käpertyvät tarinoita kuullakseen.” The tone of the whole song is positive, which implies the word *pentu* is not negative, either. The adjective *pikku* further strengthens the impression of the word's affectionate tone. Even later, yet still early in the story, the word is used in context with another emotionally charged word: *pentuparat* (SV1, 108). This allows readers to get accustomed to the different tone of the word.

Since Raudaskoski has translated the majority of such expressions, long or short, quite literally, and his solutions seem to work well enough, this field has apparently not been too problematic to translate.

### 6.2.3 Special concepts in the translation

As mentioned in chapter 5.1.3, there are certain special concepts in Elfquest. One of these is the use of the word *way* with a special meaning, to refer to the elves' lifestyle, as in this example: "But elves are children of the **high ones** and recognition is 'the way'" (FG, 55). Raudaskoski has translated this as *tie*: "Mutta haltiat ovat korkeiden lapsia, ja tunnustus kuuluu 'tiehen'". Other possible translations for the word include, among others, *keino*, *tapa*, and *suunta*. However, none of these, including *tie*, covers all the meanings implied in the source text. Therefore, the reader of the translation receives less information than the reader of the original text. Furthermore, the quotation marks might confuse readers if they do not realise the word is used here with a special function.

While there is no one word in Finnish that would convey all the meanings of the source text, the word *tie* is perhaps even more limited in meaning than the word *tapa*, for example, would have been. Besides, *tie* is usually used to refer to a road of some sort, and even in a more figurative meaning it conveys a sense of direction or destination, of being on the way from one place or situation to another. The word *way* in Elfquest, used in its special sense, however, rather conveys a sense of permanence, of things not changing.

All in all, this has very probably been a difficult concept to translate – a good solution does not seem to exist. However, the context helps the readers to grasp the meaning of the word, even if the translation does not carry all the meanings required. In fact, *the way* is explained to an extent some time through the story, in *The Forbidden Grove* (132), when Cutter's wolf ally leaves to die of old age: "It is 'the way', an order of things to be accepted with sadness -- but not with despair -- for it is a **good way**, unchanged since the first bonding of wolf and elf." Even if the reader has not understood its meaning earlier, it should become clearer at this point.

Another case where a familiar word has been used with a special meaning is the word *recognition*. This has been translated with *tunnistus*. Recognition, however, has evidently not been especially problematic, as the word has a more limited meaning than the word *way*.

As in the source text, the elves in Raudaskoski's translations use a counting system based on number eight: thus, *twelve eights* (QE, 26) is *kaksitoista kahdeksaista* (SV10, 8), *during eight*

and six nights of roaming (QE, 19) is *kahdeksan ja kuuden vaellusyön aikana* (SV9, 90), etc. *The seasons in their many eights* (BM, 89), whose meaning I am not quite sure about, has been translated with *kaudenkiertokahdeksainen* (SV7, 107). The elves' week, *eight-of-days* (FG, 111), and decade, *eight-of-years* (QE, 79), have become *kahdeksaispäivä* (SV5, 51) and *kahdeksaisvuosi* (SV11, 11), respectively. Observantly, Raudaskoski has also translated the word *century* that – illogically, as it is based on the decimal system – has been used in the source text (FF, 74), as *kahdeksaisvuosi* (SV1, 110).

However, as *kahdeksaisvuosi* has also been used for a decade, the time given in the translation is remarkably shorter than in the source text. This does not create a controversy, as the word is used only once and is not a very significant one: one of the elves simply remarks not having seen something in centuries. Still, the passage indicates that she is very old, which is not obvious from the target text at this point.

Although not a numeral, the word *moon* is also used to mark the pass of time, like in *three moons* (FG, 73), translated with *kolme kuuta* (SV4, 92). Alone, this could be confused with moon as a heavenly body. However, the context makes the meaning clear, as in this example (SV6, 28): “Terä ja Leetah ovat yhdessä ensi kertaa yli neljään kuuhun.” Even so, if one wanted to avoid ambiguity altogether, *kuunkierto* might have been a viable alternative. *Kuu* is of course shorter, though.

Seasons, too, have their own words in Elfquest. The two words used for winter – *snow* (QE, 101) and *the white cold* (BM, 89) – have been translated with *lumi*, as in *seitsemän lunta sitten* (SV11, 53), and *valkea kylmä* (SV8, 101). Autumn, *death-sleep season* (QE, 98), has become *kuolonuni* (SV11, 48). Although the word could be understood as referring to death, the context once again helps readers understand it is used for autumn, like in the following passage (SV11, 48): “Kuolonunen aikaan lehdon lehdet muuttuivat aina liekinkeltaisiksi tai verenpunaisiksi ja putosivat sitten maahan. Mutta kun valkea kylmä lauhtui pois, tilalle tuli aina uusia vihreitä nappuja, ja pian puut olivat taas täysiä ja tuuheita, kunnes kausi taas vaihtui.”

The one “compass point” used in Elfquest, the direction of *sun-goes-down*, has evidently been somewhat problematic to translate, as the following passage shows (SV5, 50): “Malmikiven



pyörintä pysähtyy ja sen vasen kylki osoittaa aurinko-laskeehen, missä Adarin kylä sijaitsee...” Since *laskee* is a verb and verbs cannot be used as nouns in Finnish, the translation sounds strange. Perhaps *auringonlaskun suunta* or some similar solution would have been better, provided the space was sufficient. Even *auringonlasku* alone might have worked in cases where the longer option would have been too long, if the phrase was established as a direction earlier.

Translations for words not used in the real world but meaning familiar things include *lemmenkumppani* (SV8, 81) for *lovesmate* (BM, 131), *elinkumppani* (SV5, 38) for *lifemate* (FG, 101), *liittyminen* (SV6, 29) for *joining* (FG, 165), and *taivaantulimyrsky* (SV7, 80) for *skyfire storm* (BM, 74).

All in all, it seems the various special concepts have been somewhat problematic to translate. In many cases, the translations are not quite self-explanatory but rely on the context to make their meaning clear. On the other hand, the source text sometimes does the same, so this is not exclusively a characteristic of the translation.

#### **6.2.4 Proper names in the translation**

As mentioned earlier, the names used in Jalava’s translations have for the most part been preserved in Egmont’s translations. Both Kaukoranta and Raudaskoski have translated *Nightrunner* (FF, 13) as *Yökulkija* (Kaukoranta 1990a, 13; SV1, 26), *Nightfall* (FF, 8) as *Illanhämy* (Kaukoranta 1990a, 8; SV1, 19), and *Dewshine* (FF, 138) as *Kasteenhohde* (Kaukoranta 1993b, 12; SV2, 101), for example. The odds for this being a coincidence seem too small, which is why I mention this despite the fact that I do not intend to deal with Kaukoranta’s translations separately.

There are, however, some exceptions. While Kaukoranta has, for instance, translated *Rainsong* (FF, 56) as *Sateenlaulu* (1990b, 26), *Foxfur* (FF, 112) as *Ketunturkki* (1993a, 18), *Preypacer* (FF, 101) as *Riistanmieli* (1993a, 7), and *Freefoot* (FF, 101) as *Kevytjalka* (1993a, 7), Raudaskoski has used *Sadelaulu* (SV1, 87), *Ketunkarva* (SV2, 54), *Riistannoutaja* (SV2, 42), and *Vapaajalka* (SV2, 42). It is hard to say what the reasons are for these decisions. *Sadelaulu* is slightly shorter than *Sateenlaulu*, but the difference is hardly so big that it would matter; besides, *Riistannoutaja* is longer than *Riistanmieli*, so space has probably not been the

deciding factor. Maybe *Sadelaulu* is more definitely a compound word than *Sateenlaulu* which could also be written as two separate words; but why, then, has Raudaskoski preserved the similar name *Kasteenhohde*? *Vapaajalka* is perhaps a more literal translation for *Freefoot* than *Kevytjalka*, but *Riistannoutaja* is no closer to *Preypacer* than *Riistanmieli* is, so more literal translations are apparently not the reason, either.

Kaukoranta has preserved all entirely meaningless names in their original form. While Raudaskoski has usually followed the same principle, there are a few exceptions to it. He has changed the written form of the name *Shenshen* first to *Šenšen* (SV1, 105) and later to *Sensen* (SV2, 87). The reason for this is probably that in Finnish, the primary way to write this sibilant sound is *š* but it is today often replaced with a normal *s* (Joensuun yliopisto – Savonlinnan opettajankoulutuslaitos). However, the consistent use of one form would surely have been better. In addition, he has translated the meaningless troll name *Guttlekraw* (FG, 50) as *Ahmikupu* (SV4, 54). Although meaningless, *Guttlekraw* sounds quite unpleasant<sup>9</sup> and as if it actually did mean something; besides, other trolls have meaningful names. These are probably the main reasons for this solution.

There are also many names in Raudaskoski's translations that did not occur in the story translated by Kaukoranta. Many of these have been translated quite literally, like the wolf names *Whitebrow* (QE, 10) with *Valkokulma* (SV9, 68), *Bristlebrush* (QE, 13) with *Harjashäntä* (SV9, 77), and *Firecoat* (BM, 6) with *Tuliturkki* (SV6, 59), or the elf name *Ember* (FG, 5) with *Kekäle* (SV4, 17). Others convey the essence of the name rather than its literal meaning, like *Nuoluhuuli* (SV4, 84) as a translation for *Choplicker* or *Sädetukka* (SV4, 18) for *Suntop*.

*Kahvi* (QE, 15), one of the two special cases brought up earlier, has remained as *Kahvi* also in the Finnish translations (SV10, 13). *Winnowill* (BM, 12), however, has become *Tuulenpesä* (SV6, 48). One might wonder why Raudaskoski has decided to translate this one name when all the other Gliders have meaningless names. Even so, I quite liked the solution.

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<sup>9</sup> For discussion on connotations evoked by the sounds in meaningless names, see e.g. Ryytty and Tirkkonen.

On the Kvaak.fi platform (*Elfquest Egmontilta*), names seem to have evoked strong reactions among readers. Although the translations are not discussed much otherwise, there is plenty of speculation and discussion concerning names, and especially *Kahvi* and *Winnowill*. Some of the contributors were of the opinion that *Winnowill* should not have been translated and demanded how it could turn into *Tuulenpesä* – the Finnish word for the deformities in trees called *Witch's Brooms* – while others praised the solution as clever. Before the character *Kahvi* was introduced in the translations, there were several suggestions how the name should be dealt with. Some thought it should not be translated at all; others argued that it should be changed because the word actually means something in Finnish, while a meaning is not intended in the source text. Suggestions for a potential new name included *Kah-vi* with a hyphen, *Qahwa*, derived from the Arabic word for coffee, and *Kahve*. The discussion had petered out somewhat before *Kahvi* came into the story without having her name changed, so no final opinions are available.

There was also criticism against certain other names, especially ones that had already been translated by Kaukoranta and were changed by Raudaskoski, like *Ketunkarva*. Even so, others seemed to prefer the new translations. As the member using the pseudonym Lurker points out, fans are often attached to the names they are used from the beginning. A writer who was not familiar with the English names found the translations “just bueno”.

### 6.2.5 Preserver speech in the translation

In English, the preserver (in Finnish *pysyttäjä*) speech resembles that of a child learning to speak, or a person learning a foreign language. This effect is achieved by, among other means, not inflecting words. As mentioned, however, the same means cannot necessarily be used in Finnish. Instead, Raudaskoski has distinguished the preserver speech from that of other characters by using unusual word orders and occasionally omitting verbs. In the preserver vocabulary he makes frequent use of the ending *-nen* where the source text uses the word *thing*. Examples of nouns with this ending include *korkelainen* (SV5, 112) for *highthing* (FG, 159), *kaivulainen* (SV9, 27) for *digdig* (BM, 154), and *isolainen* (SV6, 33) for *bigthing* (FG, 167). Other nouns used are e.g. *mönkireikä* (SV10, 63) for *crawleyhole* (QE, 53), *lymykolo* (SV8, 22) for *hideyhole* (BM, 101), and *mesimakea* (SV7, 9) for *beesweets* (FG, 152). The *wrapstuff* (FG, 159) produced by the preservers has been translated with *kietoaine* (SV5, 112).

Among the adjectives used by the preservers are *tuhmapaha* (SV9, 27) for *nastybad* (BM, 154), *pehmoturkki* (SV6, 8) or *turkkipehmyt* (SV6, 58) for *fursoft*, *pehmythopea* (SV9, 50) for *silversoft*, *päivänkulta* (SV7, 9) for *sunnygold*, *rusionenä* (SV8, 92) for *rosynose*, and *limasynekki* (SV8, 47) for *mucky-dark*.

Although the means are to some extent different than those used in the source text, Raudaskoski's solutions, too, lend the preserver speech a certain kind of childlikeness and, as a result, cuteness. Rather than from individual words, this is probably more easily detected from the following examples of whole preserver sentences. They are Raudaskoski's translations for the source text sentences used as examples in chapter 5.1.5.1.

- “**Ei ei ei ei!** Leporauha korkelaisen käsi huonona! Ihan rikki! Kietoaineeseen ei kelpaa. Ei ole ehjä aivan!” (SV5, 112)
- “Ehjä kyllin! Kukksiipi tietää! Kukksiipi käskee!” (SV5, 112)
- “Ei temppuja! Ei temppuja! Pehmoturkki haukkulainen -- kaksi pimeää sitten tuli! Muiden korkelaisten myötä tuli -- kahden pienen, yhden ison!” (SV6, 8–9)
- “Paha korkelainen puijasi! Ei ole siellä leporauha turkkipehmyt kehtovauvaa! Kukksiipi suuttuu!” (SV6, 58)
- “Pehmytsoma korkelaisella Kukksiipeä ikävä?” (SV8, 9)
- “Lentokorkelainen ei mahdu reikään! Menee lits lyttyyn! Hii hii!” (SV8, 11)
- “Paha paha kaivukorkelainen! Kukksiipi näyttää vielä! Tunkee nenään kietoaineet! Täyttää suuren suunkin!” (SV10, 25)
- **Hehei! Hehei!** Mitä tahtoo hätäpää korkelainen? Kukksiipi kietoo ärisijäin hampaat yhteen?” (SV10, 26)

While the unusual word orders emphasise the eccentricity of preserver speech, it seems to be the vocabulary that mainly creates the childlikeness. In addition to using combinations of words, like in the source text, many of the words themselves are words that might often be used by children, or by adults talking to children. Examples of such words include *tuhma* in the adjective *tuhmapaha*, as well as the verbs *puijata* and *suuttua* above. The phrases *ihan rikki* and *lits lyttyyn* would fit well in a child's mouth, too.

The greeting in the last example – in English *Hello! Hello!* – is used several times in the source text. At first, Raudaskoski has translated it with *Terve! Terve!* (SV8, 79). Only from SV10 on he starts using the translation *Hehei! Hehei!* (26). It is difficult to say what the reason for this change is, unless the translator has simply forgotten the greeting has already been translated earlier.<sup>10</sup> This inconsistency does not, however, affect the style of the preserver speech all that much. All in all, while Raudaskoski has used means different from those of the source text to distinguish the preserver speech from that of other characters, a similar effect has been achieved.

### 6.2.6 Two-Edge’s speech in the translation

In translating the poetic speech style of Two-Edge, Raudaskoski has used a principle fairly similar to the one Hyypä (124) says she often uses with poems in Donald Duck: translating the essence of the message rather than the exact words. This, of course, is often necessary to be able to preserve the rhymes in the translation. In *Captives of Blue Mountain* (98), for instance, there is a passage where Two-Edge’s voice haunts Winnowill in her private chambers: “Winnowill... Winnowill... Sits so still... Sits so still... What is she thinking alone in her bath...? What is she planning? What, now, is her path?” This has been translated as follows (SV8, 15): “Tuulenpesä... Tuulenpesä... Yksiksensä... Yksiksensä... Mitä mieltä ammeessaan... Mitä hautoo aikeinaan?” Here, the part *sits so still* is not essential to the message, so it has been replaced with the word *alone* in the translation to provide the rhyme. The last two sentences have been combined for the translation to be more rhythmic.

In Raudaskoski’s translations, however, the poetry in Two-Edge’s speech gets somewhat more emphasis than in the source text. In the original story, his speech more or less conforms to the rules of normal language; it only rhymes, as in this exchange (BM, 98):

“Oh, **we** know **much** of secrets, you and I... Low and high... Where are **his** bones,  
**Winnowill?**”

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<sup>10</sup> There are some other instances, too, where one translation has been used first and another later on. Occasionally, the elves refer to the preserver Petalwing with the word *bug* (BM, 81). At first it has been translated with *ötökkä* (SV7, 93); from SV10 on, the word *itikka* (64) is used. Rayek, an elf capable of levitating, is sometimes called *air-walker* (QE, 25). When the word occurs for the first time, it is translated with *taivaskävelijä* (SV9, 107); but later, the more literal translation *ilmassakävelijä* is used (SV11, 68). As the references for the examples show, whether a coincidence or not, all these changes happen after SV9. The reason for any of them is unclear.

“Ground to powder and scattered on the wind! **There!** That is as much of the game as I shall play with you! **Other** things concern me now.”

“Other things... Things with **wings**... And things with **swords** that shine moon bright... They howl and bite! **Lord Voll** hears the song of the Wolfriders... He hears and he stirs within his stony womb. Soon he will dream a waking dream. The **preserver** will awaken him...”

Raudaskoski has further emphasised the poetic form with unusual word orders (SV8, 16):

“Me kaksi salat monet tunnemme... Pienet, suuret tiedämme... Missä hänen luunsa, Tuulenpesä?”

“Jauhettu tomuksi ja siroteltu tuuliin! Kas niin! Enempää en suostu kanssasi tätä peliä pelaamaan! Minua kiinnostavat nyt toiset asiat!”

“Asiat toiset... Siivelliset loiset... Ja kantajat miekkojen. Voll kuulee laulun Sudenratsastajien... Kuulee ja kivikohdussaan heräilee. Pian valveunta hän näkee. Pysyttäjä hänet herättää...”<sup>11</sup>

There is one case where Raudaskoski has not translated Two-Edge’s speech with rhymes, although they are present in the source text:

EN: “**I** made the armor -- **and** the rules! The game is **mine!** I will **not** lose!” (QE, 94)

FI: “Minä tein haarniskat... Ja säännöt! Peli on minun! En aio hävitä!” (SV11, 40)

Just before this, however, Two-Edge has spoken without rhymes for several pages, so the non-rhyming translation does probably not bother the reader as it might if he had not just spoken normally.

All in all, the translations of Two-Edge’s speech work to the same effect as the passages in the source text – as indications of the half-troll’s insanity.

## 6.2.7 Pronouns in the translation

There is one thing I wish to examine that I had not considered earlier. The different way of using pronouns in Finnish and English is something that caught my attention when reading the translations. For one thing, the pronoun *se* is often used in Finnish when the pronouns *he*

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<sup>11</sup> For discussion on the lack of bolding in the translation, see chapter 6.3.4.

and *she* are used in English, e.g. to refer to animals. Furthermore, in English the plural for *he*, *she*, and *it* is *they*, but in Finnish, the plural for *hän* is *he* and for *se* is *ne*. This is naturally something that practically every English-to-Finnish translator needs to deal with in practically every translation; for the translations of Elfquest, however, this has further-reaching consequences than for many other translations. Since the complication derives from the fantastic characteristics of Elfquest, I deal with this feature under the fantasy aspects of the series.

In Elfquest, there are several different species capable of speaking. Therefore, the translator has needed to decide which pronouns the various species use for each other. Raudaskoski seems to generally follow one principle throughout the story: the different species use the words *hän* and *he* to refer to members of their own species (e.g. SV2, 46), and the words *se* and *ne* to those of other species. Thus, the elves refer to humans and trolls with the pronouns *se* and *ne* (e.g. SV1, 22; SV9, 33), as do humans and trolls to elves (e.g. SV1, 14; SV4, 42). There are, however, some exceptions. When the Wolfriders first arrive in the Sun Village, watching the unsuspecting Sun Folk from the mountains, they use the word *ne* (SV1, 66–67):

“Nehän ovat haltioita! Meidänlaisiamme!”

“Eivät meidänlaisiamme, Taivastieto. Muistuttavat ihmisiä! Ei näy susia eikä pesäpuita. Ja ne elävät auringossa kuten ihmiset. En luota niihin!”

As this dialogue suggests, the Wolfriders are not yet quite sure of who or what the Sun Folk are and whether they are friendly. This is probably the main reason for the different pronoun.

In SV4 on page 80, Cutter uses the word *heidän* for humans. However, since there is no apparent reason for this, it could be a simple lapse: the most common translation for the word *they* referring to humans is, after all, *he*.

The above principles, however, only apply to dialogue. In the narrative, the word *hän* is used for trolls (SV9, 36) and humans (SV1, 8), too. With this decision, Raudaskoski has rendered the unknown and invisible narrator an outsider, someone who does not belong to the World of Two moons, or at least is not a representative of any of the main species. In the source text, of course, there has been no need for a decision like this.

The pronouns used for wolves may also have required special consideration. Although animals are usually referred to with the words *se* and *ne*, the words *hän* and *he* might have been an option in the speech of the Wolfriders: the wolves are the Wolfriders' allies, after all, and the Wolfriders even have some wolf blood in them. Raudaskoski has, nonetheless, chosen the conventional pronouns *se* and *ne* (e.g. SV8, 97).

### 6.3 Comic-related aspects of the translation

#### 6.3.1 Use of space in the translation

As already pointed out, space is often a significant factor in translating comics. It has apparently required some consideration in the translations of Elfquest, as well. Occasionally, the translator has omitted elements from sentences, as in this example, where the subject has been left out from the second sentence (SV4, 30): “Kaiken huipuksi mokoma näätä käyttää sitä juurien tonkimiseen! Ei tajua, mitä käsissään pitelee!” In this one, the adverbial modifier *minun* is missing from the second sentence (SV4, 15): “Jos aion ratkoa korkeiden jälkeensä jättämän arvoituksen... On löydettävä kaikki vihjeet!” Although these are not grammatically whole sentences, their meaning is nonetheless clear. In the first example, the word *näätä* in the first sentence – used by one of the trolls to refer to Cutter – is obviously the subject of the second sentence, as well. In the second example, Cutter is talking about the quest he is about to take on, and because *minä* is the subject of the first sentence, it is quite clear that he is talking about himself in the second sentence, too. Otherwise the recommendability of using sentences with missing elements is debatable and perhaps to a great extent a matter of opinion – I myself have always found them somewhat clumsy.

In other places, a proper name is left out. In *The Forbidden Grove* (148), Cutter calls his friend by name: “**Skywise**, remember what **Olbar** said?” The translation of the sentence is as follows (SV5, 108): “Muistatko, mitä Olbar sanoi?” Since it is clear who the addressee is, the name is not needed and omitting it is thus a good way to save space. Besides, proper names are used more seldom in Finnish than they are in English; thus omitting some of them gives the translation better conformity to the conventions of the target language.



Despite instances like this, the lack of space does not seem to have been as great a problem as I predicted. Occasionally, the space has evidently been more than sufficient, since there is almost too much white space in the word balloons, as on pages 96–97 in SV8. For comparison, e.g. on page 29 of SV5 the balloons are quite full.

One more thing that may have affected the available space is the different sizes of the DC Comics' and Egmont's publications. Since Egmont's pages are larger, the balloons are naturally larger, too. Unless the font size has been enlarged, this would leave more space for the translations than there has been for the source text. Since I do not have the DC Comics publications at my disposal, this remains unclear.

### 6.3.2 The illusion of speech in the translation

The spoken language in Elfquest is often quite descriptive and contains words and structures not generally used in speech. This applies to the translation, as well, although perhaps to a slightly lesser extent. Below in Raudaskoski's translation of the example given in chapter 5.2.2, the description of the solar eclipse resembles spoken language perhaps a bit more than the source text. The lack of the repetition of the words *afraid* and *terror* used in the source text as an effect also lessens the solemnity of the speech a little – although the word *pelko* is repeated, the different cases weaken the dramatic effect. However, participial structures have been used where in normal speech people would generally use a subordinate clause, and all in all, the translation resembles spoken language only a little more than the source text does.

Muistatko Rayekin? Hän rakasti minua, koska hän näki minussa itsensä. Minäkin olen ylpeä hallitsemistani taikavoimista. Parannustaidot opittuani kylässä ei ole kuollut kukaan. Olen ylpeä, Illanhämy... Ja jotain, mitä kaltaisesi rohkea haltia halveksuu vielä enemmän... Pelokas! En uskaltanut lähteä Terän mukana tuntemattomiin maihin aavikon taa! Kahdesti elämässäni aurinko on muuttunut mustaksi kiekoksi, jota ympäröivät kirjavat valojuovat! Vaikka isäni Auringonkoskettaja selitti kärsivällisesti, että suurenkuun varjo vain ohitti päivätähden, olin pelosta jäykkä – silloinkin, kun valo palasi! Terän maailma valtavine vihreine kasveineen ja hirviömäisine petoineen nostattaa minussa saman pelon – ja se pelko olisi ollut hänelle hidaste. (SV4, 87–88)

In a few instances, the expressions used in the translation are slightly more colloquial than in the source text. The sentence “Come on, **Nightrunner**, don't be **stubborn!**” (FG, 72), for example, has been translated with, “Älä ole tuollainen jäärä, Yökulkija!” (SV4, 91).

As noted, the elves communicate also by sending. Because sending is not speech, it has not been necessary to treat it as speech in the translation, either. However, because even the spoken language has few colloquial elements, there are no apparent differences between the translations of actual speech and sending, as can be seen from the following passage (SV7, 16–17). The verb *etääntyä*, for example, is rather literary, and the structure used in the last sentence of the example is quite atypical of speech.

Mitä sitten, vaikka olisivatkin? Pitääkö meidän alkaa matkia niitä ihmistolloja, jotka palvovat liitäjiä ja laulavat heidän ylistystään yöt läpeensä? Jäämmekö tänne palvelemaan valtias Vollia kuin orjat? Päädymmeko Tuulenpesän lemmikeiksi? Mitä meistä on tulossa? Olemme etääntyneet ”tiestä” siitä lähtien, kun lehto paloi! Muistakaa, millaista elämä oli ennen paloa, kun lehto oli vihreä ja tiesimme, keitä olimme! Muistakaa jahdit ja ulvonta ja metsäveljijemme kanssa jakamamme tuoreen veren maku!

In the source text, this passage is as follows (BM, 39–40):

So what if they are? Should we, then, become like those fool humans who worship the Gliders and sing their praises every night? Do we stay here and serve **Lord Voll** hand and foot? Do we end up as **Winnowill's pets**? What are we becoming? Ever since the holt burned down we've been forgetting “**the way**.”. [sic] But remember how it was before the fire, when the holt was green -- when we knew who we were. Remember the hunts and howls... the taste of fresh blood shared with our forest brothers...

As in the source text, any individual differences in the speech styles of the characters are more or less restricted to different expressions, already examined. Thus, all in all, there are no remarkable differences between the spoken languages used in the source text and in the translation: both use fairly few colloquial elements and resemble written text more than speech. Much effort does not seem to be made to create an illusion of speech.

### 6.3.3 Sound effects in the translation

Egmont's translations have been printed jointly with Norwegian translations (Suominen). Thus, the sound effects embedded in pictures have usually been left in their original form, like the effect *Ktang! Clang!* on page 29 of SV1 or *Yiiiyiiie!* on page 8 of SV5. There are, however, some exceptions. On page 42 of *The Forbidden Grove*, a wolf is scratching the outer wall of a stone-walled cabin, making a noise described in the source text as *skcratch skcratch* (FG, 42). In the Finnish translation, the text has been replaced with *kraaps kraaps* (SV4, 39). Similar cases can be found, for example, on pages 83 and 89 in SV4. It is hard to say why these effects have been translated and others have not. They do not have much in common in appearance, at least: in one of the cases, the text has a white background placed over a grey place in the picture; in another, the effect is written in white over a black background; and in the third, the text is black and the background entirely white. In any case, this has most likely not been the translator's decision but the publisher's, and the translator has simply provided the Finnish written form for the sounds.

The sound effects in word balloons have been translated. The translations for these include, among others, *nuuh nuuh* and *Vuhh!* (SV4, 31) for *sniff sniff* and *Whuff!* (FG, 37), emitted by wolves, as well as *hehhehe* (SV4, 81) for *chuckle* (FG, 66), *nyyh* (SV1, 20) for *sob* (FF, 9), *murinaa ärinää* (SV1, 30) for *mumble grumble* (FF, 16), *Höyh?!!* (SV1, 31) for *Hunh?!!* (FF, 17), and *aiuuuuaa* (SV1, 16) for *ayooooah* (FF, 7).

Because sound effects are individual words that usually do not have any established translations, the functionality of their translations is difficult to evaluate objectively: while the translation *nyyh* sounds rather comical to me, it might not sound so to someone else. It would take a more comprehensive study to examine their functionality in their context to make any conclusions.

### 6.3.4 The relationship of words and pictures in the translation

The relationship between the words and pictures has remained more or less the same in the translation as it is in the source text. Yet there are some small exceptions. In *The Forbidden Grove*, the wise old elf Savah has just recited a poem with great significance to the listeners (75): “--- Heart to heart are life-mates bound. Soul meets soul when eyes meet eyes...” Then the narrative (76) describes how, “-- almost against her **will** -- **Leetah's** eyes are drawn to

**Cutter's.**" The pictures show first Leetah, then Cutter, implying he is returning her gaze, and then a close-up of Leetah's confusion: "Soul meets soul when **eyes meet eyes?** **Great sun!** It – it **can't** be him! That **savage!?**"

The translator has left the meeting of Leetah's and Cutter's eyes for the pictures to convey, thus indicating it only implicitly: "...Miltei vasten tahtaan... Hänen katseensa kääntyy Terään."

Occasionally, the translator does not seem to have studied the wider context, formed by both words and pictures, sufficiently. At one point, Raudaskoski has translated the word *floaters* (BM, 75) with *vedenkävijä* (SV7, 82): "Olimme vedenkävijöitä ja tulentekijöitä... Puunmuovaajia... Kivenmuovaajia..." It is more likely, however, that the word refers to elves who can levitate. There is, after all, no reference to elves who are capable of walking on water anywhere else in the story, while the Gliders – whose past is being spoken of – are capable of floating in the air. This is both shown in the pictures and referred to with words (see e.g. BM, 16).

In *Fire and Flight*, two of the Wolfriders, a couple, are left behind in the desert because one of them is injured and cannot continue. When things start to look bad (FF, 49), the fit female elf touches her knife, thinking: "He has sunk into a dark pit to escape the pain and await the end. But **I'll** end it myself when I finally know there's no hope left!" Raudaskoski has translated this as follows (SV1, 76): "Hän on paennut kipua mustaan kuiluun, odottamaan loppua. Mutta sitten, kun tiedän ettei toivoa enää ole, lopetan kaiken itse!" The word *kaiken* implies that she intends to kill herself, too. There is no indication of this in the source text. Moreover, the elves respect life and kill only when necessary, which becomes quite clear in the course of the story. Therefore it is not likely that any of them would commit suicide, no matter what the circumstances.

As pointed out in chapter 5.2.4, my source text makes quite extensive use of bolding. This is not the case with the target text. Due to the different source texts, however, it is unclear whether the bolding has been removed for the DC Comics publications by the Pinis themselves, or during the translation process. In any case, it is used rather seldom in the

translations. Instead, the translator has utilised the resources of the Finnish language, emphasising things with, for example, exceptional word orders, as in the following examples:

- EN: “It is **Cutter** who needs us now. For we **can** help **him!**” (FG, 101)  
FI: “Meitä tarvitsee nyt Terä, sillä häntä voimme auttaa.” (SV5, 37)
- EN: “There’s no snakes here, **Treestump** -- but I sure smell **something!**” (FG, 119)  
FI: “Ei täällä käärmeitä ole, Kanto! Mutta jotain minä haistan!” (SV5, 64)
- EN: “The spirits **are** beautiful! I have never seen their like...” (FG, 122)  
FI: “Ovathan henget kauniita! En ole kauniimpaa nähnyt!” (SV5, 69)

In addition to emphasis, bolding is used for proper names in the source text. These have not been bolded in the translation, either.

Whether removed by the Pinis or in translation, the lesser amount of bolding works quite well. As pointed out in chapter 5.2.4, there does not always seem to be need for the bolding even in the source text. Furthermore, as Hyyppä (127) points out, words often need to be inflected in Finnish. Thus, the translation for a bolded word may have a case ending that may add superfluous visual noise and lessen the dramatic effect if the bolding is preserved.

Bolding is, nonetheless, used in moderation, like in some of the examples for preserver speech in chapter 6.2.5. The first of these examples also uses a larger font to indicate shouting. Other typographic effects used in the translation – and probably in the translator’s source text, too – include a different font, as well as a different balloon, for the preserver speech (see e.g. SV5, 112).

#### **6.4 Discussion on the target text analysis**

In the previous sub-chapters, I examined the solutions Seppo Raudaskoski has used in his translations of Elfquest. I found that not all the features examined in the source text analysis seem to have required special attention in the translation – or if they have, it is not evident from the translations. The translations for expressions derived from the world of Elfquest, for

example, are quite literal. Yet they seem to serve their purpose quite well. This led me to the deduction that they have not been especially difficult to translate.

On the other hand, many of the features I examined have clearly required special consideration: judging from the number of different solutions used to translate names of species of flora and fauna, for example, translating them has not been straightforward. Many of the special concepts, too, have evidently been problematic. Such is, for example, the word *way* used in its special meaning. Often the translations for such concepts are not quite self-explanatory but the translator has apparently relied on the context to make their meaning clear.

On the platform Kvaak.fi, I found reader responses to the translations of proper names. Great variation was discernible: some very much disliked the translations, while others liked them. The readers seemed to have taken special notice of the names that I, too, pointed out in my source text analysis; this suggests that the translator must have considered them carefully, as well.

I discovered one feature which has evidently required special consideration in translation but which I did not pay any attention to in my source text analysis: the use of pronouns. Although their use in the source text is quite conventional, they seem to have required more attention during the translation process than pronouns generally do in translations from English to Finnish.

I found some inconsistencies in the translations that indicate that the translator has not always been as careful as he could or should have. Otherwise, the translations seem to have been fairly well thought out. The translator has even corrected some mistakes in the source text, for example by replacing the word *century* with a word that complies with the elves' counting system that is based on number eight – although the word had actually been used for another meaning already, the translator has in any case recognised the illogicality in the source text. He has also noticed many internal references, such as the recurrent description of Cutter having “a foul disposition and the manners of a troll” (FF, 99; FG, 145).

It was not always easy to remain objective when examining the translations, but I hope to have provided sufficient grounds for any of my conclusions. My subjective opinion is that Raudaskoski's translations improved from SV4 on. In the beginning, I often had the impression that the translator had recognised the style of the source text but could not quite find a way to convey it, or did not quite possess the sufficient linguistic ability to do so. Examples of such solutions are the derogative-sounding *maan möyriminen* (SV1, 102) for the neutral *tilling of the soil* (FF, 68), and "-- mutta sudet vain jatkavat lauluaan suoraa kurkkua" (SV2, 41) for "But the **wolves** continue their full-throated song **undisturbed**" (FF, 100). I also found many of the translations too literal to my liking, like this one (SV1, 12): "Mutta sivistyksen ja elämellisyiden kohdatessa pelko antoi eläimelle epätoivoista voimaa." While there is nothing wrong with *desperate strength* (FF, 4) in English, the lifeless *voima* can hardly be described as *epätoivoinen*.

There may have been a number of reasons for my initial impressions. Although Kaukoranta's earlier translations were not dealt with in this study, I did at first read his and Raudaskoski's translations side by side, because I had not yet decided whether to examine both translations in this thesis or not. Usually finding Kaukoranta's solutions more to my liking, I may have been partial. On the other hand, Kaukoranta's translations may have affected Raudaskoski's translations, too: the later issues may have been easier to translate freely because of the knowledge that no other translation exists for comparison. And if Raudaskoski himself has read Kaukoranta's translations, he may have consciously tried to avoid similar solutions even if they might have worked better, thereby ending up with less satisfactory ones. One case where this might have happened is the translation for the word *way* in its special sense: Kaukoranta uses the word *tapa*, and therefore Raudaskoski may have wanted to use a different translation, ending up with *tie*.

Something that has undoubtedly had some effect on the quality of the translations is the time available to the translator. Egmont's issues are published monthly, so the time for translating each issue has out of necessity been limited. Furthermore, the translator may not have been able to read the whole story before starting his work. This may be the reason for some inconsistencies, for example: one translation may have seemed good at first but proved to be lacking at a later point when the earlier translation cannot have been changed anymore.

All in all, while Elfquest cannot have been a simple thing to translate, it has probably not been quite as problematic as I expected before carrying out my analysis, either.

Unfortunately, apart from the names, there is not much discussion on the functionality of the translations on the Kvaak.fi platform. It would have been interesting to know actual readers' reactions to the translations, even if they were long-term fans rather than new readers. On the other hand, the target audience of any translation often reacts only when they find something wrong with the translation. Therefore, the criticism being limited to the name translations might imply that otherwise the translations work well. In any case, the general opinion on the platform is evidently that Elfquest is a welcome addition to the Finnish markets, even if many of the people involved in the discussion were of the opinion that coloured publications would have been nicer than black-and-white ones.



## 7 Conclusion

In this thesis, I have studied the American fantasy comic series *Elfquest* from a translator's point of view. To do so, I first needed to study fantasy literature and comics on a general level. While not much source material was available on the topic of translating fantasy, I was able to derive from works dealing with fantasy literature in general. Also for sections dealing with translating comics, I utilized research carried out in related fields of study, as well.

Although there is no one all-embracing definition for fantasy, most researchers seem to agree on at least one characteristic common to fantasy literature: it involves supernatural elements of one kind or another (see e.g. Attebery, 3; Hiilos, 3; Sinisalo, 11). *Elfquest* falls into the category called in Anglo-Saxon countries *high fantasy* and in continental Europe *the marvellous*. In this type of fantasy, the story takes place in an imaginary world where the supernatural is accepted without question (Hiilos, 3–4).

It seems that the unfamiliar aspects of these imaginary worlds are what mainly distinguish translating high fantasy from translating other fiction. The places and characters often have unfamiliar names that may have a meaning in the source language or otherwise raise certain connotations in a reader of the source text. These usually require translation. A name may emphasise some specific trait of the character, for example, and this would be lost on a Finnish-speaking reader who does not understand the source language (Kapari et al.). Besides, translating the names helps readers identify with the characters (Tolvanen, 204; see also Kapari et al.).

Usually, there are some imaginary species of flora and fauna in fantasy works. The most common ones, such as trolls or dragons, have established translations. Some works, however, include species unique to that work. As discussed in my target text analysis, translating the names of such species might require a variety of solutions even within one translation.

Other unfamiliar features potentially encountered in fantasy literature are, for example, expressions different from those used in the real world, such as profanities. In *Elfquest*, there were also various concepts more or less unique to its world, and certain characters had a

distinct way of speaking. Other works of fantasy might have other unique features arising from their genre.

In the translation of comics, much depends on the type of the comic. Comic strips and longer graphic novels, for example, may require different translation strategies. Even so, there are certain general characteristics in translating comics that are relevant to practically all comics translation. The characteristics dealt with in this thesis were space, which is always limited in comics translations; the illusion of speech, which needs to be created if the translator wants the dialogue to sound like dialogue rather than written language; sound effects, which are needed to reproduce different sounds in written form and which may require quite a lot of creativity and effort from the translator (see e.g. Tolvanen, 213; Hyypä, 122); and the relationship between the text and the pictures, which may affect the translator's and readers' interpretations of the story.

Of the characteristics that I predicted to prove challenging or potentially problematic in translating Elfquest, more have apparently been so than have not. Not many characteristics other than these have evidently turned out especially difficult. This indicates that I succeeded in my aim of defining such features quite well.

While there were certain differences between my source texts and those used by the translator, these were not significant enough to affect the validity of this study. However, should I carry out this study now, I would try and obtain the translator's source text for use for my own analysis, as well. A similar layout would make comparing the source and target texts easier and eliminate the need for guesswork about things such as whether bolding has been removed by the Pinis in the new publications, or by the translator.

Much still remains to be examined in the field of translating fantasy literature. In this thesis, I concentrated on features typical of translating high fantasy, or the marvellous. It would be interesting to find out, for example, what similarities and differences there are in translating other types of fantasy.

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# Translator in the World of Two Moons – a study on the fantasy comic series Elfquest and translations of it into Finnish

Suomenkielinen lyhennelmä

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## Johdanto

Tässä työssä tutkin Wendy ja Richard Pinin luomaa amerikkalaista fantasiasarjakuvaa Elfquest sekä Seppo Raudaskosken Egmont Kustannus Oy:lle siitä tekemiä suomennoksia. Keskityn alkuperäiseen Elfquest-saagaan, joka julkaistiin englanniksi ensimmäistä kertaa vuosina 1978–1984. Tutkimani suomennokset on julkaistu vuosina 2005–2006.

Esimerkeissäni käytän lähtö- ja kohdeteksteistäni lyhenteitä, jotka selitetään lähdeluettelossa.

Tutkielman alussa tarkastelen fantasiakirjallisuutta, sarjakuvia ja niiden kääntämistä yleisellä tasolla. Tämän jälkeen analysoin lähtötekstiäni kääntäjän näkökulmasta: mitä erityisesti fantasiakirjallisuudelle ja sarjakuvalle tyypillisiä piirteitä siinä on, miten ne vaikuttavat sen kääntämiseen ja onko tekstissä muita mahdollisesti erityishuomiota vaativia tai jopa kääntäjälle ongelmallisia piirteitä? Lopuksi tutkin Raudaskosken käännöksiä kiinnittäen huomiota erityisesti lähtötekstin analyysissä havaitsemiini piirteisiin. Samalla arvioin omaa onnistumistani mahdollisesti haasteellisiksi osoittautuvien piirteiden ennustamisessa.

Jalava julkaisi Elfquestia suomeksi jo 1990-luvun alussa. Tällöin suomennettiin kuitenkin vain varsinaisen tarinan johdantokertomus, enkä sivumainintaa lukuunottamatta käsittele Jalavan kääntäjän Samuli Kaukorannan käännöksiä tässä työssä.

## Yleistä fantasiasta ja sen kääntämisestä

Käsittelen Elfquestia työssäni ensisijaisesti fantasiakirjallisuutena. Fantasiakirjallisuus voidaan myös jakaa eri alalajeihin, jotka saattavat vaatia erilaisten käännösstrategioiden käyttämistä. Elfquest edustaa *high fantasy*- tai *the marvellous* -nimellä tunnettua fantasian alalajia. Sen tarinat sijoittuvat yleensä mielikuvitusmaailmaan, jossa fantasialle ominainen yliluonnollisuus eri muodoissaan hyväksytään luonnollisena asiana. Vaikuttaa siltä, että *high fantasyn* kääntämisessä ennen kaikkea juuri nämä fantasiamaailmojen yliluonnolliset tai fantastiset piirteet erottavat sen muiden kaunokirjallisuuden lajien kääntämisestä: koska näitä



piirteitä ei esiinny todellisessa maailmassa, kääntäjä antaa niille niiden nimen ja olemuksen kohdetekstissä ja -kulttuurissa.

Tällaisiin piirteisiin kuuluvat usein esimerkiksi kasvi- ja eläinlajit, joita ei tavata todellisessa maailmassa ja joille ei ole olemassa vakiintunutta käännöstä kuten joillekin usein käytetyille mielikuvituslajeille (esimerkiksi peikot ja lohikäärmeet). Koska maailmassa on niin paljon eri eläin- ja kasvilajeja, kääntäjän on käytännössä mahdotonta tietää niitä kaikkia. Siksi fantasialajien nimien kääntäminen vaatii huolellisuutta, jotta kääntäjä ei käytä olemassa olevan lajin nimeä fantasialajin käännöksenä. Toisaalta fantasiakirjallisuudessa myös kääntäjälle eksoottinen, olemassa oleva laji on mahdollista epähuomiossa kääntää käyttäen keksittyä nimeä.

Myös hahmoilla ja paikoilla on fantasiakirjallisuudessa usein erikoisia nimiä.

Lastenkirjallisuutta ja sarjakuvastrippejä lukuunottamatta nimien kotouttaminen kirjallisuudessa on nykyään harvinaista (Tolvanen, 204–205; Oittinen 2004, 101).

Fantasiahahmojen nimet kuitenkin saattavat merkitä jotain, ja nämä merkitykselliset nimet käännetään usein (Oittinen 2004, 101). Nimi saattaa esimerkiksi viitata sitä kantavan hahmon ulkonäköön tai luonteenpiirteisiin, ja jos sitä ei käännettäisi, viittaus jäisi lähtökieltä ymmärtämättömältä lukijalta havaitsematta (Kapari et al.; katso myös Hyyppä, 125–126). Lisäksi käännetty nimet auttavat lukijaa samaistumaan hahmoihin (Tolvanen, 204; katso myös Kapari et al.).

## **Yleistä sarjakuvista ja niiden kääntämisestä**

Koska Elfquest on muodoltaan sarjakuva, myös sarjakuvan erikoispiirteet vaikuttavat sen kääntämiseen. Vaikka sarjakuviakin on monenlaisia, niillä on yleensä ainakin yksi yhteinen piirre: ne ovat kuvasarjojen avulla esitettäviä tarinoita (Herkman, 21–22). Lisäksi sarjakuvissa on usein tekstiä (Herkman, 21).

Sarjakuvien kääntämisessäkin on piirteitä, jotka koskevat lähes kaikkea tekstiä sisältävän sarjakuvan kääntämistä. Käännökselle käytettävissä olevan tilan aiheuttamat rajoitteet ovat yksi näistä. Tekstille on yleensä varattu tietty määrä tilaa, usein laatikon tai puhekuplan muodossa. Koska suomen kielen sanat ja rakenteet ovat suhteellisen pitkiä, tilanpuute onkin sarjakuvan kääntäjille yleinen ongelma (Tolvanen, 206; Hyyppä, 126–127).

Suuri osa sarjakuvien tekstistä on usein dialogia. Sitä kääntäessään kääntäjä joutuu miettimään, kuinka asiat ilmaistaisiin puhekielessä kirjoitetun kielen sijasta. Koska puhekielisyydet kuitenkin korostuvat kirjoitetussa muodossa, kääntäjän täytyy dialogia kääntäessään usein yrittää luoda illuusio puheesta sen sijaan, että hän matkisi todellista puhetta (Nevalainen, 4–5). Puheen illuusio voidaan luoda esimerkiksi yksinkertaisin, ilmavin lauserakentein, lyhyin lausein ja toiston sekä puheelle tyypillisten sanojen ja puhemaisen rytmin avulla (Oittinen 2004, 98; Nevalainen, 5, 14).

Koska sarjakuvissa ei voida tuottaa todellista ääntä, äänen vaikutelma on luotava muulla tavoin (Herkman, 26). Niinpä yksi sarjakuvan piirteistä onkin erilaisten äänien muuntaminen kirjoitettuun muotoon. Joillakin äänillä voi olla kohdekielellä vakiintunut kirjoitusasu (Hyypä, 122), mutta usein kääntäjän on keksittävä kirjoitusasu itse. Myös sanan pituus ja ulkonäkö saattavat tällöin vaikuttaa kääntäjän ratkaisuun (Hyypä, 122).

Joskus äänitehosteet ovat osa kuvaa. Tällaisten tekstien poistaminen ja korvaaminen käännöksellä on yleensä vaikeaa ja kallista, minkä vuoksi kustantaja saattaa päättää jättää ne alkuperäiseen muotoonsa myös käännöksissä. Toinen syy kuvissa olevien äänitehosteiden kääntämättä jättämiseen voi olla, että käännös painetaan yhteispainatuksena yhden tai useamman muun kieliversioon kanssa, jolloin kuvia ei voida muuttaa. (Oittinen 2004, 84, 181)

Sarjakuvissa oleva teksti on jatkuvassa vuorovaikutuksessa kuvien kanssa (katso myös Hyypä, 129). Niiden suhde saattaa kuitenkin vaihdella samassakin teoksessa (katso Oittinen 2004), ja ne saattavat vuorotella tarinan kertomisessa. Siksi kääntäjän kannattaakin tarkastella tekstin ja kuvien suhdetta huolellisesti, jotta hän voi välittää lähtötekstin asiasisällön ja ilmapiirin kohdetekstin lukijalle (Hyypä, 129–130). Myös tekstin ulkoasu, typografia, saattaa vaikuttaa kääntäjän ratkaisuihin (Hyypä, 122; Schopp teoksen Oittinen 2004, 84 mukaan).

## **Lähtötekstianalyysi**

### ***Elfquest fantasiana***

Elfquest sijoittuu mielikuvitusmaailmaan nimeltä *The World of Two Moons*, jossa asuu fantastisia lajeja – kuten pääosassa olevat haltiat sekä peikot – ja jossa yliluonnollinen

hyväksytään luonnollisena asiana. Monet Elfquestin fantastisista eläin- ja kasvilajeista ovat Pinien omaa keksintöä, eikä niitä esiinny muissa fantasiakertomuksissa. Tällaisia ovat mm. hevosen kaltainen *zwoot* (FF, 130<sup>1</sup>) ja *wackroot*-kasvi (FG, 129). Toisaalta tarinassa esiintyy myös todellisesta maailmasta tuttuja lajeja. Osasta näitä käytetään niiden totuttuja nimityksiä, kuten *squirrel* (FG, 74). Osalle taas haltioilla on omat kutsumanimensä: he käyttävät esimerkiksi hevostista nimitystä *nohump* (FG, 72). Joitakin lajeja ei näytetä tarinassa lainkaan, mutta niihin viitataan esimerkiksi erilaisissa ilmauksissa.

Elfquestin eri ryhmillä on erilaisia erisnimiä. Erään haltiaheimon kaikilla jäsenillä sekä näiden susiliittolaisilla on merkitykselliset nimet, kuten *Strongbow* (FF, 12) ja *Nightrunner* (FF, 141). Toisten heimojen jäsenten nimet, esimerkiksi *Leetah* (FF, 44), eivät tarkoita mitään. Useimpien peikkojen nimillä on merkitys tai niiden ääniasu synnyttää tietynlaisia mielleyhtymiä, kuten *Pusgums* (QE, 36) ja *Guttlekraw* (FG, 50). Ihmisten etunimet eivät yleensä tarkoita mitään, mutta sukunimillä on merkitys, kuten nimessä *Olbar the Mountaintall* (FG, 105).

Lisäksi erisnimien joukossa on kaksi erikoistapausta. Erään haltian nimi on *Kahvi* (QE, 15). Lähtötekstin lukijoille nimi ei tarkoita mitään, mutta suomalaiset saattavat yhdistää sen kahviijuomaan. Tämä saattaa mietityttää kääntäjää: jos hän säilyttää nimen, aiheuttaako se ei-toivottuja mielleyhtymiä? Toinen erikoistapaus on nimi *Winnowill* (BM, 12). Sellaisenaan se ei tarkoita mitään, mutta osiin jaettuna se voidaan ymmärtää myös merkitykselliseksi: Win-no-will. Tulisiko tällainen nimi siis kääntää vai ei? Molemmissa tapauksissa voi olla useita perusteltuja ratkaisuja.

Siinä missä todellisessa maailmassa käytettävät kiroukset ja siunailut ovat usein saaneet alkunsa esimerkiksi uskonnosta, Elfquestin hahmojen käyttämät ilmaukset liittyvät näille läheisiin asioihin. Niinpä susien kanssa liittoutunut haltiaheimo käyttää lapsistaan nimitystä *cub* (FF, 73), ja autiomaassa elävän haltiaheimon jäsen huudahtaa “Great sun!” (FF, 76). Peikot taas asuvat mieluiten kosteissa olosuhteissa maan alla, mikä näkyy myös näiden puheessa. Eroavaisuuksiin suhtaudutaan varauksellisesti kuten todellisessakin maailmassa, ja

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<sup>1</sup> Osa lähde- ja kohdetekstianalyseissä käyttämistäni esimerkeistä esiintyy tarinassa useaan otteeseen. Ilmoitetut lähdeviitteet ovat tällöin satunnaisesti valittuja esiintymiskertoja.

jotkin ilmaukset juontavat juurensa niistä. Myös ruumiineritteiden nimitykset esiintyvät ilmauksissa meidän maailmamme tapaan.

Elfquestissa on myös joitakin erikoiskäsitteitä. Sanaa *way* esimerkiksi käytetään erikoismerkityksessä viittaamaan yhden haltiaheimon koko elämäntapaan. Vuodenajoista ja ilmansuunnista käytetään myös tavallisuudesta poikkeavia nimityksiä, kuten *the white cold* (BM, 89) viitattaessa talveen. Lisäksi haltioilla on vain neljä sormea kummassakin kädessä, joten heidän laskutapansa perustuu numeroon kahdeksan.

Näiden piirteiden lisäksi Elfquestin tiettyjen fantastisten hahmojen erikoinen puhetyyli on mielestäni mainitsemisen arvoinen. Ryhmä nimeltään *preservers* käyttää lapsenomaista kieltä ja erikoista sanastoa. Nämä sukupuoliottomat olennot jättävät sanat usein taivuttamatta ja niiden puheesta puuttuu usein elementtejä, kuten seuraavassa esimerkissä, jonka ensimmäisessä lauseessa ei ole lainkaan verbiä:

- “Flyhighthing too big for hole! **Go squash all flat! Hee hee!**” (BM, 94)<sup>ii</sup>

Ne myös puhuvat itsestään kolmannessa persoonassa vaikkakaan eivät aina käytä persoonamuotoa ilmaisevaa s-kirjainta verbien perässä. Myös niiden sanasto on omalaatuista: sana *thing* esiintyy useissa substantiiveissa, ja tyypillisiä adjektiiveja ovat esimerkiksi *stillquiet* (BM, 5) merkityksessä ”nukkuva”. Koska suomi ja englanti ovat erityyppisiä kieliä, niissä ei välttämättä voida käyttää samoja keinoja erikoisen puhettavan välittämiseksi, mistä johtuen *preserver*-puheen kääntäminen saattaa osoittautua haasteelliseksi.

Hahmo nimeltään Two-Edge puolestaan puhuu riimitellen, kuten seuraavassa esimerkissä (BM, 110): “**Cutter-elf** keen blade, tempered where there was no shade... Tempered in the desert fire... What is it that you desire?” Koska riimit ovat osoitus hahmon epävakaasta mielenterveydestä ja myös muut hahmot viittaavat niihin, ne ovat lähes välttämättömiä myös käänöksessä.

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<sup>ii</sup> Lihavointi ja esimerkeissä mahdollisesti käytetyt muut tyylikeinot ovat lähtötekstin mukaisia.

## **Elfquest sarjakuvana**

Elfquestissa on suhteellisen paljon kerrontaa. Lauseet ovat usein varsin pitkiä, ja kerronta on kuvailevaa ja siinä on paljon adjektiiveja. Suomen pitkistä sanoista ja lauserakenteista johtuen tila saattaakin käydä niukaksi Elfquestia käännettäessä. Toisaalta kuvailu ei ole yhtä tyypillistä suomen kuin englannin kielessä (katso Ryömä, 117), joten pitkien kuvausten tiivistäminen saattaa olla muutenkin suotavaa.

Kuten edellä todettiin, verrattain suuri osa Elfquestin tekstistä on kerronnan muodossa.

Lisäksi jopa dialogi on usein varsin kaunokielistä. Lukuunottamatta ilmauksia kuten *how's* (FG, 71), *I'd* (FG, 71) ja *haven't* (FG, 101) puhekielisyyksiä on varsin vähän. Koska lähtötekstissä ei ole pyritty puheen illuusion luomiseen, se ei vaikuta ensisijaisen tärkeältä myöskään käännöksessä.

Elfquestissa on käytetty varsin paljon äänitehosteita. Monet niistä ovat eläinten, etenkin suden, äännähdyksiä, kuten *whine whine*, *whuff*, ja *gruff* (FG, 36–37). Muiden hahmojen ääniin kuuluvat mm. *cough cough* (FG, 38), *giggle* (FG, 40), *EYAAGG!!* (FG, 41) ja *yeeph!* (BM, 5). Ympäristön ääniä ovat mm. *clink* ja *rattle rattle* (FG, 40–41). Osa äänitehosteista on sijoitettu puhekupliin, mutta monet niistä ovat osana kuvaa.

Kuvan ja sanan suhde vaihtelee Elfquestissa varsin paljon. Teksti ja kuvat vuorottelevat tarinan kantavana ja täydentävänä elementtinä, ja välillä tekstiä ei ole lainkaan. Typografisista keinoista etenkin lihavoitua käytetään runsaasti.

## **Päätelmiä lähtötekstianalyysistä**

Kaiken kaikkiaan vaikuttaa siltä, että vaikka Elfquestin sarjakuvamuoto asettaa käännöksille tiettyjä lisärajoitteita, suurimman haasteen kääntäjälle todennäköisesti aiheuttavat fantastiset elementit, joita ei tavata todellisessa maailmassa.

## **Kohdetekstianalyysi**

### **Fantastiset elementit käännöksessä**

Käännöksissään Seppo Raudaskoski on käyttänyt useita erilaisia ratkaisuja kasvi- ja eläinlajien nimien suomentamiseksi. Useat todellisessa maailmassa tavattavat lajit on suomennettu niiden oikeilla nimillä, kuten *käärme* (SV2, 12). Joissakin tapauksissa

Raudaskoski on kuitenkin päätyntä toisenlaiseen ratkaisuun. Esimerkiksi haukkumanimenä käytetty *screech owl* (QE, 66), joka on nimitys useille eri pöllöslajeille, on käännetty *varpuspöllöksi* (SV10, 89). Syynä tähän on todennäköisesti se, etteivät pöllöset elä Suomessa, kun taas varpuspöllöjä tavataan myös täällä. Kääntäjä on siis korvannut lajin samankaltaisella mutta kohdetekstin lukijalle tutummalla lajilla.

Joskus Raudaskoski taas on korvannut lajin kokonaan toisella. Esimerkiksi erään hahmon hymyä kuvataan sanalla *sloe-eyed* (QE, 54). *Sloe* tarkoittaa myös *oratuomea*. Kääntäjä on kääntänyt tämän *mantelislamähyksi* (SV10, 64) ja näin epäsuorasti lisännyt mantelin Elfquestin maailmassa tunnetuksi kasviksi.

Kerran Raudaskoski on kääntänyt kuvitteellisen kasvin, *wackroot* (FG, 129), olemassa olevan kasvin nimellä, *hullujuuri* (SV5, 79). Hullujuuri ei kuitenkaan ole yleinen nimitys, vaan harvoin käytetty nimi koiruoholle (*Hullujuuri*). Koiruoholla ja wackroot-kasvilla on myös joitain samankaltaisia ominaisuuksia, joten käännös toimii sinänsä hyvin.

Monet kuvitteellisista lajeista on käännetty varsin suoraan: esimerkiksi *whistleleave* (FG, 78) on suomeksi *viheltäjälehti* (SV4, 91). Jotkut käännöksistä taas ovat luovempia, kuten eläinlajin *treewee* (FG, 162) suomenkielinen nimitys *puuruikka* (SV6, 22).

Useimmat kiroukset, siunailut ja muut ilmaukset on myös käännetty varsin suoraan. Ainoa, joka kiinnitti huomioni erityisesti, oli sana *hujoppi* (SV1, 19) käännöksenä haltioiden ihmisistä käyttämälle ilmaukselle *tall ones* (FF, 9). *Kielitoimiston sanakirjan 1.0* mukaan sanaa käytetään pitkistä, hoikista ihmisistä, erityisesti miespuolisista. Tämä kuvaus tuskin vastaa kaikkia ihmisiä; lisäksi sana kuulostaa minun korviini hieman koomiselta.

Erikoiskäsitteet, erityisesti sana *way* erikoismerkityksessään, vaikuttavat olleen ongelmallisia kääntää. Usein käännösten merkitys ei ole itsestään selvä vaan kääntäjä on luottanut kontekstiin niiden merkityksen selventämisessä. Toisaalta myös lähtöteksti tukeutuu silloin tällöin kontekstiin samojen ilmausten selittämiseksi.

Suurin osa Jalavan käännöksissä käytetyistä nimistä on säilytetty myös Egmontin käännöksissä. Joitakin on kuitenkin muutettu hieman. Syyt näihin muutoksiin ovat epäselviä.

Muutkin merkitykselliset nimet on käännetty, yleensä varsin sanatarkasti. Merkityksettömät nimet Raudaskoski on yleensä säilyttänyt käänöksissään sellaisenaan. Ainoastaan nimen *Shenshen* (FF, 70) kirjoitusasu on muutettu ensin muotoon *Šenšen* (SV1, 105) ja myöhemmin muotoon *Sensen* (SV2, 87), ja merkityksetön mutta epämiellyttävältä kuulostava nimi *Guttlekraw* (FG, 59) on käännetty *Ahmikuvuksi* (SV4, 54). *Kahvi* (QE, 15) on jäänyt *Kahviksi* myös suomennoksessa (SV10, 13), kun taas *Winnowill* (BM, 12) on käännetty *Tuulenpesäksi* (SV6, 48).

Preserver-olennot, suomeksi *pysyttäjät*, puhuvat myös käänöksessä lapsenomaisesti. Tyyli on kuitenkin luotu osin eri keinoin kuin lähtötekstissä. Raudaskoski on mm. käyttänyt epätavallisia sanajärjestyksiä ja jättänyt verbejä pois. Pysyttäjien sanastossa hän hyödyntää päätettä *-nen*: esimerkiksi pysyttäjien haltioista käyttämä sana *highthing* (FG, 159) on käännetty *korkelaiseksi* (SV5, 112). Adjektiiveissa Raudaskoski on yhdistellyt sanoja lähtötekstin tavoin: esimerkiksi sanan *nastybad* (BM, 154) käänös on *tuhmapaha* (SV9, 27). Myös muu sanasto osaltaan auttaa luomaan lapsenomaisen tunnelman: esimerkiksi ilmaukset *puijata* (SV6, 58), *suuttua* (SV6, 58), *ihan rikki* (SV5, 112) ja *lits lyttyyn* (SV8, 11) sopisivat hyvin lapsen suuhun.

Two- Edge eli Kaksisärmä puhuu lähtötekstin tavoin riimitellen myös suomennoksessa. Puheen erilaisuus jopa korostuu käänöksessä: lähtötekstissä hahmo puhuu kuitenkin normaaleja sanajärjestyksiä käyttäen, kun taas suomennoksessa myös sanajärjestykset ovat epätavallisia. Aina käänökset eivät ole aivan sanatarkkoja, vaan epäolennaisia ilmauksia on korvattu toisilla rytmin ja riimien luomiseksi.

Käänöksiä lukiessani esiin nousi seikka, johon en kiinnittänyt huomiota lähtötekstianalyysissäni: pronomien käyttö. Koska pronomia *se* käytetään suomessa laajemmin kuin pronomia *it* englannissa, kääntäjän on täytynyt ratkaista, missä tapauksissa hän kääntää pronominit *he* ja *she* sanalla *hän* ja missä tapauksissa sanalla *se*. Tämä koskee tietysti lähes kaikkea kääntämistä englannista suomeen. Elfquestissa ratkaisulla on kuitenkin harvinaisen kauaskantoiset seuraukset, koska puhekykyisiä lajeja on useita ja ne viittaavat silloin tällöin toisiin puhekykyisiin lajeihin. Raudaskoski on päätenyt ratkaisuun, jossa puhekykyiset hahmot käyttävät oman lajinsa edustajista pronomia *hän* mutta muiden lajien edustajista pronomia *se*. Kerronnassa käytetään kuitenkin pronomia *hän* kaikista

puhekykyisistä lajeista. Näin Raudaskoski on samalla tehnyt näkymättömästä kertojasta ulkopuolisen.

### ***Sarjakuvaelementit käännöksessä***

Tilan tarve Elfquestin käännöksissä näyttää vaihdelleen. Paikoittain kuplat ovat täynnä, ja lauseista on jopa saatettu jättää jokin lauseenjäsen pois. Paikoittain taas kuplissa tuntuu olevan suorastaan liikaa tyhjää.

Kuten aiemmin todettiin, puheen illusion luominen ei tunnu olleen etusijalla Elfquestin lähtötekstissä, joten sen ei välttämättä tarvitse olla tärkeää käännöksessäkään. Raudaskosken suomennokset ovatkin varsin kaunokielisiä: puhekielisyyksiä on vähän ja dialogi muistuttaa kirjakieltä enemmän kuin puhekieltä.

Egmontin käännökset on painettu yhteispainatuksena Norjan kanssa (Suominen). Niinpä kuviin sijoitetut äänitehosteet on yleensä jätetty kääntämättä. Puhekuplissa olevat äänitehosteet on käännetty. Koska äänitehosteet ovat yleensä yksittäisiä, vakiintumattomia sanoja, käännösten toimivuutta on vaikea arvioida objektiivisesti.

Kuvan ja sanan suhde on pysynyt käännöksessä suurin piirtein samana kuin lähtötekstissä. Joitain poikkeuksia kuitenkin on. Kerran kääntäjä on esimerkiksi jättänyt kuvan varaan enemmän kuin lähtöteksti. Joissakin kohdissa taas vaikuttaa siltä, että kääntäjä ei ole kiinnittänyt laajempaan kuva- ja tekstikontekstiin tarpeeksi huomiota, mikä on johtanut lievästi virheelliseen käännökseen. Lähtötekstissä esimerkiksi asioiden painotukseen käytetyn lihavoinnin kääntäjä on usein korvannut muin keinoin hyödyntäen suomen vapaata sanajärjestystä.

### ***Päätelmiä kohdetekstianalyysistä***

Kohdetekstianalyysin perusteella vaikuttaa siltä, että kaikki lähtötekstianalyysissä käsittelemäni asiat eivät ole osoittautuneet tavallista haasteellisemmiksi kääntää. Tähän viittaa esimerkiksi se, että mm. useat ilmaukset oli käännetty varsin sanatarkasti ja silti ne toimivat tarkoituksessaan hyvin. Toisaalta monet tutkimani piirteet ovat ilmeisesti vaatineet erityisharkintaa. Tällaisia ovat mm. kasvi- ja eläinlajien nimet, joiden kääntämisessä oli käytetty useita erilaisia ratkaisuja. Myös erikoiskäsitteet näyttävät olleen haasteellisia. Lisäksi esiin nousi yksi piirre, jota en huomioinut lähtötekstianalyysissäni lainkaan: vaikka



pronomineja käytetään lähtötekstissä tavanomaisesti, ne näyttävät vaatineen erityistä huomiota Elfquestia käännettäessä.

Lukijat ovat käyneet keskustelua Elfquestista ja sen käännöksistä sarjakuvafoorumilla Kvaak.fi. Heidän käännöskritiikkinsä kohdistuu enimmäkseen nimikäännöksiin. Koska käännöksiin kiinnitetään yleensä huomiota vasta silloin, kun niissä on lukijan mielestä jotain vikaa, tästä voitaneen päätellä, että kaiken kaikkiaan Raudaskosken käännökset palvelevat tarkoitustaan hyvin.

## **Yhteenveto**

Tämän tutkielman alussa tarkastelin fantasian ja sarjakuvan kääntämistä yleisellä tasolla. Elfquest kuuluu alalajiin nimeltä *high fantasy*, jonka tarinat sijoittuvat mielikuvitusmaailmaan. Näille maailmoille tyypilliset fantastiset elementit, kuten todellisuudesta poikkevat kasvi- ja eläinlajit sekä erisnimet, vaikuttavat olevan asia, joka ennen kaikkea erottaa *high fantasyn* kääntämisen muun kaunokirjallisuuden kääntämisestä. Muita, juuri Elfquestille tyypillisiä piirteitä ovat erilaiset ilmaukset – kuten kirosanat ja siunailut – erityiskäsitteet ja joidenkin hahmojen erikoinen puhetyyli. Muissa fantasiateoksissa taas saattaa olla muita niiden genrestä johtuvia piirteitä.

Myös sarjakuvien kääntämisessä on joitakin erikoispiirteitä, jotka liittyvät lähes kaikkeen sarjakuvakääntämiseen. Tässä tutkimuksessa käsitelin tilan aiheuttamia rajoitteita, puheen illuusion tarvetta, äänitehosteita ja kuvan ja tekstin suhteen vaikutusta kääntämiseen.

Erytishuomiota vaativiksi piirteiksi ennustamistani piirteistä suuri osa todellakin vaikuttaa olleen enemmän tai vähemmän haasteellisia kääntää. Koska ennustamieni piirteiden lisäksi vain pronomien kääntäminen vaikuttaa vaatineen erityistä huomiota, arvioin onnistuneeni tavoitteessani varsin hyvin.

Fantasiakirjallisuuden kääntämisessä on vielä paljon tutkittavaa. Tässä tutkielmassa keskityin vain yhteen fantasian alalajeista; esimerkiksi vertaileva tutkimus fantasian eri tyypeistä olisi myös tervetullut lisä käännöstieteelliseen tutkimukseen.