

A Study of the Translation of Names and Invented Words in Terry Pratchett's Soul Music

Lii Kämpe

Luleå University of Technology

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English

Department of Language and Culture



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Terry Pratchett's *Soul Music***

Lii Kämpe
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Department of Languages and Culture
Supervisor: Marie Nordlund
English C

Abstract

The aim of this essay is to determine whether Peter Lindforss's translation of names and invented words in Terry Pratchett's novel *Soul Music* corresponds to the original. All proper names have been studied, both personal and geographical. This has been achieved through parallel reading of the original novel and the translation *Levande Musik*. *Soul Music* is a highly comical novel. Therefore the emphasis of the study is on the humorous aspects of names and invented words.

Overall, Lindforss's translation is well accomplished and preserves the humour to a great extent. The translation of invented words examined is nearly immaculate. However, some of the names are poorly translated, lowering the humorous quality of the text.

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1. Introduction

1.1 Background

Satirical and witty, Terry Pratchett's novels have become an immense success both in his home country Great Britain, where he is a leading comic novelist, as well as in the rest of the world. Terry Pratchett was for long Britain's most bestselling author, until the Harry Potter books were published and he was overtaken by J. K. Rowling. Pratchett's novels have sold more than 40 million copies and they have been translated into thirty-three languages. Although Pratchett has written a vast amount of books, the biggest success is his series about the Discworld, a comic fantasy series which has gained an enormous number of fans across the world. The Discworld is a world in the shape of a disc, resting on the backs of four elephants, carried through universe on the back of a giant turtle. In this world, numerous continents and countries inhabited by strange characters exist, such as witches, gnomes, wizards, zombies, dwarves and, of course, death. To this date, Pratchett has published thirty-five novels in the Discworld series, and each one has become a bestseller in Great Britain as soon as it has been published. In 1998, Pratchett was appointed an Officer of the Order of the British Empire (OBE) for services to literature and in 2002, he won the Carnegie medal for children's literature. He is also the only one who has topped both children's lists and adult lists of bestselling books at the same time in Britain.

The Discworld novels can hardly be called fantasy novels in the conventional sense, because, apart from magic and strange creatures, Pratchett mixes in contemporary items and ideas, such as current politics, technological inventions and contemporary attitudes. Basically, everything from tourism to shopping malls can be found in the novels. Inventive settings, wit and satire are characteristic of Pratchett's style of writing. The novels also contain a lot of invented words and strange names, since they take place in an imaginary world. Pratchett also frequently parodies other literary work, often great classics like Shakespeare's *Macbeth* and Homer's *Iliad*.

1.2 Aim

The aim of this essay is to determine how well Peter Lindforss's Swedish translation of one of Pratchett's novels from the Discworld series agrees with the original text. Since Pratchett's

Disc World novels take place in a fantasy world that contains a lot of invented words and names of both persons and places, the emphasis is on the translation of proper names and invented words. Pratchett often uses a lot of humoristic elements like wordplay and ambiguities in his novels, not least when naming characters. These areas are therefore discussed. Furthermore, the question whether some of the humour is lost in translation, or if the translated names are equivalent to the original, is raised.

1.3 Method and material

The novel examined is *Soul Music*, the 16th Discworld novel published. The original novel was compared to the Swedish version *Levande Musik*, translated by Peter Lindforss. The two novels were read in parallel and Lindforss's choice of translation was discussed. Literature regarding translation methods and strategies has been studied, and the analysis of Lindforss's translation has been based on these theories.

1.4 Key to abbreviations

In order to facilitate the reading, the following abbreviations are used to replace frequently occurring expressions:

SL: Source language; the language of an original text.

TL: Target language; the language into which a text is translated.

ST: Source text; the original text.

TT: Target text, the translated text.

APF: The Annotated Pratchett File

NE: Nationalencyklopedin

NSEO: Norstedts svensk-engelska ordbok

OALD: Oxford Advanced Learner's Dictionary

OED: Oxford English Dictionary

2. Translation theory

Bassnett (1991:13) defines translation as transferring "meaning" contained in one set of language signs to another set of language signs. This definition of translation is a description of what Jakobson calls interlingual translation, namely translating signs of a language into another language (Jakobson (1959), as referred to in Hatim & Munday 2004:5). According to Hatim and Munday, Jakobson has divided the term translation into three subcategories: intralingual, interlingual and intersemiotic translation. By intralingual translation, Jakobson means translation within the same language, for example, from one dialect to another or from formal language to informal language. Intersemiotic translation, he explains, is translating verbal signs into non-verbal signs, for example, music. Interlingual translation Jakobson also calls translation proper and it refers to the act of translating signs of one language into signs of another language. In other words, translating a written text from a SL into a TL falls under interlingual translation.

2.1 The challenges of translation

Translation is by no means an exact science. It is a well-known fact that there are as many translations of a text as there are translators of it. If five people are given the same SL text and are asked to translate it into the same TL, all five translations will with utmost certainty be different. However, there is a strong possibility that all five TL texts would be perfectly valid translations of the original text. As an example, Anderman and Rogers (1999:57) mention Dante Alighieri's epic *Divina Commedia*, which has been translated into English in more than ninety different ways.

The question, then, is what makes a good translation. According to Snell-Hornby (1995:15), the notion that translation only can be achieved with relative success since all languages differ from each other seems to be an accepted fact. The central term in translation is equivalence. A successful translation should be as close an equivalent to the original text as possible. If this is the case, a definition of equivalence is needed. Bassnett (1991:26) explains that Nida divides equality in translation into two different types: formal and dynamic, where formal equivalence concentrates on the form and content of the text, that is, the words, while dynamic equivalence concentrates on the translated text having the same effect on readers as the original text.

Gullin (2002:19) states that the superiority or inferiority of word-for-word translation has been discussed since the time of Cicero: should a translation as far as possible be faithful to the original or merely convey the function of the text? As early as 1680, Dryden divided translation into three different categories: metaphrase or word-for-word translation, imitation which is not at all restricted to words and their meanings, and paraphrase, which is somewhere in between (Snell-Hornby 1995:11). Dryden preferred paraphrasing, which, according to Snell-Hornby, "expresses the thought or opinion without being enslaved by the words" (Snell-Hornby 1995:11). This agrees with Bassnett's opinion that translating is somewhere in between imitating and creating. She describes the act of translating as:

the rendering of a source language (SL) text into the target language (TL) so as to ensure that the surface meaning of the two will be approximately similar and the structure of the source language will be preserved as closely as possible but not so closely that the target language structures will be seriously distorted. (Bassnett 1991:6)

Bassnett (1991:27) also brings up Neubert's idea that equivalence in translation can be divided into three parts; there is a syntactic, a semantic and a pragmatic component. Neubert's rule says that semantic equivalence is more important than syntactic equivalence and that pragmatic equivalence influences and modifies both the other two elements. In other words, some expressions cannot be translated word for word without altering the meaning of the expression; hence, semantic equivalence should come before syntactic equivalence. The priority is to get the author's message through at first hand.

The main reason why translation is such a complex matter is the fact that no two languages are the same. Edward Sapir's and Benjamin Whorf's principle of linguistic relativity states that all languages exist in the context of culture and therefore represent separate realities (Snell-Hornby 1995:41). Snell-Hornby explains that the result of this, if taken to its extreme, is that no word has an exact translation in another language, since the values and concepts of a word originate from the particular culture of the community that speaks the language. Consequently, translatability of a word varies with the degree to which that word is embedded in the culture. Romaine (1994:26) illustrates this phenomenon with a comparison between English and Swedish. When talking about grandparents in English, a distinction can be made between grandmother and grandfather, according to gender. In Swedish, one distinguishes not only between the gender, but also if the grandparent is from the mother's or the father's side

of the family. In other words there are four words to choose from: mother's mother, mother's father, father's mother and father's father. Similarly, there is no single word for grandparents in Swedish when talking about grandparents from both the father's and the mother's side. In this case one would have to use an explanatory phrase instead of a single word.

Similarly, Newmark argues that words cannot be isolated from their context without losing some of the meaning. He points out four types of context that the translator has to pay attention to: the linguistic (e.g. collocations), the referential (the topic), the individual (the idiolect of the writer) and the cultural (Newmark (1991) as referred to in Anderman & Rogers 1999:104). Sometimes translating can be so problematic that untranslatability might occur. Bassnett (1991:32) describes Catford's two different types of untranslatability: linguistic untranslatability, due to lexical or syntactical differences in the two languages, and cultural untranslatability, due to the absence in the target language of a relevant situational feature for the source language text.

Bassnett also claims that even when there exists a TL word that seems to be an exact synonym for a SL word, this might, when examined more closely, not be the case. The TL word might have other associations and meanings than the SL word. In other words, the semantic relationships of the two apparent synonyms might differ. Bassnett continues that the more complex semantic relations a word has, the more difficult it is to find an equivalent in another language (Bassnett 1991:15-20). This fact makes puns and word-play especially challenging to translate, since such phrases often point to more than one meaning of words.

Furthermore, Hatim and Munday (2004:10) state that the content of a word often is translatable, while the style often is not. They draw the conclusion that when style contributes strongly to the meaning of a word or phrase, which often, for example, is the case in poetry, untranslatability is more likely to occur. In addition, Bassnett (1991:23) states that idioms may cause some difficulties when translating because of the fact that they are culture bound. This means that idioms rarely can be translated literally. There are often corresponding idioms in different languages filling the same function, so here the choice of expression cannot be made on the basis of linguistic elements, but has to be made on the function of the idiom.

There are many difficulties that a translator has to overcome in the process of translating a text. As mentioned, there is no one-to-one correspondence between words and meaning

within a language or across languages. One word in a language can, for instance, be represented by three words in another language. Languages can differ in lexicon, so that there are words in one language that another language has no equivalents of (Baker 1992:11). However, the goal of a translation is that the meaning of a translated word or sentence is as equal as possible to the original word or sentence. According to Cruse (1986:270-285), there are different types of meaning that have to be considered. The *propositional meaning* is what we normally interpret as the meaning of a word or expression. For instance, the meaning of *bicycle* is 'a vehicle with two wheels that you ride by pushing the pedals with your feet'. The *expressive meaning* of a word refers to the communicated feeling or attitude of the speaker. Baker (1992:13) brings up the example of *don't complain* and *don't whinge*, which have the same propositional meaning, but the former is more neutral while the latter expresses the speaker's annoyance more clearly. Another type of meaning is *presupposed meaning*, which refers to what words we expect to see in interplay with a particular word or expression. For instance, the word *tall* is often used to refer to the height of people or buildings, while *high* is used when talking about mountains or walls. The last type of meaning is *evoked meaning*, which is connected to dialect and register. An example of a dialectal difference in meaning is the words *lift* (British English) and *elevator* (American English). Both words refer to the same item but in different dialectal contexts. Register variation can be explained by the use of the expression *I do* at weddings. The word *yes* has the same propositional meaning, but is not appropriate in that particular situation.

Furthermore, all languages have different grammatical structures and systems (Baker 1992:83). All languages have their own unique grammatical rules that have to be obeyed, for instance, word order, number, gender, person, tense, aspect, voice, case, etc. Some texts, such as poems and jokes, are sometimes purposely created to deviate from these grammatical structures, but otherwise grammatical rules are largely obligatory (Baker 1992:85). When translating a ST to a TT, the grammatical differences between the SL and the TL often lead to an alteration of the information conveyed by the original text, either by adding or omitting information. For instance, in Amuesha, which is a language spoken in Peru, it is regularly indicated whether a person is dead or alive. If translating from English into Amuesha, this information, which does not exist in the ST, would be added to the TT (Baker 1992:86). On the contrary, if the English word *him* would be translated into Finnish, the choice of word would have to be *hän*, which means both *him* and *her*. Since the Finnish language does not distinguish between *him* and *her*, this information about the gender would be omitted in the

TT. Sometimes it is possible to fit all the information of the ST into the TT without adding or omitting anything, but at the cost of the TT sounding unnatural, foreign or clumsy. Often, the only way to do this is to lexically explain information that is grammatically conveyed in the ST, which leads to the TT having too much emphasis on information that is unemphasized in the ST (Baker 1992:87).

With very few exceptions, the aim of a translation is to achieve equivalence at text level, rather than at word or phrase level (Baker 1992:112). That is to say, it is more important that the translation communicates the meaning and purpose of the whole text, than of individual words or phrases. In other words, it is important that the TT is logical, clear and understandable, that it reads naturally and smoothly and that it preserves the information structure and any special emphasis of the ST even if it differs lexically and grammatically from the original (Baker 1992:172).

All these points make it clear why translation can hardly be seen as creating an exact equivalent of a text, and why there can be many translations that are equally good representations of the original text. Hence, equivalence in translation cannot be considered a search for exact similarity. Some alteration and loss when translating has to be accepted, since translation is a complex system of decoding, interpreting and encoding on semantic, syntactic and pragmatic levels.

2.2 Translation strategies

When it comes to translating, there are no absolute guidelines, only strategies that can be used with greater or lesser success. Baker (1992:17-77) describes the following translating strategies, explaining that they are a few of the most common and efficient ones.

In every language, words are divided into classes and subclasses. For instance, the words *table*, *chair* and *sofa* are subclasses to the more general word *furniture*. The more specific words are called hyponyms, and the general words which they are subordinate to are called hypernyms. *Translation by a more general word* is a common translation strategy which means that instead of using the hyponym of the original text, for instance, *Earl Grey*, a hypernym of that word is used, in this case *tea*.

Translation by a more neutral word is often used when translating words or sentences that have an expressive meaning. It means that a word that strongly expresses a feeling or attitude in the SL is translated using a less expressive word in the TL to avoid communicating the wrong feeling or attitude. For instance, if the SL word is *whinge*, which has an element of irritation, there is a chance that there is a similar word in the TL but that it conveys a different attitude than irritation. In this case, the translator can choose to use the TL equivalent of *complain*, which has the same propositional meaning, but is less expressive, so as not to communicate the wrong expressive meaning.

Translation by cultural substitution is used when the word or phrase of the SL is so connected to the culture of the SL that it has no equivalent in the TL. In this case, a word that has a similar impact on the reader can be used. Cultural substitution demands quite a large creative freedom for the translator, since there might be no other similarities in meaning between the two expressions, apart from them conveying the same overall intention to the readers. Furthermore, this strategy of translation cannot be used if it is important to convey the propositional meaning of the expression.

Another common translation strategy used when there are cultural differences between the languages is *translation using a loan word or loan word and explanation*. This means that the same word or expression as in the ST is used, and possibly explained. If the word or expression appears more than one time, the explanation only has to occur the first time the loan word is used. If there is reason to believe that the loan word will be understood without an explanation, it is often left out.

Translation by paraphrase using a related word means that the word or expression used in the TL is equivalent to the one in the SL, but that it occurs in a different lexical or grammatical form in the TT. This approach, which involves the structure of the original text being changed, is also used even if there is a more exact translation of the SL word, but using it would sound unnatural, foreign or clumsy in the TT. Paraphrasing is often used when translating idioms since it is unusual to find an idiom in the TL that is similar in both meaning and form to the SL idiom. However, there is often an idiom of similar meaning but consisting of different lexical items than the SL idiom, and this is often the best choice to use in the translation.

A similar strategy is *translation by paraphrase using unrelated words*. This is used when there is no TL equivalent of the word or expression in the ST, but the meaning of the expression can be explained in the translation. This translation strategy often involves adding an explanatory string of text to the ST word, for instance, translating a hyponym using a hypernym and an explanatory phrase specifying it. This is also a common strategy when translating idioms. When there is no idiom similar in meaning in the TL, or when the TL idiom differs too much stylistically, in that way making it inappropriate, the SL idiom can be paraphrased using non-idiomatic language to convey its meaning.

When a ST word or expression is entirely left out from the TT, this is called *translation by omission*. This should only be used if omitting the word or expression does not mean that any vital information is left out. Omission can sometimes be necessary in order to keep naturalness and flow in the TT. Idioms can be particularly tricky to translate, and in some cases omission is preferable, for instance, if the meaning of the idiom is difficult to paraphrase or if there is an idiom similar in meaning in the TL whose style would not suit the text.

Translating names requires special strategies. The general rule is that ST names should not be altered in the TT. However, there are some exceptions to this rule. The spelling of a name can if necessary be changed to a form that is more normal in the TL. This is done in order to help the reader understand the pronunciation, and to make the name sound more natural in the TT. ST names should also be altered if it is to preserve other dimensions of the name, for instance, humorous effects, ambigual meanings, exotic auras or cultural impressions (Klingberg 1986:43-49). Names that contain a descriptive part or an attribute should also be translated in the TT, in order to keep the descriptive dimension of the name. Furthermore, Klingberg explains that names with a melodious ring should be translated as to preserve this melody. When it comes to geographical names the rule is to keep the names of the ST as far as possible (Klingberg 1986:50-52).

3. Analysis of *Soul Music*

3.1 The translation of proper names

According to the *OALD*, a proper name is ‘a word that is the name of a person, a place, an institution, etc. and is written with a capital letter’. *Soul Music* contains a lot of names of characters and places, and because of its musical content it also contains a lot of fictional band and song names. Full lists of the names in *Soul Music*, including the translations, can be found in the appendices. The names are sorted by order of appearance.

3.1.1 *Personal names*

A lot of the personal names in *Soul Music* have been left untranslated in the Swedish text in agreement with Klingberg's rule of keeping the original names as far as possible (Klingberg 1986:43). Names that have no other inherent meaning have not been changed, for example, *Mortimer*, *Ysabelle*, *Albert*, *Nobby*, *Lord Vetinari*, *Jimbo* and *Modo*. Very few of these names have been altered in spelling. Most of the names are strongly connected to the fictional world and have an exotic quality in the ST, and when the spelling of these names are left unaltered in the TT, this eccentricity is preserved. If the spelling was to be altered, this exotic aura would be lost.

In cases where these names include titles, only the title has been translated. For instance, the TT equivalents of *Princess Jade*, *Constable Detritus* and *the De Bris gang* are *Prinsessan Jade*, *Konstapel Detritus* and *De Brisgänget*. Also in the name *Grandad Lezek*, the title *Grandad* has been accurately translated as *farfar* and the rest of the name is left unaltered, preserving the exotic quality of the name. It is explained in the novel that Susan's mother's father is Death, which means that her father's father is Grandad Lezek. Hence, the translation of *Grandad* to *farfar* and not *morfar* is correct.

In a few cases, the translator has used the same name in the TT as is in the ST, but has altered the spelling of the names. These are names that are quite common in both English and Swedish. In the TT, they are therefore given a spelling that is more natural for the Swedish

language, in accordance with Klingberg's rule (Klingberg 1986:44). Examples of names translated with this technique are *Rebecca*, *Michael*, *Cassandra* and *Eulalie*, which are translated into *Rebecka*, *Mikael*, *Kassandra* and *Eulalia*. These alterations are of no great importance, but do possibly prevent misunderstandings in pronunciation and prevent names that sound ordinary and dull in the ST from sounding exotic or eccentric in the TT.

Queen Keli is for some reason translated as *drottning Kali* in the TT. Since *Kali* is a Hindu goddess, this is not a very successful translation. The name is probably translated with the form in mind, since the name *Keli* can be pronounced both [je'li] and [ke'li] in Swedish, and in the former case the name sounds strange and can be misunderstood to have something to do with the Swedish word *kela*, which means 'to cuddle or pet' (NSEO). Keeping *Keli* would perhaps cause questions about the pronunciation, but the pronunciation difficulties must be considered a minor problem compared to the possibility of mistaking the Queen for the Hindu goddess. Therefore, keeping the name unaltered in the TT would have been preferable.

Names that have been changed partly or completely are to a great extent names that contain attributes, descriptions or other inherent meanings. These are translated fairly literally. For example, *Big Mad Drongo*, *Miss Traitor*, *Miss Stamp*, *Cassandra Fox*, *Lias Bluestone* and *Corporal Cotton* are successfully rendered as *Store Galne Drongo*, *fröken Niding*, *fröken Franko*, *Kassandra Räf*, *Lias Blåsten* and *korpral Bomull*. Other examples where the translator has used this technique are *Cumbling Michael*, *Tez the Terrible*, *Stalling Ken* and *Foul Ole Ron* which are translated as *Tröge Mikael*, *Tez den Ohygglige*, *Hale Kennet* and *Vidrige Gamle Bo*. These translations are accurate and understandable. However, all translations containing attributes or descriptions are not as successful. *Old Man Trouble* is translated as *Gamle Gubben Tråkigheter*, which has an unnatural form. It does not sound quite as much as a name as the original. A better translation had perhaps been *Gamle Gubben Trubbel*, which sounds more like a name. *Trubbel* also has the same meaning as the word *trouble* (NSEO).

Many of the names that contain a descriptive part have been translated in a way that gives the reader of the translated text the same associations as the readers of the ST. Two of the most prominent examples are *Mr. Scrub* and *Nudge Malik* which are translated as *herr Plutt* and *Puffe Malik*. Both are quite successful translations.

With *Coffin Henry*, Pratchett has clearly meant to refer to the act of *coughing* and not to a box in which people are buried. Coffin Henry's vigorous coughing is clearly described in the novel, and explained to be one of his most prominent features. Hence, the translation of *Coffin Henry* into *Hostande Henry* is perfectly legitimate.

Miss Greggs has successfully been rendered as *fröken Gregerisson*. *Greggs* is a fairly common English surname, much like *Gregerisson* is in Swedish. Since *Greggs* is a common English name, *Miss Greggs* sounds very normal. Had this name been left unaltered in the TT, it would have lost its normal quality and sounded foreign. The TT name *fröken Gregerisson* both preserves the ordinariness of the name, and has a similar melody and flow to *Miss Greggs*. In the same manner, *Mr Clete* has been translated as *herr Klett*, to make the name sound more normal in Swedish.

A large part of the names in *Soul Music* have inherent meanings and, for this reason, many of these names are difficult to translate to Swedish. Some of the names have a humorous element that is connected either to some other English name or to English as such. This makes a fully equal translation difficult and, in some cases, impossible to find for certain names, such as *Satchelmouth Lemon* and *Owen Mwnyy*.

According to the *APF*, *Satchelmouth Lemon* is a reference to two legendary musicians: the jazz musician Louis Armstrong, whose nickname was Satchelmouth (or Satchmo for short) and the blues musician Lemon Jefferson. The ST name *Satchelmouth Lemon* is translated as *Satchmun Svartstark* in the TT. *Satchmun* sounds very much like *Satchmo*, so the reference to Louis Armstrong is preserved, but the reference to Lemon Jefferson is completely lost. *Lemon* is instead translated as *Svartstark* in the TT, a name that implies another reference to Louis Armstrong. The literal English translation of *Svartstark* is *blackstrong*, which touches on the surname Armstrong and the fact that he was black. This is a very far-fetched translation and it would have been advisable to preserve the Lemon reference instead.

The names *Imp y Celyn* and *Owen Mwnyy* are both Welsh and are left untranslated in the TT. According to the *APF*, 'Imp y Celyn' is 'Bud of Holly' in Welsh. This is a reference to the musician Buddy Holly. This reference is, as many others that refer to existing persons, difficult to translate. Perhaps the meaning of *Imp y Celyn* would not be clear to English speaking readers either, but in one section of *Soul Music*, in a discussion between Imp and

Glod, the English meaning of the name is actually explained by Imp himself (Pratchett 1994:120). In *Levande Musik*, this section is omitted and the English meaning of the name is instead explained by the translator in a short note. This is done due to the impossibility of translating *Imp y Celyn* so that it would have the approximate meaning of ‘Bud of Holly’ in Swedish, ‘skott av järnek’, and also approximately the same form as *Buddy Holly*. The translator has chosen to preserve the connection to Buddy Holly by explaining the meaning, which is far more important than the connection to a bud of holly. *Owen Mwnyy* is another Welsh expression that is pronounced as ‘owing money’ in English (APF). This name is also left untranslated in the TT, at the cost of the wordplay.

Another name that is a parody of an existing person is *Adrian Turnipseed*. In *Soul Music*, Adrian Turnipseed is one of the unmanageable students who do not go well with the faculty of the university, including the Dean. According to the APF, Donald Turnupseed was the person who was driving the car that James Dean collided with in the accident that tragically caused his death. The ironic relationship between Turnipseed and the Dean of the university and Turnupseed and James Dean is clear. Since the TT character is called *Adrian Rotrabbi*, this humorous part is completely lost in translation. Perhaps it would have been better to keep the original name regardless of the fact that it does not fit in linguistically. On the other hand, the fact that the title ‘Dean’ is ‘Dekanus’ in Swedish (NSEO) also complicates the communication of this relationship in the translation. The loss of this humorous reference seems to be inevitable.

Miss Cumber is quite successfully translated into *fröken Hindrén*. According to the OALD, the word *cumber* means ‘to hinder or weigh down’ or ‘a hindrance’. The Swedish equivalent of the word *cumber* is *hindra* or *hinder*. Furthermore, surnames that end in *-én*, like *Holmén* and *Rydén*, are quite common in Swedish. Evidently, the translator has used the Swedish equivalent of *cumber* and changed the ending to make it sound more like a surname: *hindra* – *Hindrén*. *Miss Cumber* of the ST is consequently called *fröken Hindrén* in the TT. In this case, the ST name has been altered completely, but has preserved its reference to the word *cumber* and the sound of a name. *Chrysoprase*, which, according to the *Encyclopaedia Britannica*, is a mineral, is also successfully translated as the Swedish equivalent, which, according to the NE, is *Krysopras*. The Swedish word for the mineral does not differ much in form from the English one, which means that the translation keeps all the qualities of the original name.

The translation of *Glod Glodsson* into *Glud Gludsson* is rather important even though the small alteration in spelling between the ST and the TT names might seem unnecessary. In one part of the novel, where Lias and Imp are on a mission to steal a piano, Lias says to Imp: 'He can't stop us. We're on a mission from Glod.' (Pratchett 1994:127). According to the *APF*, this is a reference to a quote from the film *Blues Brothers*. The original quote is: 'We're on a mission from God'. The comical effect of the *Soul Music* quote lies entirely on the fact that the spelling and pronunciation of *Glod* are very close to that of *God*. Translating *Glod's* name to *Glud* in Swedish corresponds better to the Swedish word for *God* which is *Gud*. This means that the comic effect of the name is preserved.

Quoth is, according to the *OED*, an archaic word that has the approximate meaning of *uttered* or *said*. *Kvad* corresponds to this since it is an old Swedish word with approximately the same meaning (*NE*). However, since *Quoth* in *Soul Music* is in fact a raven, the far more important reference to Edgar Allan Poe's poem *The Raven* has been lost in translation. The famous quote from Poe's poem is 'Quoth the raven: Nevermore'. Two of the most well-known translations of *The Raven* into Swedish are by Viktor Rydberg and Sven Christer Swahn (Alex författarlexikon). The word *kvad* does not occur in any of these translations of the poem. Rydberg's translation of the quote is 'Korpen svarade: Förbi' and Swahn's is 'Korpen svarade: aldrig mer'. To keep the comical reference to the poem, it would perhaps have been better to simply call the raven *Korpen*, which means precisely *The Raven* in Swedish. Another suggestion is to call the raven *Svarade*, hence *Quoth the Raven* would become *Korpen Svarade*, which also preserves the comical effect and the reference to the poem.

Miss Delcross is translated into *fröken Dalkors*, which preserves both the melody of the original and the reference to the Swiss composer Emile Jaques-Dalcroze, who was the founder of the eurhythmics method¹ of which the character *Miss Delcross* is a keen practitioner (*APF*).

Death's nickname *Beau Nidle* is, according to the *APF*, a pun on the motion picture *Beau Geste*. Therefore, the translation of *Beau Nidle* into *Beau Gast* is excellent. The translation of

¹ "A system of musical education in which bodily movements are used to represent musical rhythms". (*Encyclopaedia Britannica*)

the name makes the pun even clearer than the original name. Hence, the humorous effect is not lost but rather emphasized.

Herbert 'Mr. Harpsichord' Shuffle has been translated into *Herbert "Herr Cembalo" Hase*. The literal Swedish translation of *harpsichord* into *cembalo* (NSEO) keeps the musical reference of the name without causing any significant harm to the form, although the form differs a lot from the original. However, the choice of *Hase* for *Shuffle* is odd. The translator has obviously thought of the verb *shuffle* which means 'to walk slowly without lifting your feet completely off the ground' (OALD). The Swedish equivalent of this verb is *hasa*, which the translator probably has started with and then developed to *Hase* to make it sound more like a name. However, even this slight alteration makes it difficult to notice the reference to *hasa*. A clearer reference had perhaps been *Hasare*, which translates approximately to *shuffler*. But most importantly, *hasa* is probably the wrong word to start with. Herbert is a musician, he is nicknamed after a musical instrument and the novel has an obvious musical theme. Therefore it seems more likely that the author has had the musical term *shuffle*, which is a kind of blues rhythm (OED), in mind when naming the character. According to the NE, the same word is used in Swedish, which means that *Herbert 'Herr Cembalo' Shuffle* would have been a better translation than *Herbert 'Herr Cembalo' Hase*.

The fact that *Asphalt* is a roadie is yet another humorous detail in *Soul Music*. The translator has chosen the literal translation *Asfalt* in the TT. This preserves both the form of the name and the reference to the occupation. In Swedish, the loan word *roadie* is used for this occupation (NE). This means that *Asfalt* is a good choice of translation, since it is literal and keeps the roadie-reference.

3.1.2 Geographical names

In most cases, the geographical names are not translated, which, in correspondence to Klingberg's strategy, preserves their exotic aura (Klingberg 1986:43). Almost all the geographical names are strictly fictional. Hence there are almost no references to any existing places or geographical features. Geographical names with appellatives and descriptive parts are literally translated, for instance, *Dehydrated ocean – Uttorkade Havet, Ramtop mountains*

– *Rammtoppsbergen*, *Rim Ocean* – *Kanthavet*, and *Counterweight Continent* – *Motviktskontinenten*.

The Backs is successfully translated as *Baksidan*. The ST name communicates that this is a dark, suspicious looking alley or backstreet, and *Baksidan* conveys the same atmosphere. There are several other names of streets and parts of towns that communicate a particular attribute or atmosphere. Most of these are translated literally, for instance *Three roses alley*, *Nonesuch street*, *Gleam street*, *The Bull Pit* and *Misbegot Bridge* that are rendered as *Tre rosors gränd*, *Unikumgränd*, *Strålgatan*, *Oxhålan* and *Illegitimitetsbron*.

As in the case of the personal names, some geographical names contain humorous references that are connected to the English language in a way that makes them impossible or very difficult to translate into Swedish. One example is the country *Llamedos*, which, if spelled backwards, is ‘Sod ’em all’ (*APF*). This humorous element is very difficult to preserve in the TT. The only way to achieve this is to find a Swedish sentence with approximately the same meaning as *Sod ’em all*, which, when spelled backwards, would resemble a name. This also means that the sentence has to be fairly short. However, if a translation that preserves the humour can be found, using it would mean that the rule of keeping geographical names as they are would be broken. The choice of keeping *Llamedos* is therefore legitimate even though part of the humorous effect is lost.

Hersheba is another name where the humorous element is difficult to translate, but for cultural reasons. According to the *APF*, the name *Hersheba* is a pun on an American chocolate bar called *Hershey Bar*; a kind of candy that is well-known in the USA and other English speaking countries. This means that the humour of this pun is lost by all those who have never encountered this sweet. Since Hershey bars are not sold extensively in Sweden, it is not a well-known product for Swedish-speaking readers of *Levande Musik*. Since an equivalent is difficult to find, keeping the name *Hersheba* in the TT is perfectly legitimate. It is inevitable that this pun is lost in translation.

Unseen University is a pun on what was called the Invisible College, a society of scientists that later developed into The Royal Society of United Kingdom (*Encyclopaedia Britannica*). *Unseen University* has been translated as *Osynliga Universitetet*, which preserves this reference and therefore is quite acceptable.

In some cases, the translator has not translated the names literally but for different reasons altered the names. This is done quite poorly with *Tin Lid Alley*, which is translated as *Låtskrivargränd*. As with many other names, the humorous element of *Tin Lid Alley* lies in its reference to two different things. Firstly, *Tin Lid Alley* is the street where the Guild of Musicians is situated in *Soul Music*, and *Tin Pan Alley* was, according to the *APF*, a street in Manhattan where a number of esteemed music producers set their business in the early 20th century. The group of producers was called *Tin Pan Alley* after the street. Secondly, to *put the tin lid on sth* is an English idiom that means ‘to be the final act or event that spoils your plans and hopes’ (*OALD*). The author has taken the musical reference of *Tin Pan Alley* and given it a humorous, sarcastic twist by changing the name to *Tin Lid Alley*, influenced by the discouraging idiom. The translation *Låtskrivargränd* completely loses the humorous element of the original, although it has preserved the reference to music.

Another poorly translated name is *Hide Park*, which in the TT has been translated as *Stora Gömman*. *Hide Park* is an obvious reference to the existing *Hyde Park* in London. This reference is entirely lost in the Swedish translation. Furthermore, because of the translation to *Stora Gömman*, the translator has been forced to completely omit a large part of the text where the author quite humorously explains the origin of this name. In the explanation, it is told that the name has nothing to do with the verb *hide*, but the archaic word that is a unit of land area. Hence, the name should have been translated accordingly, not with the verb but the area unit in mind. Since the real Hyde Park is such a well-known park, an option would have been to preserve this reference and leave the name untranslated in the TT.

3.1.3 Band names

Almost all the band names in *Soul Music* are puns on existing English-named bands, which makes them difficult to translate to Swedish. In order to understand the comical references, the reader has to know the existing English bands referred to and what the names mean, otherwise the connection between the existing bands and the invented ones in the ST would be misunderstood anyway regardless of the translation. In many cases the translator has simply translated the ST band names literally into Swedish, which in most cases is the best way to handle these names without losing the reference to the real bands. Examples of

literally translated names are *Lead Balloon*, *The Surreptitious Fabric* and *Insanity* which are translated as *Blyballongen*, *Det Understuckna Tyget* and *Vanvett*. These names preserve the puns on the existing bands as well as can be expected. The real bands that the names refer to are Led Zeppelin, Velvet Underground and Madness (APF).

The Band With Rocks In is translated as *Stenhårdingarna*. The English word *rock* refers to both a mineral and a music style, so the name *The Band With Rocks In* alludes both to the fact that the band performs with rocks as an instrument and that they play rock music. Since there exists no word in Swedish that refer to both the matter and the type of music, *Stenhårdingarna* is a good choice of translation. The name has the same reference to playing on rocks, ‘sten’, and also of the band playing “rock-hard”, ‘stenhård’, music, which can be interpreted as rock. Hence, this is a successful translation.

Some of the band names in the TT have been altered to refer to another existing band, artist or song than what the ST name refers to. *Boys From The Wood*, for instance, which refers to *Boyz ‘n The Hood* (APF), is translated as *M.D. Slägga*, which refers to the artist MC Hammer. The translator has probably thought that MC Hammer will be more easily recognized in Sweden than *Boyz ‘n The Hood* and since the translation preserves the humorous element, although in another form, the translation is reasonable. *Blondie and His Merry Troubadours* is translated as *Blå-Olle och hans Lustiga Trubadurer*. *Blå-Olle* is a clear reference to the Swedish children’s song *Mors lilla Olle*. The translator has probably considered this more suitable for the troubadour theme than the original reference to the pop group *Blondie*. This alteration is quite unnecessary. *Bertie the Balladeer and his Troubadour Rascals* is translated as *Vissångaren Viktor och Hans Truliga Trubadurer*, which preserves the melodious flow of the original and has to be considered a justified alteration of the original name.

The Whom is obviously a pun on the English rock band *The Who*. This name was translated as *Dom Vem*, which, because of its incongruous, ungrammatical form, creates a humorous element quite like the original. Because of comedy being an important theme in the novel, this alteration of the name improves the translation rather than impoverishes it. When *The Whom* in the novel changes its name to *The Blots*, the translator has, in accordance with the original, kept the first word in the name and translated the rest, naming the Swedish equivalent *Dom Plumpar*. This preserves both the comical effect and the reference to the existing band *the Inkspots* (APF).

3.1.4 Song names

As with the band names, the song names that occur in *Soul Music* are puns on existing songs. Almost all of the songs are literally translated. Most of the translations are successful. The exception is *Cavern Deep, Mountain High*, which is translated as *Grotta Djup, Höga Berg*. This is literally translated word for word and sounds strange and unnatural in Swedish. A better translation had been *Höga Berg och Djupa Grottor*, which sounds more natural and also is a pun on an existing song, namely the Swedish folk song *Höga berg och djupa dalar*. *Pathway to Paradise* is translated as *Trappstege till Paradiset*. Since the original song that *Pathway to Paradise* refers to is *Stairway to Heaven*, the translation corresponds even better to the original song and makes sure that the reference is not lost.

Sto Helit Lace is a pun on the 1950's rock and roll song *Chantilly Lace*. The translator has not translated *Sto Helit Lace* literally, but has changed it to *Slå på stenar runt blomsteruret*, which probably refers to the song *Tie a Yellow Ribbon Round the Ole Oak Tree*. Since the original song name has been altered almost past recognition, this reference is rather vague. In addition, the song name sounds strange and absurd. Therefore, this choice of translation is not successful.

3.2 Invented words/terms

Many of the invented words in *Soul Music* are actually made-up forms of existing words. *Rodent*, for instance, is a language spoken by rats, derived from the word *rodent*, which is a hypernym for *rat*. The translator has used the Swedish equivalent of *rat*, which is *råtta*, and inflected the word to sound like a language: *råttska*. The same technique is used for translating *disclly*, which is derived from the word *disc*. In Swedish, *disc* is *skiva*, hence, *disclly* is successfully translated as *skivliga*. Also *deskishness* and *ablutionology* are translated in the same manner to *skrivbordlighet* and *tvagiologi*. All of these translations convey the same meaning and preserve the linguistic form of the original, making perfectly accurate translations of the invented words.

The *kneetop* is a pun on *laptop* and this has been literally translated as *knätopp* in the TT. Since *laptop* is often used as a loan word in Swedish, the translation of *kneetop* into *knätopp* is fully understandable.

The uncommon room is derived from *common room*, which according to *OALD* is ‘a room used by the teachers or students of a school, college, etc. when they are not teaching or studying’. In Swedish, an approximate translation is *sällskapsrum*. In the ST, calling the room *uncommon* instead of *common* is a humorous absurdity that is well preserved in the TT by using the word *sällskapsrum* and altering it to *sällsamhetsrum*.

3.3 Discussion

In accordance with Klingberg’s rule, names with an exotic air that have no other inherent meaning, should not be changed in the TT (Klingberg 1986:43). Accordingly, most of the names in *Soul Music*, both personal and geographical, are of this kind and have, to a great extent, been left untranslated in the Swedish text. In cases where the names include titles, only the title has been translated. The translation of these names has thus been quite successful, preserving the exotic aura of the names. Unfortunately, it seems like some mistakes have been made. For instance, *Queen Keli* has been translated as *drottning Kali*, hence creating an allusion to the Hindu goddess *Kali* which does not exist in the original. Since this creates a faulty reference, this translation should have been avoided. Fortunately, similar mistakes are quite few.

Names that are common in both the ST and the TT should, according to Klingberg (1986:44), be altered in spelling to suit the TL. These alterations are of no greater importance, but do possibly prevent misunderstandings in pronunciation and names that sound ordinary and dull in the ST from sounding exotic or eccentric in the TT. In the translation of *Soul Music*, these kinds of names are successfully given a spelling that is more natural to Swedish.

Other names that have been changed partly or completely in Lindforss’s translation are to a great extent names that contain attributes, descriptions or other inherent meanings. Klingberg (1986:43-49) states that these names, as far as possible, should be translated to give the reader of the translated text the same associations as the readers of the ST. Many of the names in

Soul Music that contain a descriptive part, attributes or references to existing persons have been translated according to this rule. However, some names are particularly difficult to translate without losing humorous references and allusions, for instance, as regards names that refer to existing people or to linguistic features of the English language, such as *Satchelmouth Lemon* and *Owen Mwnyy*. In such cases, the success of the translations varies. Some names will inevitably lose their humorous element in the TT, but, in a few cases, the humour could have been preserved, for instance, by using the strategy of cultural substitution (Baker 1992:31). An example of a translation that could have been improved by using this method is *Quoth*. These mistakes are few but they do a great deal of damage to the comical effect of the novel and should have been avoided.

Almost all the geographical names in *Soul Music* are fictional. Geographical names with appellatives and descriptive parts are literally translated, in accordance with Klingberg's rules (Klingberg 1986:43-52). All these translations are accurate and successful. There are several names of streets and parts of towns that convey a particular quality or atmosphere. Most of these names are translated literally and preserve the attribute or atmosphere of the places to a great extent. In some cases, the translator has not translated the names literally but for different reasons altered the names. This is done quite poorly, as regards *Hide Park*. Translating this name into *Stora Gömman* makes it diverge from both the reference to the real Hyde Park and to the inherent meaning of the name. Since the real Hyde Park is such a well-known park, one option would have been to leave the name untranslated in the TT, in accordance with Baker's method of using a loan word (Baker 1992:34). This strategy would at least have preserved the important reference to the existing park.

As with the personal names, some geographical names contain humorous references that are connected to the English language in a way that makes them very difficult to translate into Swedish without losing some of the comical effect. These names have been left unchanged in the Swedish text, for instance, *Llamedos* and *Hersheba*. Preserving the original names corresponds to the rule of keeping names untranslated as far as possible, but, on the other hand, it is preferable to find an equivalent of the ST name that preserves the humorous effect. With some translations this could have been achieved by cultural substitution (Baker 1992:31), for instance with *Llamedos* and *Tin Lid Alley*. *Llamedos* could perhaps have been changed to a fairly short Swedish sentence with approximately the same meaning as *Sod 'em all*, which, when spelled backwards, would resemble a name. *Tin Lid Alley* could have been

translated in order to keep both the humorous element and the musical reference. Nevertheless, in some cases the loss of the comical effect is inevitable and the choice of preserving the original names in the TT is legitimate.

When it comes to the band names that occur in *Soul Music*, almost all the names are puns on existing English-named bands, which make them difficult to translate into Swedish. Often, the translator has translated the ST band names literally into Swedish, which in most cases is the best way to handle these names without losing the reference to the real bands. A well achieved translation of a band name is *The Blots*, which is rendered as *Dom Plumpar*. In this case, the name is translated by paraphrase using a related word (Baker 1992:74). Some of the band names have been altered to refer to another existing band or artist than what the ST name refers to. Most of these translations are perfectly legitimate and do not impoverish the text.

Similarly to the band names, the song names that occur in *Soul Music* are puns on existing songs. Almost all the songs are literally translated. Most of the translations are successful. An exception is *Cavern Deep, Mountain High*, which should not have been translated literally word for word since it ends up sounding strange and unnatural in Swedish. The song *Sto Helit Lace* has been rendered as *Slå på stenar runt blomsteruret*, probably referring to the song *Tie a Yellow Ribbon Round The Ole Oak Tree*. This is unsuccessfully translated by paraphrase using unrelated words (Baker 1992:38), hence causing the name to sound strange and absurd in the TT.

Many of the invented words in *Soul Music* are made-up forms of existing words. All the invented words are successfully translated, preserving both humour and form. One such example is *rodent*, which is translated into *råttska*, using Baker's method of translation by a more general word (Baker 1992:26).

In conclusion, the translations of the names in *Soul Music* are in most cases appropriate and justified and preserves both the humorous elements of the names and possible other meanings. Some unnecessary alterations have been done, most of them having a negative effect on the humour of the novel. Since comedy is such an important theme in *Soul Music*, these mistakes should have been avoided. The translation of invented words, on the other hand, must be considered rather successful.

4. Summary and conclusion

Translation is the act of transferring "meaning" contained in one set of language signs to another set of language signs. This is a complex matter because of the fact that no two languages are the same. There is no word-for-word correspondence between languages, which means that translation is not an exact science. For instance, what appears to be a TL synonym to an SL word, might, when examined more closely, convey other additional associations and meanings as well. Moreover, the content of a TL word might be translatable, although the style is not.

When it comes to translating, there are no absolute guidelines, only strategies that can be used with greater or lesser success. A successful translation should be as close an equivalent to the original text as possible. It is important that the TT is logical, clear and understandable, that it reads naturally and smoothly and that it preserves the information structure and any special emphasis of the ST even if it differs lexically and grammatically from the original. Translating names requires special strategies. The general rule is that ST names should not be altered in the TT. However, there are exceptions to this rule.

The aim of this essay was to determine whether Peter Lindforss's translation of names and invented words in the novel *Soul Music* corresponds to the original. The emphasis has been on the humorous aspects, since comedy is an important feature of the novel. The analysis has shown that a great deal of the personal names in *Soul Music* have been left untranslated in the Swedish text in agreement with the rule of keeping the original names as far as possible. Titles have been translated correctly. In a few cases, the translator has altered the spelling of the names, which occasionally has caused faulty allusions that might confuse the reader. Names that have been changed partly or completely are to a great extent names that contain attributes, descriptions or other inherent meanings. These are translated fairly literally with acceptable success.

A large part of the names in *Soul Music* have inherent humorous elements, most of which refer to English names, existing persons, bands and songs, or English as such. These names are particularly difficult to translate. In such cases, some loss of humour seems to be inevitable. However, many translations could have been improved to preserve the comical

effect or possible other references. In one case, the humorous effect is not lost but rather emphasized.

Overall, Lindforss's translation is well accomplished and preserves the humour to a large extent. The translation of invented words examined is nearly immaculate. However, some of the names are poorly translated, thereby reducing the humorous quality of the text.

Appendix 1: Personal names

(ST)

Mortimer (7)
Mort (7)
Ysabelle (7)
Miss Cumber (12)
Miss Greggs (12)
Susan Sto Helit (12)
Miss Traitor (12)
Miss Stamp (12)
Miss Eulalie Butts (18)
Rebecca Snell (18)
Miss Delcross (18)
Albert (22)
Nobby (27)
Sergeant Colon (28)
Lias Bluestone (31)
Imp y Celyn (31)
Glod Glodsson (31)
Mr Clete (33)
Lord Vetinari (33)
Chrysoprase (34)
Quoth (55)
Princess Jade (57)
Gloria Thogsdaughter (57)
Cassandra Fox (59)
Lady Sara Grateful (59)
Grandad Lezek (52)
C V Cheesewaller (67)
Old Man Trouble (75)
C. H. Lavatory & Son (79)
Lady Odile Flume (93)
Hibiscus Dunelm (94)
Volf Volfssonssonssonsson (102)
The D'regs (108)
Corporal Cotton (111)
Owen Mwnyy (117)
Mustrum Ridcully (118)
Constable Detritus (125)
Blert Weedown (135)
Modo (135)
Beau Nidle (142)
Cut-Me-Own-Throat Dibbler (161)
Satchelmouth Lemon (161)
Cumbling Michael (169)
Foul Ole Ron (170)
Herbert 'Mr Harpsichord' Shuffle (178)
Ponder Stibbons (181)
Tez the Terrible (181)
Skazz (181)
Big Mad Drongo (181)
Mrs Whitlow (182)
Adrian Turnipseed (184)

(TT)

Mortimer (5)
Mort (5)
Ysabelle (5)
fröken Hindrén (10)
fröken Gregerson (10)
Susan Sto Helit (10)
fröken Niding (10)
fröken Franko (10)
fröken Eulalia Bock (14)
Rebecka Snell (14)
fröken Dalkors (14)
Albert (18)
Nobby (22)
sergeant Kolon (23)
Lias Blåsten (25)
Imp y Celyn (25)
Glud Gludsson (26)
herr Klett (27)
Lord Vetinari (27)
Krysopras (28)
Kvad (45)
Prinsessan Jade (47)
Gloria Turgilsdotter (47)
Kassandra Räf (49)
Lady Sara Beehag (49)
farfar Lezek (43)
C V Ostwall (55)
Gamle Gubben Tråkigheter (62)
W.C. Toulett & Son (65)
Lady Odile Flum (77)
Hibiskus Episkopal (78)
Ulv Ulvssonssonssonsson (85)
d'raggarna (90)
korpral Bomull (92)
Owen Mwnyy (98)
Mustrum Ridcully (98)
Konstapel Detritus (104)
Blert Weedum (112)
Modo (112)
Beau Gast (118)
Det-blir-min-ruin Dribbler (134)
Satchmun Svartstark (134)
Tröge Mikael (140)
Vidrige Gamle Bo (141)
Herbert 'Herr Cembalo' Hase (147)
Grubblemus Stibbons (150)
Tez den Ohygglige (151)
Skazz (151)
Store Galne Drongo (151)
fru Phulslag (152)
Adrian Rotrabbi (153)

Gibbsson (188)
Scum (196)
Crash (196)
Gortlick & Hammerjug (198)
The De Bris gang (200)
Asphalt (200)
Jimbo (207)
Chalky (214)
Brotcher Charnel (219)
Drumknott (233)
Mr Klopstock (263)
Stalling Ken (267)
Coffin Henry (267)
Mr Downey (268)
Mr Scrub (272)
Muggins (288)
Nudger Malik (296)
Queen Keli (300)
Timo Laziman (312)
Plugger (316)
Crag (376)

Gibbsson (156)
Smuts (163)
Krasch (163)
Gortlick & Hammarsten (164)
De Brisgänget (166)
Asfalt (167)
Jimbo (172)
Tjalle (177)
Broder Gillespik (181)
Trumknut (192)
herr Klopstock (217)
Hale Kennet (220)
Hostande Henry (220)
herr Mjelke (221)
herr Plutt (224)
Abbe (237)
Puffe Malik (244)
Drottning Kali (248)
Timo Laziman (258)
Pligger (261)
Skrovl (309)

Appendix 2: Geographical names

(ST)

the Quirm College for Young Ladies (9)
 Llamedos (13)
 Quirm (19)
 Ankh-Morpork (19)
 The Backs (28)
 Unseen university (28)
 Street of Cunning Artificers (38)
 Nonesuch Street (44)
 Phedre Road (47)
 Three Roses Alley (57)
 Ramtop Mountains (72)
 Rim Ocean (72)
 Mollymog St. (79)
 Hersheba (108)
 Great Nef (108)
 Dehydrated Ocean (108)
 Gleam Street (185)
 Sator Square (197)
 Tin Lid Alley (199)
 The Gritz (222)
 Genua (223)
 Klatch (223)
 Chimera (223)
 Howondaland (223)
 Counterweight Continent (223)
 Hide Park (232)
 High Energy Magic Building (HEM) (235)
 The Bull Pit (263)
 Misbegot Bridge (265)
 New Cobblers (316)

(TT)

Quirms Internatskola för Unga Damer (7)
 Llamedos (10)
 Quirm (15)
 Ankh-Morpork (16)
 Baksidan (23)
 Osynliga Universitetet (23)
 Slipade Hantverkarens Gata (31)
 Unikumgränd (37)
 Vackelrepsvägen (39)
 Tre rosors gränd (47)
 Rammtoppsbergen (60)
 Kanthavet (60)
 Mollymoggatan (65)
 Hersheba (90)
 Stora Nef (90)
 Uttorkade havet (90)
 Strålgatan (154)
 Satortorget (163)
 Låtskrivargränd (165)
 Gritz (184)
 Genua (184)
 Klatch (184)
 Chimera (184)
 Howondaland (184)
 Motviktskontinenten (184)
 Stora Gömman (191)
 Magiska Högenergibygnaden (HEB) (194)
 Oxhålan (217)
 Ilegitimitetsbron (219)
 Stora Flickaregränd (261)

Appendix 3: Band names

(ST)

The Band With Rocks In (161)

Insanity (208)

Grisham Frord Close Harmony Singers(221)

Bertie the Balladeer and His

Troubadour Rascals (279)

The Surreptitious Fabric (282)

The Whom (285)

The Blots (285)

Lead Balloon (285)

Boys From The Wood (323)

&U (and you) (324)

Blondie and his Merry Troubadours (324)

(TT)

Stenhårdingarna (133)

Vanvett (172)

Grisham Frords Melodiska Rakstugekör (183)

Vissångaren Viktor och Hans

Truliga Trubadurer (231)

Det Understuckna tyget (233)

Dom Vem (235)

Dom Plumpar (235)

Blyballongen (235)

MD Slägga (267)

&U (och du) (267)

Blå-Olle och Hans Lustiga Trubadurer (268)

Appendix 4: Song names

(ST)

Don't Tread on My New Blue Boots (174)
Good Gracious Miss Polly (174)
Sto Helit Lace (174)
Pathway to Paradise (192)
Cavern Deep, Mountain High (220)
There's A Great Deal Of Shaking
Happening (306)
Give Me That Music With Rocks In (306)
Anarchy in Ankh-Morpork (340)

(TT)

Gå Inte På Mina Nya Blå Kängor (145)
Du Milde Fröken Polly (145)
Slå På Stenar Runt Blomsteruret (145)
Trappstege Till Paradiset (159)
Grotta Djup, Höga berg (182)
Det Förekommer En Hel
Del Skakande (253)
Ge Mig Den Där Stenhårda Musiken (253)
Anarki i Ankh-Morpork (280)

Appendix 5: Invented words

(ST)

disclly (23)
rodent (46)
deskishness (77)
ablutionology (79)
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