

The Lord of the Rings: A Translation Analysis of Proper Nouns

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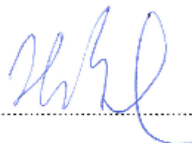
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ABSTRAKT

Obsah této bakalářské práce je zaměřen na analýzu a překlad vybraných vlastních jmen, vyskytujících se zejména v díle *Pán Prstenů* (1954) od J.R.R. Tolkiena. Analýza a překlad spadá v případě takového díla do skupiny překladu uměleckého, který je společně s Tolkienových přístupem k vlastním jménům popsán v teoretické části. Samotná analýza a navrhovaný překlad vybraných vlastních jmen se nachází v části praktické, která též obsahuje srovnání s již existujícím překladem Stanislavy Pošustové a nabízí subjektivní pohled na problematiku uměleckého překladu v takovém díle.

Klíčová slova: J.R.R. Tolkien, *Pán Prstenů*, překlad, překladatel, význam, Stanislava Pošustová

ABSTRACT

The content of this bachelor thesis is focused on the analysis and translation of selected proper nouns occurring mainly in *The Lord of the Rings* (1954) by J.R.R. Tolkien. In case of such piece of work, the analysis and translation belong to the category of artistic translation which is described in the theoretical part along with Tolkien's attitude to the proper nouns. The act of analysis and translation is situated in the practical part which also contains the comparison with translation done by Stanislava Pošustová and offers a specific point of view towards the artistic translation issue in such piece of work.

Keywords: J.R.R. Tolkien, *The Lord of the Rings*, translation, translator, meaning, Stanislava Pošustová

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INTRODUCTION

The first publication of the book *The Lord of the Rings* came out in 1954, unlike the first translation of the book, which was published in 1990. Since then no other version of translation was made and published due to the first suitable form done by Stanislava Pošustová, who was employee in the library of Charles University at that time. Even though she finished the translation in 1980, the translation was published ten years later due to the political issues.

This bachelor thesis contains analysis of several proper nouns, including those of living things and toponyms as well, which were chosen to prove that the translation of Pošustová is not unalterable or flawless to a certain extent and that certain changes are possible to be made. The thesis should also point out specific point of view of a common translator in the matter of translation of proper nouns in such piece of work and that another possible translation would present certain changes mainly within the proper nouns.

The cornerstone of this thesis is *Guide to the names in The Lord of the Rings*, a guide published by Tolkien himself to aid the translators with dealing with his book, presented first in the book *A Tolkien Compass* in 1975. Along with this publication several other works function as solid handbooks, mainly the collection *The History of Middle-earth* and *The Letters of J.R.R. Tolkien*, both written by J.R.R. Tolkien and his son Christopher. The translator is required to follow information present in these publications, which sometimes seems Pošustová had not done in her process of translation. Additionally, Karel Glogar's essay *K překladu názvů míst a vlastních jmen v díle J.R.R. Tolkiena Pán prstenů* works as a comparison to the translation process of Pošustová.

Concerning the theory, comments on the process of translation by Julian House and Dagmar Knittlová are present in the theoretical part, namely the comments on the introduction to the translation process, equivalence and translation procedures. The point of view of Jiří Levý and Karel Hausenblas towards the translation process is the following theoretical part which is ensued by the survey of stylistic, linguistic and other figures used by Tolkien and Pošustová when inventing proper nouns. Furthermore, the notes and survey contain examples of proper nouns and their translations from the analytic chapter of this thesis.

I. THEORY

1 ARTISTIC TRANSLATION

1.1 Introduction to the translation process

According to House, the translation is a process, depending mainly on the meaning within the languages which are used in the process of translation. It is essential to preserve the meaning in the final outcome of translation. In other words, "...translation is the replacement of a text in the source language by a semantically and pragmatically equivalent text in the target language."¹

As for Knittlová, the linguistic approach is the main kind of approach in the process of translation. It functions parallel to the aesthetical and literary approach, both being connected mainly to the pragmatic aspect. Considering the linguistic approach, the main form of it is the textual linguistics. Another essential form is the confrontational linguistics, important mainly because of the grammar, lexicology and stylistics. Last but not least there are the other forms, such as sociolinguistics, pragmatic linguistics, psycholinguistics etc. However, for the translation the foothold is the correlation of these approaches and disciplines and also how they act in the broad context of the certain text.²

When referring to the meaning of the translation, there are three main aspects which should be mentioned. The first is the semantic aspect that refers to the relationship "...of linguistic units or symbols to their referents in some possible world..."³

The second one is the pragmatic aspect, mentioned also by Knittlová. The pragmatic aspect refers to the linguistic units and their users. These users use the units within the communicatory situation, referring to social actions. Considering the utterances as the main units of discourse and therefore of the translation, the pragmatic equivalence is the essential form within the translation. Thus, the translation is described as "...primarily a pragmatic reconstruction of its source text..."⁴

The last aspect is the textual one. It refers to the cohesive relation of the components within the text, being a part of the language. It is a unit composed of connected sentences.⁵

¹ Juliane House, *A Model for Translation Quality Assessment* (Tübingen: Gunter Narr Verlag, 1981), 29-30.

² Dagmar Knittlová, *K teorii i praxi překlada* (Olomouc: Univerzita Palackého, 2000), 5.

³ House, *A Model for Translation Quality Assessment*, 28.

⁴ House, *A Model for Translation Quality Assessment*, 28.

⁵ House, *A Model for Translation Quality Assessment*, 29.

1.2 Equivalence

Referring to Knittlová, the main translational problem used to be the question of equivalence. It signaled the transformation of the whole information of the original text into the final version of the translation. Nowadays the main concept of the translation process is the functional equivalence, which means that it is not crucial to use the same linguistic means, although the preservation of the same function of these means is essential. The function must be preserved in the manner of semantic-pragmatic (denotative and referential) and connotative (expressive and associational) aspect.⁶

The semantic aspect is one of the main parts of the text. According to House, to reach the semantic-pragmatic equivalence, it is essential to search for a proper function equivalent, present in the original text. It is "...use which the text has in the particular context of a situation."⁷ It is expressed via lexical elements, which are bound up by a grammatical system. The denotative aspect is used to express the factual state in the text, whereas the connotative aspect is considered as a content information. It is influenced mainly by the stylistic and expressive features, which alter the language expression. As for Knittlová, the last aspect is the pragmatic one, which connects the linguistic expression and subjects included in the act of communication.⁸

In case of the equivalence, the contrastive linguistics is one of the linguistic fields, which is focused on the grammatical features, mainly on their differences. Knittlová, referring to Catford, contended that Catford worked with the languages as with certain systems, focusing on the language differences and sentences mainly without the context to stay within the contrastive bounds. However, Knittlová described the contextual theory of Malinowsky to be more contributive. It is based on the solution comprising the translation with appendix or comment by the translator. It includes the notion of the culture, surroundings and also situational context of the original text; therefore it is a viable solution for a translator.⁹

Furthermore, Knittlová mentioned E. A. Nida, who highlighted factors such as nature of the text, author's purpose etc; the translation, including information about content and also about form is the essential purpose. It should be focused on the equivalent reaction of the recipient. That means to accommodate the translation to the needs of recipients'

⁶ Dagmar Knittlová, *K teorii i praxi překlada* (Olomouc: Univerzita Palackého, 2000), 5-6.

⁷ Juliane House, *A Model for Translation Quality Assessment* (Tübingen: Gunter Narr Verlag, 1981), 37.

⁸ Knittlová, *K teorii i praxi překlada*, 6.

culture, context and mainly the language. This form of equivalence is called dynamic equivalence.¹⁰

The equivalence is present only when both the original and the translation have similar features of the situation, which depends mainly on the pragmatic aspect. Nevertheless, due to the time, cultural or social differences there is a possibility of so called cultural impossibility of translation, albeit Knittlová wrote it is almost impossible nowadays and equivalence is possible to be expressed due to the universal language means.¹¹

1.3 Translation procedures and modern process

In the process of translation there are several procedures and ways how to deal with the original text, for example the seven essential methods, dealing with lack of equivalent in the language of translation: transcription (e.g. surname *Gamgee* - *Gamdži*), calque (e.g. surname *Took* - *Bral*), substitution, transposition (e.g. place name *Dunharrow* - *Šerá Brázda*), modulation (e.g. place name *Hornburg* - *Hláska*), equivalence (e.g. place name *Isengard* - *Železný pas*), adaptation (e.g. place name *Withywindle* - *Opletnice*). According to G. V. Ayora, Knittlová mentioned Ayora's 8 points, referring to the practical translation procedures: transposition, modulation, equivalence, adaptation, amplification, explication, omission and compensation.¹²

The modern translation process is based primarily on cultural, historic and local background, literary hints, life and institutions, target audience etc. This scheme belongs to the so called strategic decision. The second part of the process is the detailed decision which is composed of specifics, grammatical and lexical features and the final text.¹³

1.4 Artistic translation according to Jiří Levý and Karel Hausenblas

1.4.1 Artistic translation according to Jiří Levý

The process of translation could be long and challenging process, and furthermore, if considering translation of literature or poems. Levý divided the process of translation into

⁹ Dagmar Knittlová, *K teorii i praxi překladu* (Olomouc: Univerzita Palackého, 2000), 6-7.

¹⁰ Knittlová, *K teorii i praxi překladu*, 8.

¹¹ Knittlová, *K teorii i praxi překladu*, 8.

¹² Knittlová, *K teorii i praxi překladu*, 14-15.

¹³ Knittlová, *K teorii i praxi překladu*, 21.

three phases: 1. Comprehension of the original, 2. interpretation of the original, 3. rewording of the original.¹⁴

The essential fact is that a translator should know the piece of work he works with and its features as well. To accomplish this fact the translator needs to be a good reader. In the reading process there emerge the latter phases, possible to occur being interdependent.

The first phase is a comprehension of the text (i.e. philological comprehension). However, there often occur mistakes, mostly caused by polysemy, fallacious association caused by features of the text or erroneous comprehension of for example notes on the text by the author, if there are some.¹⁵ (E.g. *Bucklebury - Rádohraby* (“buck” = “[*Bucklebury*] contains the word “buck” (animal)...”¹⁶; “bury” = “...Old English *burg*...”¹⁷)). In addition, the translator should bear in mind the aesthetic and spiritual features, such as mood of the piece of work the translator reads, background of the text and so on. Unlike a common reader, the proper translator is able to define the latter features and author’s relevant means as well.¹⁸

In the process of comprehension, the imagination is another crucial attribute of the translator. This attribute is used mainly to the right interpretation of characters, relationships, surroundings of the story and other author’s ideas. Only with understanding the latter features the translator is able to comprehend the text overall. Nevertheless, there occurs incomprehension caused mainly by lack of the imagination of author’s point and by misunderstanding of semantic bonds induced by the language of the original. This leads to the difference between the mechanical and creative translator: the mechanical translator sees only a text composed of words which he translates, unlike the creative translator which goes through the process that lies between the original and final translation; he tries to perceive the features of characters, places, surroundings etc. (to perceive the aesthetic sense of the work). Levý thus suggested the artistic process composed as follows: text of the original - presented fact - text of the translation. Yet, there is a possibility of altering author’s facts and substances by further imagination, which the translator must be aware of (e.g. *Gamgee - Křepelka*; (suggested) *Gamdží, Zvěřives*). Thus, the transposition of

¹⁴ J. Levý, “Tři fáze překladatelovy práce,” in *Antologie teorie uměleckého překladu*, ed. Milan Hrdlička and Edita Gromová (Ostrava: Ostravská univerzita, 2004), 17.

¹⁵ Levý, “Tři fáze překladatelovy práce,” 17.

¹⁶ See J.R.R. Tolkien, “Guide to the Names in The Lord of the Rings,” in *A Tolkien Compass*, ed. Jared Lobdell (La Salle: Open Court, 1975), chap. *Names of Persons and Peoples*.

¹⁷ See Tolkien, “Guide to the Names in The Lord of the Rings,” chap. *Place-Names*.

author's facts must be sophisticated and elaborated; in this form it is also considered as one of the footholds of artistic translation.¹⁹

The second phase, interpretation of the text (author's original), is a middle phase of the whole process of translation, being a crucial, semantic and imaginative procedure. The translator often copes with flawless interpretation which is needed mainly when the languages involved in the process are not on the same level of commensurability: the mother language is not semantically equal with language of the original text and thus the translator must specify the meaning of used transposition. Because of this process, the translator needs to be imaginative and able to detect required facts from the text.²⁰ (E.g. dividing compounds in the Czech translation of the names in *The Lord of the Rings*, such as *Dunharrow* - *Šerá Brázda* or *Hornburg* - (suggested) *Pevnost Rohu* etc.).

Considering the latter process, Levý noted that the original author is required to be correctly interpreting the facts. In connection with the latter it is important to notice these three moments: searching for the objective idea of the work, interpretative attitude of the translator, interpretation of the objective values of the work from this point of view; translator's conception and the possibility of reassessment. According to these facts, every translation is more or less an interpretation and to preserve its correctness, the interpretation has to aim for the objective values of the work. The translator must keep the realistic point of view of the text and must not act as a mere reader (i.e. subjectively). In addition, the translator must interpret all elements of the text in the same way, knowing what he wants to say and not to focus just on the intensive parts.²¹

The next factor connected to the interpretation is translator's conception of the original with regard to the target audience. Levý contended that the artistic interpretation has to come out of ideological and aesthetical values, which are present in the piece of work. The translator may change the point of view toward the work by the discovery of the new aspect or by its emphasis. These changes are viable only within the bounds of the real and theoretical content of the work. However, the translator cannot interpret such transposition, which does not correspond with objective and essential ideas of author's work: transposition which is not homogenous. Translator's main means meant to realize certain

¹⁸ J. Levý, "Tři fáze překladatelovy práce," in *Antologie teorie uměleckého překladu*, ed. Milan Hrdlička and Edita Gromová (Ostrava: Ostravská univerzita, 2004), 17.

¹⁹ Levý, "Tři fáze překladatelovy práce," 18.

²⁰ Levý, "Tři fáze překladatelovy práce," 19.

changes are the stylistic devices. With those means the translator is able to introduce his personal style and his point of view of the work. Still, he needs to stay within the bounds of the work and not distort the original.²²

The third and last phase is the rewording of the (original) text. It means that the translator is supposed to reword the original in artificial and valuable manner. The stylistic ability is essential in this process, which contains factors such as the relation of two language systems, traces of the language in the stylization of the original, the tension in the style of the translation, which emerges due to the conversion of the thought to the language, which was not the original one. It follows that both language of the original and of the translation are not linearly commensurate; their means are not equal. The translation is thus more challenging, since the artistic expression in different language requires more flexibility and latitude.²³

The language of the original text influences the translation as well. Its impact is either direct or indirect. The direct influence of the original text is demonstrated by the occurrence of phrases, having their origins in the original language and by absence of those Czech expressive means, which were not able to be devised from the original language. On the other hand, the indirect influence occurs when the translator mistake the stylistic means of the original for the grammatical means, considered as unmarked.²⁴

After the problems with incommensurability and stylistic expression of the original text, there is another linguistic problem, namely unoriginal expression of the translation. That means that the idea is ex post restyled to the material, which was not intended to be the final result. Consequently, the final expression is not absolute, but it is one of the several options of the translation.²⁵

In the process of rewording the translator has to use his creative manners and reach certain compromises regarding the used expressions, which are dealing with relations, not being autochthonous in the Czech language. Nevertheless, it is possible the translator invents certain constructions, which work as indicators of the translated and unoriginal text

²¹ J. Levý, "Tři fáze překladatelovy práce," in *Antologie teorie uměleckého překladu*, ed. Milan Hrdlička and Edita Gromová (Ostrava: Ostravská univerzita, 2004), 20-21.

²² Levý, "Tři fáze překladatelovy práce," 21-22.

²³ Levý, "Tři fáze překladatelovy práce," 23.

²⁴ Levý, "Tři fáze překladatelovy práce," 25.

²⁵ Levý, "Tři fáze překladatelovy práce," 26.

due to their frequent occurrence in the text; they seem artificial to the reader. This solution is mainly caused by the lack of creativeness.²⁶

Usage of the stylistic creativeness in the process of rewording depends on the context of the work. The imagination of the translator needs to be in the equal position: not too exaggerated and not too feeble, the means of expression must be inventive and should compass the vast language area, but in the same time, they must be humble and suitable to stay within the reproducing bounds. Translating not within the contextual bounds is a rare process, which happens mostly when the translator does not reword objectively, or does not know the piece of work precisely. Otherwise the translator chooses his means according to author's intent, delimited scale of the words and stylistic means.²⁷

1.4.2 Artistic translation according to Karel Hausenblas

According to Hausenblas, the artistic translation is the most challenging form of the translating process. In this process, the translator is both mediator and creator and should be erudite and artistically endowed enough to cope with this ambitious process.²⁸

The main difference between the original and the final translation is that mainly there is a crucial change in the linguistic construction (exchange within the language means), based on the original. As for Hausenblas, this change should be done in the way which maximizes the semantic sense of the whole work and its artistic structure.²⁹

However, the change has its impact also on the other linguistic components of the work, since the language feature meddle in the deep of the construction of the text and plays its role in the process of the artistic structuration. According to Hausenblas, this is such process where the piece of work is changed in the matter of language and its conclusion (translation) cannot be named as a "reproduction". Thus, it is in a certain contradiction with the opinion of Levý.³⁰

Hausenblas used terms such as "transformation" or "reshaping" instead of "reproduction process" and added that these are terms for the verbal products which were

²⁶ J. Levý, "Tři fáze překladatelovy práce," in *Antologie teorie uměleckého překladu*, ed. Milan Hrdlička and Edita Gromová (Ostrava: Ostravská univerzita, 2004), 26 - 27.

²⁷ Levý, "Tři fáze překladatelovy práce," 28.

²⁸ K. Hausenblas, "Překlady umělecké literatury," in *Antologie teorie uměleckého překladu*, ed. Milan Hrdlička and Edita Gromová (Ostrava: Ostravská univerzita, 2004), 129.

²⁹ Hausenblas, "Překlady umělecké literatury," 131.

³⁰ Hausenblas, "Překlady umělecké literatury," 132.

made from the other products by reshaping, change or by transformation of certain form of the original piece of work.³¹

These changes consider various aspects, such as the language and its partial elements, genre and its form and focus on the target audience. The first one includes language adjustments of various kinds or adjustments of the whole language system (e.g. usage of diminutives in Czech version of several names (mainly of the Hobbits) in *The Lord of the Rings* by Pošustová). The second aspect covers mainly the dramatization, i.e. for example reshaping of the prosaic work into the dramatic one. The third and last aspect comprises of certain reshaping often because of the young readers. These transformations, however, enforce other changes of the aspects of the text and smoothly they become to be certain adaptations, which are not in thrall of the original work anymore. Yet, preservation of the accurate meaning is required here as well, even though these adaptations may seem to be “independent”.³²

³¹ K. Hausenblas, “Překlady umělecké literatury,” in *Antologie teorie uměleckého překladu*, ed. Milan Hrdlička and Edita Gromová (Ostrava: Ostravská univerzita, 2004), 132.

³² Hausenblas, “Překlady umělecké literatury,” 132.

2 TOLKIEN'S ETYMOLOGY

2.1 Introduction

The Lord of the Rings and other Middle-earth works are regarded not just because of the highly-developed fantasy and compactness, but because of the creation of peculiar lexical scheme. The whole Tolkien's work taking place in Middle-earth is interlaced with his genuine alphabet and lexemes - he created several lexicons of races (peoples) occurring in Middle-earth. That means Dwarves, Elves, Men, Orcs (i.e. goblin creatures) and even other creatures such as Ents (i.e. specific species of trees) had their own vocabulary and means of expression. The main speech invented by Tolkien was the Common Speech which was determined to resemble English. Hence, this work is rightfully regarded as well-worked out and also as one of the main fantasy works of the 20th century.

However, translation of this work might prove to be a challenging effort due to elaborated, yet ingenious word-making system, deriving its elements from dialectical, ancient and other forms of language, mostly English. Translation to Germanic languages such as German, Swedish or Norwegian seems to be a less challenging work, since English is also a Germanic tongue and has a lot of similar elements as its equals. On the other hand, Czech as a Slavic language does not have a lot of similar expressions, which means that translation into Slavic languages is not that evident as might be in case of the Germanic languages. Therefore, considering Slavic languages, there is a possibility to use more terms created from the characteristic point of view, since the origins of e.g. Old English words seem to be a bit more difficult to be expressed in Czech in comparison to Germanic languages.

When describing the word-formation and genuine vocabulary, Tolkien mostly referred to the peoples of Middle-earth, as they themselves were developing their languages and shaping their history in narrated tales, although everything was of course invented by Tolkien himself. In one of his letters he stated "All this only as background to the stories, though languages and names are for me inextricable from the stories. They are and were so to speak an attempt to give a background or a world in which my expressions of linguistic taste could have a function. The stories were comparatively late in coming."³³ The majority

³³ J.R.R. Tolkien, *The Letters of J.R.R. Tolkien*, eds. Humphrey Carpenter and Christopher Tolkien (London: George Allen & Unwin, 1981), pt. 163, chap. *To W.H. Auden*, accessed February 12, 2015, <http://www.aldenai.com/Tolkien.letters.pdf>.

of the process of word-formation is described in his *Appendix E* and *F*, both present in *The Lord of the Rings: The Return of the King*.

2.2 Tolkien's word creation

2.2.1 Obsolete, dialectical and other forms of words

As noted above, Tolkien tended to ancient and specific tongues which he represented in his work, specifically in his word-making process. Thus, these expressions should be visible in Czech transposition. Seemingly, the equivalents for Tolkien's selection of tongues are Old Czech, forms of Slavic language or dialectical words from specific areas. This form of transposition to Czech language seems to be logic and mostly inevitable, since this procedure roughly imitates the Tolkien's method in distinguishing various languages and hints the distinctions for the Czech readers as well. This procedure is supported by Tolkien's statement, which reads: "This procedure perhaps needs some defence...to present all the names in their original forms [Common Speech etc.] would obscure an essential feature of the time as perceived by the Hobbits (whose point of view I was mainly concerned to preserve): the contrast between a wide-spread language...and the living remains of far older and more reverend tongues."³⁴ In his essay, Karel Glogar commented on this issue and contended that if Tolkien wanted to intimate two separated groups with the same history, he used diverse names which seemed to be historically the same. He used words of the Old English, Celtic and Gothic origin or words which are used rather in Scotland. Therefore, the translator should follow this method and try to copy it and preserve these differences.³⁵

It follows that the procedure is essential mainly in the matter of time and preserving specific differences or margins among concrete race or between races apart, though bound with same linguistic foundations. It thus represents one of the principal parts of Tolkien's work, since language was one of his major interests and cornerstones for his narratives too. Not following this procedure means certain detraction and disruption of his purpose.

However, Pošustová did not follow this procedure in several cases, concerning for example certain hobbit place names, such as *Scary* ("Zjizvené kopce"; "...supposed to

³⁴ J.R.R. Tolkien, "Appendix F," in *The Lord of the Rings*, ed. J.R.R. Tolkien (London: HarperCollins, 2004), 1134.

³⁵ Karel Glogar. "K překladu názvů míst a vlastních jmen v díle J.R.R. Tolkiena Pán prstenů," accessed July 12, 2014. www.phil.muni.cz/~jirka/children/children1/glogar_tolkien.rtf

contain English dialectal *scar* “rocky cliff”...³⁶) or *Michel Delving* (“Velká Kopanina”; “...derived from old hobbit-word no longer in use...represented by similar English thing...”³⁷). Clearly, Pošustová used modern Czech language to translate these Tolkien’s mainly obsolete terms. On the other hand, considering a hobbit place name *Marish* and its translation “Blata” by Pošustová, this corresponds with Tolkien’s method: “An old form of English *marsh*. Translate (using if possible a word or form that is understood but local or out of date).”³⁸

There are, nonetheless, other cases which are in contrary with Tolkien, such as the Celtic place names *Bree* (“Hůrka”; “...from a Celtic word for “hill”...”³⁹) or *Chetwood* (“Hustoles”; “...compound of Celtic and English, both elements meaning “wood”...”⁴⁰). In his *Appendix F*, Tolkien added: “Since the survival of traces of the older language of the Stoors [former kind of Hobbits] and the Bree-men [men of the village of Bree] resembled the survival of Celtic elements in England, I have sometimes imitated the latter in my translation. Thus Bree...Chetwood are modelled on relics of British nomenclature...”⁴¹

The last case regarding this form of translation is the language of the land of Rohan (i.e. one of the realms in *The Lord of the Rings*), of which Tolkien stated: “The language of Rohan I have accordingly made to resemble ancient English...when Hobbits heard the speech of Rohan, they recognized many words...so that it seemed absurd to leave the recorded names and words of the Rohirrim in a wholly alien style.”⁴² Still, Pošustová treated these names in modern way, e.g. *Isengard* (“Železný pas”; “Translation (to represent the language of Rohan)...”⁴³), *Isen* (“Želíz”; “...an old variant form in English of *iron*...”⁴⁴), or *Dunharrow* (“Šerá Brázda”; “A modernisation of Rohan *Dūnhaerg* “the heathen fane on the hillside”...”⁴⁵). These names are of the same Rohan origin as names *Edoras*, *Théoden* or *Gamling* which were left unchanged by Pošustová in the Czech interpretation.

³⁶ See J.R.R. Tolkien, “Guide to the Names in The Lord of the Rings,” in *A Tolkien Compass*, ed. Jared Lobdell (La Salle: Open Court, 1975), chap. *Place-Names*.

³⁷ J.R.R. Tolkien, “Appendix F,” in *The Lord of the Rings*, ed. J.R.R. Tolkien (London: HarperCollins, 2004), 1134.

³⁸ See Tolkien, “Guide to the Names in The Lord of the Rings,” chap. *Place-Names*.

³⁹ See Tolkien, “Guide to the Names in The Lord of the Rings,” chap. *Place-Names*.

⁴⁰ See Tolkien, “Guide to the Names in The Lord of the Rings,” chap. *Place-Names*.

⁴¹ Tolkien, “Appendix F,” 1135.

⁴² Tolkien, “Appendix F,” 1136.

⁴³ See J.R.R. Tolkien, *The Silmarillion* (Boston: Houghton Mifflin Harcourt, 2012), chap. *Index of Names*.

⁴⁴ See Tolkien, “Guide to the Names in The Lord of the Rings,” chap. *Place-Names*.

⁴⁵ See Tolkien, “Guide to the Names in The Lord of the Rings,” chap. *Place-Names*.

Consequently, according to Tolkien's statements, it is visible that at least imitating his method is crucial and is viable through Old Czech or dialectal names, some of which are presented in analytic part of this thesis. Pošustová had a few reasons for using common expressions and not choosing any of the old or dialectal equivalents. One of them is that she wanted to make the reading easier for the Czech readers, omitting any of the curious and obsolete expressions to avoid disruption of the reading process and of its smoothness.⁴⁶

Another reason is a possibility of cultural and semantic shift in the process of translation, especially of Rohan names. This theory emerged from the note of Pošustová, present in the *Appendix F* in Czech version of the third part *The Return of the King*, where she stated that after considering the possibilities of how to interpret Rohan names and words via Old Czech and Old Slavic language she decided to not follow this procedure. According to Pošustová, it would lead a Czech reader into diverse cultural and historic area.⁴⁷

Nevertheless, this claim contravenes Tolkien's subsequent note, where he argued he used this procedure just as a linguistic instrument and did not want to liken for example England to Rohan, as two similar lands. With this procedure the author only intimated historic and semantic gaps between languages, which are possible to be outlined in Czech as well.⁴⁸

However, as noted at the end of the second reason, picking equivalents among obsolete or dialectal Czech words is possible and in most cases desirable regarding bare language differences. In addition, this statement resembles with Glogar's opinion that he suggested the usage of Old Slavic or Old Czech language to preserve the language procedure, imitating the lapse of time, which is essential in the original text and more important than cultural and historic surroundings.⁴⁹

2.2.2 Alliteration

The linguistic figure of alliteration is used in several names, albeit unintentionally in some cases. The Hobbit name *Gaffer Gamgee* represents the group of intentional alliterations used in *The Lord of the Rings*.

⁴⁶ Karel Glogar. "K překladu názvů míst a vlastních jmen v díle J.R.R. Tolkiena Pán prstenů," accessed July 12, 2014. www.phil.muni.cz/~jirka/children/children1/glogar_tolkien.rtf

⁴⁷ S. Pošustová, trans., *Pán Prstenů: Návrat Krále* (Praha: Mladá fronta, 1992), 459.

⁴⁸ J.R.R. Tolkien, "Appendix F," in *The Lord of the Rings*, ed. J.R.R. Tolkien (London: HarperCollins, 2004), 1136.

⁴⁹ "K překladu názvů míst a vlastních jmen v díle J.R.R. Tolkiena Pán prstenů."

Tolkien described the invention of this name in one of his letters: “There was a curious local character, an old man who used to go about swapping gossip and weather-wisdom and such like...I named him Gaffer Gamgee...The choice of Gamgee was primarily directed by alliteration...”⁵⁰ Purpose of the usage of this alliteration was seemingly not of the significant manner, but to come up with a certain jesting element (“It was caught out of childhood memory, as a comic word or name.”⁵¹), thus the preservation of the alliteration is not the essential foothold for transposition to Czech, unlike the translation of this peculiar name, expressed semantically correct.

Pošustová, evidently following Tolkien’s procedure of alliteration, came up with the name *Kmotr Křepelka*. Though the translation itself seems to be inaccurate (as described in analytical part), the Czech interpretation contains alliteration as well.

Withywindle, a Common Speech name of the river, contains alliteration too. In this case, Pošustová omitted this figure of speech and translated it barely *Opletnice*, following Tolkien’s statement that he modelled *Withywindle* “...on *withywind*, a name of the convolvulus or bindweed.”⁵²

Other names containing alliteration, though rather unintentional, were for example *Brockenbores* (“...intended to have the recognized sense: “badgers” borings, badgers “tunnellings”.”⁵³), *Bucklebury* (“Translate with a name containing the “buck” element...+ some equivalent of English *-bury* (Old English *burg*...)”⁵⁴) or *Brandybuck* (“...meant to contain elements of the *Brandywine River* and the family name *Oldbuck*...”⁵⁵). Considering these names, the figure of alliteration emerged due to the compounding of two similar elements and not as an ultimate intention. Moreover, equivalents of Pošustová do not contain alliteration at all; *Brockenbores* - *Jezevčiny*, *Bucklebury* - *Rádohraby*, *Brandybuck* - *Brandorád*.

⁵⁰ J.R.R. Tolkien, *The Letters of J.R.R. Tolkien*, eds. Humphrey Carpenter and Christopher Tolkien (London: George Allen & Unwin, 1981), pt. 257, chap. *To Christopher Bretherton*, accessed February 12, 2015, <http://www.aldenai.com/Tolkien.letters.pdf>.

⁵¹ Tolkien, *The Letters of J.R.R. Tolkien*, pt. 257, chap. *To Christopher Bretherton*.

⁵² See J.R.R. Tolkien, “Guide to the Names in The Lord of the Rings,” in *A Tolkien Compass*, ed. Jared Lobdell (La Salle: Open Court, 1975), chap. *Place-Names*.

⁵³ See Tolkien, “Guide to the Names in The Lord of the Rings,” chap. *Place-Names*.

⁵⁴ See Tolkien, “Guide to the Names in The Lord of the Rings,” chap. *Place-Names*.

⁵⁵ See J.R.R. Tolkien, “Guide to the Names in The Lord of the Rings,” in *A Tolkien Compass*, ed. Jared Lobdell (La Salle: Open Court, 1975), chap. *Names of Persons and Peoples*.

2.2.3 Spelling alteration

Considering the translation process, the alteration of spelling was a method often recommended by Tolkien himself. In Czech transposition, it serves as a good imitation of Tolkien's original inventions. Moreover, it is possible that the imitation was the main purpose of alteration of this kind, since many names had obsolete, untranslatable meaning or were of kind which should be kept unaltered. Thus, according to Tolkien, names as *Gamgee*, *Took* or *Sharkey* were suggested to be adjusted only with alteration of their spelling.⁵⁶

The Czech translation of these names, however, does not contain mere alteration of spelling but is expressed with the whole new meaning, e.g. *Gamgee* - *Křepelka*, *Took* - *Bral*. The only exception is the name *Sharkey*, transcribed as *Šarkan* by Pošustová.

2.2.4 Compounds

Tolkien's blending of words was one of the main procedures used in his word-making process. He used either modern or obsolete words to invent his genuine names. In his *Guide to the names in The Lord of the Rings* Tolkien added: "The notes...are intended to assist...in distinguishing "inventions"...such as *Rivendell*, *Snow-mane*, from actual names in use in England...["inventions"] in the modern English language [are] desirable to match by equivalents in the language of translation, with regard to their original meaning, and also where feasible with regard to their archaic or altered form."⁵⁷ Besides, considering Tolkien's letter to Richard Jeffrey, many words ("inventions") were described to be "without precise origin"⁵⁸.

For example, the name *Rivendell* is a compound invented for "deep dale of the cleft"⁵⁹. The Czech translation reads *Roklinka*, diminutive form of one element, not a compound, indicating possible meaning of Tolkien's own invention. Another example of Tolkien's blending is *Hornburg*. It is a name composed of "horn" and "burg", where the latter is referring to "fastness"⁶⁰. In Czech transposition, *Hláska*, there is only one element visible.

⁵⁶ See J.R.R. Tolkien, "Guide to the Names in The Lord of the Rings," in *A Tolkien Compass*, ed. Jared Lobdell (La Salle: Open Court, 1975), chap. *Names of Persons and Peoples*.

⁵⁷ See Tolkien, "Guide to the Names in The Lord of the Rings," chap. *Nomenclature of The Lord of the Rings*.

⁵⁸ J.R.R. Tolkien, *The Letters of J.R.R. Tolkien*, eds. Humphrey Carpenter and Christopher Tolkien (London: George Allen & Unwin, 1981), pt. 347, chap. *To Richard Jeffrey*, accessed February 12, 2015, <http://www.aldenai.com/Tolkien.letters.pdf>.

⁵⁹ See Tolkien, "Guide to the Names in The Lord of the Rings," chap. *Place-Names*.

⁶⁰ Christopher Tolkien, *The War of the Ring* (London: HarperCollins, 2010), accessed March 11, 2015, http://www.e-reading.club/bookreader.php/138997/Tolkien_08_The_War_of_the_Ring.pdf.

The essential part, “horn”, was omitted, despite Tolkien’s statement that “[*Hornburg* is] so called because of Helm's great horn, supposed still at times to be heard blowing.”⁶¹ The name *Wormtongue* (“Červivec”) represents the manner of blending as well.

One of the representatives of compounds with an ancient element is the name *Carrock*. According to *The Ring of Words*, there are several possibilities how to treat this name. The first comes from another book and it is that the name *Carrock* is a word made via blending of Old English word “carr” (meaning “rock”) and current “rock” to represent one thing expressed by form of different language.⁶²

The other possibility is written to be an imitation of existing place “...The Carracks off the north coast of the Penwith peninsula...being spelt *Carrocks* in 1742...derived from Cornish *karrek* “rock”, related to Welsh *carreg* “stone”...”⁶³

In Czech version of Tolkien’s book *The Hobbit*, the translation of *Carrock* is *Skalbal*, invented by F. Vrba, corresponding with Tolkien’s procedure of blending with current words “skála” and “balvan”. In *The Lord of the Rings*, the name *Carrock* occurs only in the collocation *Ford of Carrock*, translated as *Skalnatý brod* by Pošustová.

Other examples of the blending of obsolete and current words are e.g. previously described name *Isengard* (“Železný pas”), the name *Shelob* (“Odula”; “...composed of *She* and *lob* (a dialectal English word meaning “spider”...)”⁶⁴), or *Shadowfax* (“Stínovlas”; “This is an anglicized form of Rohan (that is Old English) *Sceadu-faex* “having shadowgrey mane (and coat)”...Fax “hair” is now obsolete in English...”)⁶⁵

Consequently, majority of the Czech transpositions had to be altered, seemingly to make more sense for a Czech reader. English compounds were either shortened to Czech versions containing only one element derived from the English original (e.g. *Wormtongue* - *Červivec*, *Rivendell* - *Roklinka* etc.) or expressed as two separate units (e.g. *Dunharrow* - *Šerá Brázda*, *Hornburg* - (suggested) *Pevnost Rohu* etc.).

As written above, some of the compounds were not of precise origin, as for example the compound *Gamgee*. Semantically it does not refer to anything specific (“gam” + “gee”)

⁶¹ See J.R.R. Tolkien, “Guide to the Names in The Lord of the Rings,” in *A Tolkien Compass*, ed. Jared Lobdell (La Salle: Open Court, 1975), chap. *Place-Names*.

⁶² Greg Harvey, *The Origins of Tolkien's Middle-earth for Dummies* (New York: John Wiley & Sons, 2011), accessed February 28, 2015, <https://books.google.cz/books?id=se5E0OPUdI8C>.

⁶³ Peter Gilliver, Jeremy Marshall and Edmund Weiner, *The Ring of Words: Tolkien and the Oxford English Dictionary* (Oxford: Oxford University Press, 2009), 99.

⁶⁴ See Tolkien, “Guide to the Names in The Lord of the Rings,” chap. *Names of Persons and Peoples*.

⁶⁵ See Tolkien, “Guide to the Names in The Lord of the Rings,” in *A Tolkien Compass*, ed. Jared Lobdell (La Salle: Open Court, 1975), chap. *Names of Persons and Peoples*.

and it thus does not have any precise origin from the linguistic point of view. It is rather from the category of real English names, since Gamgee was for example a name given to a medical requisite called “Gamgee Tissue”.⁶⁶ On the other hand, the Czech translation is *Křepelka*, being semantically evident.

2.2.5 Diminutives in the Czech translation

Occurrence of diminutive forms in Czech version of Tolkien’s names is a procedure used in several names. However, Tolkien did not suggest alteration of his inventions using diminutive forms, suffixes or did not use many diminutives himself, except for a few names (e.g. *Fatty Lumpkin* - *Tlustý hošek*, *Halfling* - *Půlčik* etc.). Thus, the Czech diminutive forms of names become a disputed procedure without specific validation. Glogar commented on this issue that so much use of diminutive forms is not an accident in this book. It is either deliberate or unintentional completing of the original text, which is rather a burden in this case.⁶⁷

The names altered with diminutive form by Pošustová are mainly the hobbit names, as for example *Burrows* - *Pelíšek*, *Goodbody* - *Dobráček* or *Proudfoot* - *Hrdonožka*. There are no diminutive suffixes or other forms in the English originals. Moreover, in Tolkien’s *Guide to the names in The Lord of the Rings* there is no mention about diminutive procedure concerning mentioned names (e.g. *Proudfoot* - “A Hobbit surname (it is an English surname). Translate.”⁶⁸). Presenting names in diminutive form in such manner and number implies a specific notion of fairy stories and characters of such works, which are burdened with forms like the diminutives; a Czech reader incorrectly associates Hobbits with these mainly fairy characters and their features, indicating fallacious image of an incorrect folklore.⁶⁹

Glogar argued that this procedure makes the Hobbits even smaller people than they really are and the book overly becomes a fairy-tale. Even though the Hobbits are only one meter high, they do not alter their names concerning their height.⁷⁰

⁶⁶ J.R.R. Tolkien, *The Letters of J.R.R. Tolkien*, eds. Humphrey Carpenter and Christopher Tolkien (London: George Allen & Unwin, 1981), pt. 76, chap. *To Christopher Tolkien*, accessed February 12, 2015, <http://www.aldenai.com/Tolkien.letters.pdf>.

⁶⁷ Karel Glogar. “K překladu názvů míst a vlastních jmen v díle J.R.R. Tolkiena Pán prstenů,” accessed July 12, 2014. www.phil.muni.cz/~jirka/children/children1/glogar_tolkien.rtf

⁶⁸ See J.R.R. Tolkien, “Guide to the Names in The Lord of the Rings,” in *A Tolkien Compass*, ed. Jared Lobdell (La Salle: Open Court, 1975), chap. *Names of Persons and Peoples*.

⁶⁹ Jan Čermák, trans., “O Pohádkách,” in *Netvoři a kritikové a jiné eseje* (Praha: Argo, 2006), 131-134.

⁷⁰ “K překladu názvů míst a vlastních jmen v díle J.R.R. Tolkiena Pán prstenů.”

Pošustová used diminutive forms in some of the names of the Men of Bree too, although those were people of normal height and with no features indicating diminutive associations. Their only linguistic feature, invented by Tolkien, was often the derivation in flower names: “Most of these surnames had obvious meanings...especially in Bree - from the names of plants and trees.”⁷¹

Pošustová mostly imitated this procedure, though using diminutive forms, e.g. *Barliman Butterbur* - *Ječmínek Máselník*, *Appledore* - *Jabloňka* or *Heathertoës* - *Vřesík*. Usage of diminutives occurred also in the names of evil characters, for example *Bill Ferny* - *Vilík Potměchuť*.

In case of the Elvish name *Legolas Greenleaf*, Pošustová used *Zelený lísteček*, which means certain semantic shift of the character - a Czech reader may associate the Czech expression with diminutive characteristic, nearer to little fairies, not to Tolkien's characteristic of the Elves: “...not that any of the [Elves] ever possessed wings of the body, as unnatural to them as to Men. They were a race high and beautiful...”⁷² Concerning place names, the Czech expression of *Rivendell* appeared to be *Roklinka*, though literal meaning is “Deep dale of the Cleft”⁷³.

⁷¹ J.R.R. Tolkien, “Appendix F,” in *The Lord of the Rings*, ed. J.R.R. Tolkien (London: HarperCollins, 2004), 1135.

⁷² Tolkien, “Appendix F,” 1137.

⁷³ See J.R.R. Tolkien, *The Silmarillion* (Boston: Houghton Mifflin Harcourt, 2012), chap. *Index of Names*.

II. ANALYSIS

3 PROPER NOUNS

3.1 Proper nouns of the entities

Gamgee - Křepelka

As for the origins of the surname *Gamgee*, Tolkien described them in one of his letters: “It started with a holiday about 30 years ago at Lamorna Cove...there was a curious local character, an old man who used to go about swapping gossip and weather-wisdom and such like. To amuse my boys I named him *Gaffer Gamgee*...The choice of *Gamgee* was primarily directed by alliteration; but I did not invent it. It was caught out of childhood memory, as a comic word or name...for “cotton-wool”... I knew nothing of its origin.”⁷⁴ It is clearly stated, that *Gamgee* is just Tolkien’s invention and there is no reason to use *Křepelka* as a transposition of this name. In another letter Tolkien gave a further explanation of the origins of this name: “...in this tale the name is a “translation” of the real Hobbit name, derived from a village (devoted to rope-making) anglicized as *Gamwich* (pron. *Gammidge*), near *Tighfield*.”⁷⁵ With the name *Křepelka* Pošustová possibly wanted to represent the peculiar hobbit habit; to imitate the “...comic contrast between the first-name and surname...”⁷⁶ Nevertheless, in another letter Tolkien stated: “I was led astray into the Hobbit-like joke of spelling *Gamwichy Gamgee*, though I do not think that in actual Hobbit-dialect the joke really arose.”⁷⁷ Consequently, *Gamgee* does not have to be a surname necessarily containing comic elements. Moreover, with the name *Křepelka* readers might imagine a very peculiar and slightly different person regarding his features and description.

Concerning Glogar, he suggested translations such as *Galabas or Zvyřina*, derived from the original hobbit village name Galabas (anglicised as Gamwich - “game” (hra,

⁷⁴ J.R.R. Tolkien, *The Letters of J.R.R. Tolkien*, eds. Humphrey Carpenter and Christopher Tolkien (London: George Allen & Unwin, 1981), pt. 257, chap. *To Christopher Bretherton*, accessed February 12, 2015, <http://www.aldenai.com/Tolkien.letters.pdf>.

⁷⁵ Tolkien, *The Letters of J.R.R. Tolkien*, pt. 144, chap. *To Naomi Mitchison*.

⁷⁶ J.R.R. Tolkien, “Appendix F,” in *The Lord of the Rings*, ed. J.R.R. Tolkien (London: HarperCollins, 2004), 1135.

⁷⁷ Tolkien, *The Letters of J.R.R. Tolkien*, eds. Humphrey Carpenter and Christopher Tolkien (London: George Allen & Unwin, 1981), pt. 144, chap. *To Naomi Mitchison*, accessed February 12, 2015, <http://www.aldenai.com/Tolkien.letters.pdf>.

zvěřina etc.) + “wich”, “wick” (víška, obec etc.)⁷⁸ Therefore, inventions such as *Zvěřvíška* or *Zvěřives* could be used here as well. Yet, Tolkien did not mention anything about usage of these elements in this particular translation so it is up to translator how to deal with this word using the latter methods, though the appendix containing comment regarding this matter would be desirable.

Tolkien’s advice from his *Guide to the Names in The Lord of the Rings* seems to be the most brief and usable point in this case. Mentioning “Gamgee-tissue”, an invention of surgeon S. Gamgee, Tolkien suggested the translator should consider *Gamgee* as a meaningless word and that translator could “...retain it with any spelling changes that may seem necessary to fit it to the style of the language of translation.”⁷⁹ Bearing the latter in mind, *Gamdží* comes into consideration as a usable word for translation and also as the best choice here.

Barrow-wight - Mohylový duch

Barrow-wight is a name derived from the place-name Barrow-downs, being an archaic burial place found by the race of Men.⁸⁰ The reason for the *Barrow* element in this name is the character of this place; there were many barrows (monuments) standing on these low hills and therefore the name *Barrow-wight* is used. Tolkien described them as “...creatures dwelling in a barrow (grave-mound)...” Considering the Dutch and Swedish translation *grafgeest* and *Kummelgast*, both of them contain the element “ghost”.⁸¹

In addition, in *The History of Middle-earth Vol. 6* Tolkien remarked about the *Barrow-wights*: “He [Tom Bombadil] was here before the kings and the graves and the [ghosts >] Barrow-wights.”⁸² Therefore, considering the Dutch and Swedish translation and also the latter description, the current Czech translation *Mohylový duch* is rightfully a proper translation.

⁷⁸ Karel Glogar. “K překladu názvů míst a vlastních jmen v díle J.R.R. Tolkiena Pán prstenů,” accessed July 12, 2014. www.phil.muni.cz/~jirka/children/children1/glogar_tolkien.rtf

⁷⁹ See J.R.R. Tolkien, “Guide to the Names in The Lord of the Rings,” in *A Tolkien Compass*, ed. Jared Lobdell (La Salle: Open Court, 1975), chap. *Names of Persons and Peoples*.

⁸⁰ J.R.R. Tolkien, *The Return of the Shadow* (London: HarperCollins, 2010), accessed March 20, 2015, http://www.e-reading.club/bookreader.php/138993/Tolkien_06_The_Return_of_the_Shadow.pdf.

⁸¹ See Tolkien, “Guide to the Names in The Lord of the Rings,” chap. *Names of Persons and Peoples*.

⁸² J.R.R. Tolkien, *The Return of the Shadow* (London: HarperCollins, 2010), accessed March 20, 2015, http://www.e-reading.club/bookreader.php/138993/Tolkien_06_The_Return_of_the_Shadow.pdf.

However, there could be other interpretations of this name in the Czech language. The element *duch* can be altered to *přízrak* due to Tolkien's statement that *Barrow-wights* were related to Black Riders.⁸³ These are "...invisible servants of Sauron [dark and evil lord] dominated entirely by his will...", also called "Ring-wraiths" (in Czech "Prstenové přízraky").⁸⁴ The semantic difference between *duch* and *přízrak* seems to be minimal, yet it fits better considering Tolkien's relation to "wraiths".

As mentioned above, *Barrow-wights* are also described as "creatures". Taking that into consideration, *Barrow-wight* does not have to be mere ghost, but incarnated creature. Moreover, in English, "wight" is an older form of the word "člověk". In *The Fellowship of the Ring* a description occurs: "A shadow came out of dark places far away, and the bones were stirred in the mounds. Barrow-wights walked in the hollow places with a clink of rings on cold fingers..."⁸⁵ This could be rendered as a vision of walking creatures, made by nothing but bones of fallen rulers with their jewels on. On that account, *Mohylová stvůra* fits here as a bare translation of creature without further explanation. Nevertheless, a reader might consider "stvůra" as a broad term and therefore as an insufficient transposition of the original.

To sum up, other possibilities of translation of *Barrow-wight* are available. Yet, considering all of the references, *Mohylový duch* seems to be the most suitable transposition, also because of the fact that the ghostly element of evil spirits appears to mostly be something like core or essential part of previously mentioned bone-creatures.

Shelob - Odula

Shelob was a giant spider, living in Cirith Ungol (i.e. mountain pass) and being mentioned in the passim of the trilogy of *The Lord of the Rings*.⁸⁶ In one of his letters, Tolkien stated that "[Shelob] is of course only "she + lob" (= spider)..."⁸⁷ In addition, in his *Guide to the names in The Lord of the Rings* it reads "...it is actually composed of "She"

⁸³ J.R.R. Tolkien, *The Return of the Shadow* (London: HarperCollins, 2010), accessed March 20, 2015, http://www.e-reading.club/bookreader.php/138993/Tolkien_06_The_Return_of_the_Shadow.pdf.

⁸⁴ See J.R.R. Tolkien, "Guide to the Names in The Lord of the Rings," in *A Tolkien Compass*, ed. Jared Lobdell (La Salle: Open Court, 1975), chap. *Names of Persons and Peoples*.

⁸⁵ J.R.R. Tolkien, *The Lord of the Rings* (London: HarperCollins, 2004), 130.

⁸⁶ Tolkien, *The Lord of the Rings*, passim.

⁸⁷ J.R.R. Tolkien, *The Letters of J.R.R. Tolkien*, eds. Humphrey Carpenter and Christopher Tolkien (London: George Allen & Unwin, 1981), pt. 70, chap. *To Christopher Tolkien*, accessed February 12, 2015, <http://www.aldenai.com/Tolkien.letters.pdf>.

and “lob” (a dialectal English word meaning “spider”).”⁸⁸ Glogar suggests the name *Pavoučice*, which seems like literal but quite explicit translation.⁸⁹ According to another Tolkien’s statement, the name *Shelob* should seem “noisome”.⁹⁰ Additionally, it should “sound a suitable name for the Spider, in some foreign (orkish) tongue.”⁹¹ In this sense *Odula* is a suitable transposition due to its hue, though it is not bearing any spider elements, which are present in the original name.

The Czech translation *Odula* could be derived from a few facts about the build of *Shelob* and spiders mentioned in Tolkien’s books. The first mention is in one of the Bilbo’s song about spiders occurring in *The Hobbit*:

“Old fat spider spinning in a tree!
 Old fat spider can't see me!
 Attercop! Attercop!
 Won't you stop, Stop your spinning and look for me!
 Old Tomnoddy, all big body,
 Old Tomnoddy can't spy me!
 Attercop! Attercop!
 Down you drop!
 You'll never catch me up your tree!”⁹²

It is possible Pošustová was inspired by this description and adapted the name to characteristics of spiders in Tolkien’s world. Moreover, the literal description of *Odula* reads “Great horns she had, and behind her short stalk-like neck was her huge swollen body, a vast bloated bag, swaying and sagging between her legs...”⁹³ One of the possible translations of the word “swollen” could be “odulý” which explains the usage of the name *Odula*. The word “bloated” contributes to the choice of the name *Odula* too; its translation could be “nafouklý” or “nateklý”.

⁸⁸ See J.R.R. Tolkien, “Guide to the Names in The Lord of the Rings,” in *A Tolkien Compass*, ed. Jared Lobdell (La Salle: Open Court, 1975), chap. *Names of Persons and Peoples*.

⁸⁹ Karel Glogar. “K překladu názvů míst a vlastních jmen v díle J.R.R. Tolkiena Pán prstenů,” accessed July 12, 2014. www.phil.muni.cz/~jirka/children/children1/glogar_tolkien.rtf

⁹⁰ J.R.R. Tolkien, *The Letters of J.R.R. Tolkien*, eds. Humphrey Carpenter and Christopher Tolkien (London: George Allen & Unwin, 1981), pt. 70, chap. *To Christopher Tolkien*, accessed February 12, 2015, <http://www.aldenai.com/Tolkien.letters.pdf>.

⁹¹ See Tolkien, “Guide to the Names in The Lord of the Rings,” chap. *Names of Persons and Peoples*.

⁹² J.R.R. Tolkien, *The Hobbit* (New York City: Houghton Mifflin Company, 1997), 138.

⁹³ J.R.R. Tolkien, *The Lord of the Rings* (London: HarperCollins, 2004), 725.

According to *The Ring of Words*, the word *lob* is an Old English expression for “spider”.⁹⁴ As mentioned above, Tolkien referred to this word in a same way so it seems essential to use an archaic element while inventing the Czech translation. One of the Old Czech expressions for the word “pavouk” is “pavúk” which is a usable element for the proper Czech translation.⁹⁵ Such name as *Pavuka* is therefore a possible choice in this case, also because of the mentioned characteristic that the name should sound noisome; the name *Pavuka* meets these conditions.

Uruk-hai - Skurut-hai

Uruk-hai is a kind of the orc (goblin)-creatures, in *The Two Towers* described as “Great Orcs, who also bore the White Hand of Isengard: that kind is stronger and more fell than all others.”⁹⁶ Tolkien remarked that *uruk* is a Black Speech expression for the word “orc” (translated to Czech as “skřet”).⁹⁷ The second word *hai*, also in Black Speech, means “folk” or “people”.⁹⁸ Thus, the Black Speech name *Uruk-hai* literally means “Orc-people” or “Orc-folk”.

The original Czech translation *Skurut-hai*, occurring in the book, seems not to be a valid one. It is possible that Pošustová wanted to specify the name *Uruk-hai* for a Czech reader and therefore she used *Skurut-hai*, resembling the fact that *uruk* is an expression for “orc”, being a translation of Czech expression “skřet”; thus, it seems she combined words “uruk” and “skřet” and invented “Skurut”. Even though this original Czech invention *Skurut-hai* seems to bear all the reasonable elements, it cannot be viable from the credible point of view.

As mentioned above, *Uruk-hai* is a Black Speech expression and since it is not a Common Speech (i.e. tongue made by Tolkien to resemble English) name, it should not be translated. This is also indicated by absence of this word in Tolkien’s *Guide to the names in The Lord of the Rings*, where Tolkien stated: “All names not in the following list should

⁹⁴ Peter Gilliver, Jeremy Marshall and Edmund Weiner, *The Ring of Words: Tolkien and the Oxford English Dictionary* (Oxford: Oxford University Press, 2009), 92.

⁹⁵ “Staročeský slovník,” Vokabulář webový, last modified January 20, 2015, <http://vokabular.ujc.cas.cz/hledani.aspx?hw=pav%C3%BAk>

⁹⁶ J.R.R. Tolkien, *The Lord of the Rings* (London: HarperCollins, 2004), 416.

⁹⁷ J.R.R. Tolkien, *The Letters of J.R.R. Tolkien*, eds. Humphrey Carpenter and Christopher Tolkien (London: George Allen & Unwin, 1981), pt. 144, chap. *To Naomi Mitchison*, accessed February 12, 2015, <http://www.aldenai.com/Tolkien.letters.pdf>.

be left entirely unchanged in any language used in translation...”⁹⁹ Concerning Glogar, he stated that this word comes from the Black Speech of the orcs and it is therefore a language, which should not be translated or altered.¹⁰⁰ As stated in *Appendix F*, present in *The Return of the King*, “Only languages alien to the Common Speech have been left in their original form...The Common Speech, as the language of the Hobbits and their narratives, has inevitably been turned into modern English.”¹⁰¹ Due to these facts, the name *Uruk-hai* should not be translated, otherwise it would disturb the correctness of the language dissimilarity throughout the book.

Took - Bral

Took was a hobbit surname, derived from the original hobbit family name *Tûk*.¹⁰² Its Czech translation reads *Bral* which seems semantically correct, though regarding the origins and Tolkien’s intention it is not.

It seems that Pošustová wanted to translate the name *Took* in semantic and literal way. Furthermore, it is possible she wanted the translation to be intelligible and close in meaning for Czech readers and perhaps to sustain the hobbit habit of having a jesting contrast in first and family name (e.g. Peregrin *Took* - Peregrín *Bral*).¹⁰³

Despite these facts, the surname *Took* should not be translated verbatim and a translator has to follow a few of Tolkien’s remarks. In his *Guide to the names in The Lord of the Rings* he stated that *Took* is a “Hobbit-name of unknown origin... It should thus be kept and spelt phonetically according to the language of translation.”¹⁰⁴ Additionally, in *The History of Middle-earth Vol. 12* he remarked some names cannot be translated because even Hobbits comprehended them as just bare names with no specific meaning, for

⁹⁸ J.R.R. Tolkien, “Words, Phrases and Passages in Various Tongues in The Lord of the Rings”, in *Parma Eldalamberon* 17 (2007): 12.

⁹⁹ See J.R.R. Tolkien, “Guide to the names in The Lord of the Rings,” in *A Tolkien Compass*, ed. Jared Lobdell (La Salle: Open Court, 1975), chap. *Nomenclature of The Lord of the Rings*.

¹⁰⁰ Karel Glogar. “K překladu názvů míst a vlastních jmen v díle J.R.R. Tolkiena Pán prstenů,” accessed July 12, 2014. www.phil.muni.cz/~jirka/children/children1/glogar_tolkien.rtf

¹⁰¹ J.R.R. Tolkien, “Appendix F,” in *The Lord of the Rings* (London: HarperCollins, 2004), 1133.

¹⁰² Christopher Tolkien, *The Peoples of Middle-Earth* (London: HarperCollins, 2010), accessed January 18, 2015, http://www.e-reading.club/bookreader.php/138992/Tolkien_-_The_Peoples_of_Middle-earth.pdf.

¹⁰³ Tolkien, “Appendix F,” 1135.

¹⁰⁴ See Tolkien, “Guide to the Names in The Lord of the Rings,” chap. *Names of Persons and Peoples*.

example the name *Tuc* (*Túk*). Regarding this surname Tolkien just anglicized it to the form of *Took*.¹⁰⁵

Hence, the Czech translation Bral is concerned as not viable translation and as for Glogar, he suggested that Pošustová was able to use English transcription (*Took*) or to alter the name with regard to the Czech pronunciation (*Tuk*).¹⁰⁶ The latter suggestion seems to be the best solution in this matter and to be specific, translator should comment on this matter in concrete appendix.

Gaffer - Kmotr

Gaffer was a nickname of Ham Gamgee, citizen of The Shire and father of Sam Gamgee.¹⁰⁷ The Czech translation *Kmotr* is an appropriate from the semantic point of view, although it is an outdated expression and therefore it should not be used. Tolkien wanted the Common Speech, being also the language of Hobbits, to resemble with our modern language as much as possible, even though in time Tolkien was writing *The Lord of the Rings*, the term gaffer (“*kmotr*”) could be possibly still in use.¹⁰⁸

Moreover, there is not such mention that *Gaffer* should be comprehended as an archaic or specific word in this tale. In Czech there was such people called *Kmotr*, mostly old rustic men, having some sort of knowledge and recognition, but as said before it does not correspond with the timeline of this story. Glogar added that the word was used in the 14th century, but due to the fact it vanished regarding the latter usage, it should not be used in that meaning because an English reader does not identify it in such manner.¹⁰⁹

In his letter to Christopher Bretherton, Tolkien outlined the invention of the nickname *Gaffer*. He stated that when on holiday at Lamorna Cove he witnessed a “curious local character, an old man who used to go about swapping gossip and weather-wisdom and such like.” He named him Gaffer Gamgee just to amuse his family and added that “The choice

¹⁰⁵ Tolkien, *The Peoples of Middle-Earth*.

¹⁰⁶ Karel Glogar. “K překladu názvů míst a vlastních jmen v díle J.R.R. Tolkiena Pán prstenů,” accessed July 12, 2014. www.phil.muni.cz/~jirka/children/children1/glogar_tolkien.rtf

¹⁰⁷ J.R.R. Tolkien, *The Lord of the Rings* (London: HarperCollins, 2004), 22.

¹⁰⁸ J.R.R. Tolkien, “Appendix F,” in *The Lord of the Rings*, ed. J.R.R. Tolkien (London: HarperCollins, 2004), 1133 - 1134.

¹⁰⁹ “K překladu názvů míst a vlastních jmen v díle J.R.R. Tolkiena Pán prstenů.”

of Gamgee was primarily directed by alliteration.”¹¹⁰ This indicates that the whole Czech name invented by Pošustová “Kmotr Křepelka” meets this intention.

Yet, as was mentioned before, *Kmotr* is not appropriate not only from outdated point of view, but from confusing point of view as well. The word *Gaffer* was often used in connection with his son Sam who referred to him. When translating sentences including both characters, Pošustová often dropped pronoun “my” and used pronoun “our” (“náš”) or entirely left the pronoun to avoid fallacious idea that *Gaffer* was Sam’s gaffer (“kmotr”) and not his father. Nonetheless, the original sentences (e.g. “...as my old gaffer used to say...”¹¹¹) contained mostly the pronoun “my” (especially in *The Return of the King*) and indicated the concrete family bond between Sam Gamgee and Gaffer Gamgee, being Sam’s father. Therefore, it is vital to retain the function of the pronoun “my” and adjust the nickname *Gaffer* as such to fit the content, not using expression *Kmotr* to avoid misunderstanding of the proper family bond.

In *The Fellowship of the Ring*, *Gaffer* is described as follows: “No one had a more attentive audience than old Ham Gamgee, commonly known as the Gaffer ... he was grown old and creaky in the joints he had passed the job on to one of his own sons, Sam Gamgee.”¹¹²

Concerning the old man from Lamorna Cove and the latter description, those facts indicate that the Czech interpretation should contain some elderly or fatherly elements, albeit there is still possible to find the word “gaffer” translated as “kmotr” in several dictionaries. However, even though the timeline is not concerned, it is not possible to use this expression because it would interrupt the fact that *Gaffer* is Sam’s father. Hence, as mentioned above, it is better to use nicknames such as *Tatík* or *Starík*, even if it does not correspond with Tolkien’s intention to meet the alliteration with the surname *Gamgee*. (e.g. “Live and learn! as my gaffer used to say;”¹¹³ “Pořád se uč! Jak říkával náš *Kmotr*;”¹¹⁴ Pořád se uč! Jak říkával můj *Tatík* (*Starík*).) The suggested name by Glogar which is

¹¹⁰ J.R.R. Tolkien, *The Letters of J.R.R. Tolkien*, eds. Humphrey Carpenter and Christopher Tolkien (London: George Allen & Unwin, 1981), pt. 257, chap. *To Christopher Bretherton*, accessed February 12, 2015, <http://www.aldenai.com/Tolkien.letters.pdf>.

¹¹¹ J.R.R. Tolkien, *The Lord of the Rings* (London: HarperCollins, 2004), 347.

¹¹² Tolkien, *The Lord of the Rings*, 22.

¹¹³ Tolkien, *The Lord of the Rings*, 347.

¹¹⁴ S. Pošustová, trans., *Pán Prstenů: Společenstvo Prstenu* (Praha: Argo, 2006), 388.

Kmoch is suitable as well, mainly due to its rustic feature, although it is an outdated expression.¹¹⁵

Wormtongue - Červivec

The name *Wormtongue* (*wyrm-tunga*, derived from Old English) was the “[anglicized] form of the nickname of *Gríma*...”, character of Rohan origin.¹¹⁶ The original name *Gríma* was left unchanged in Czech translation, since it was a Rohan (i.e. one of the realms in *The Lord of the Rings*, with Old English comparison regarding the linguistics features) name, not anglicized and not mentioned in Tolkien’s *Guide to the names in The Lord of the Rings* regarding its translation. It was acting as a proper and specific first name. In Old English, *Gríma* was an expression for *mask*, *visor* or *spectre*.¹¹⁷

Pošustová translated *Wormtongue* as *Červivec* which was, according to his reputation, quite right comparison, even though there possibly emerged danger of semantic shift, which likened *Wormtongue* to any form of maggot-like creature, or to character having features of worm, not quite specified.

According to the description present in *The Lord of the Rings*, the nickname *Wormtongue* is possible to be translated rather as for example *Balama*: “...keep your forked tongue behind your teeth. I have not passed through fire and death to bandy crooked words with a serving-man...”¹¹⁸ The collocation “to speak with a forked tongue” refers to lying or fooling someone (“*balamutit*”), which corresponds with *Gríma*’s character and therefore *Balama* is a possible candidate for Czech transposition. The forked tongue is associated with snakes as well, which are closely related to worms in sense of features and specific likening to the (bad) behavior of people. Moreover, Tolkien expressed the Old English *wyrm-tunga* as “snake-tongue”, referring rather to snakes than to worms.¹¹⁹

¹¹⁵ Karel Glogar. “K překladu názvů míst a vlastních jmen v díle J.R.R. Tolkiena Pán prstenů,” accessed July 12, 2014. www.phil.muni.cz/~jirka/children/children1/glogar_tolkien.rtf

¹¹⁶ See J.R.R. Tolkien, “Guide to the Names in The Lord of the Rings,” in *A Tolkien Compass*, ed. Jared Lobdell (La Salle: Open Court, 1975), chap. *Names of Persons and Peoples*.

¹¹⁷ “Bosworth-Toller Anglo-Saxon Dictionary,” last modified November 11, 2013, <http://bosworth.ff.cuni.cz/>

¹¹⁸ J.R.R. Tolkien, *The Lord of the Rings* (London: HarperCollins, 2004), 514.

¹¹⁹ See Tolkien, “Guide to the Names in The Lord of the Rings,” in *A Tolkien Compass*, ed. Jared Lobdell (La Salle: Open Court, 1975), chap. *Names of Persons and Peoples*.

3.1.1 Conclusion regarding the proper nouns of the entities

Even though not all of the translations of Pošustová were completely incorrect (e.g. *Barrow-wight*), many of those should be altered to better resemble Tolkien's intentions, namely the proper semantic function (e.g. *Gamgee*, *Took* or *Shelob*), proper cultural (racial) or time span aim (e.g. *Uruk-hai*) etc. These changes would provide better insight into Tolkien's work, mainly if accompanied by appendix, which would contain information about Tolkien's original thoughts, meanings and origins.

3.2 Toponyms

Withywindle - Opletnice

In the trilogy of *The Lord of the Rings*, the name *Withywindle* represented a river, which occurred mainly in the first book *The Fellowship of the Ring*.¹²⁰

The original translation *Opletnice* is not incorrect, though some changes could be made here. As Tolkien noted, "*Withywindle* was modeled on *withywind*, a name of the convolvulus or bindweed"¹²¹. According to this statement, *Opletnice* fits well because the bindweed means "opletník" or "svlačec" in Czech.

Nevertheless, due to the latter meaning "svlačec" there could be a first possible change in the translation which is transfer from the term *Opletnice* to *Svlačecnice*. Previously mentioned "convolvulus" is also presented as "svlačec" in Czech so in terms of *withywind*, usage of this word is a viable choice for the translation.

The translation containing the element of willow ("vrba") should also be mentioned. According to Tolkien, willows ("withies") were part of the Old Forest (i.e. ancient forest in *The Lord of the Rings*) vegetation, standing on the borders of *Withywindle* and he considers the Dutch version *Wilgewinde* (*wilg* = *willow*) as an appropriate translation. Therefore, transpositions such as *Vrbmotnice* or *Vrbvlnice* could be used here as proper terms with suffixes *-motnice* and *-vlnice* derived from the fact that *Withywindle* was a winding river. Additionally, *Withywindle* (a "willow-winding" river) contains the element *withy*

¹²⁰ J.R.R. Tolkien, *The Lord of the Rings* (London: HarperCollins, 2004), passim.

¹²¹ See J.R.R. Tolkien, "Guide to the Names in The Lord of the Rings," chap. *Place-Names*.

(“willow”), possibly derived from the willow of the Old Forest called Old Man Willow, standing on the bank of *Withywindle*.¹²²

According to *The Lord of the Rings*, Old Man Willow might have been something like a dominant feature and apparently it had a big influence over the Old Forest and area around *Withywindle*; “His grey thirsty spirit drew power out of the earth and spread like fine root-threads in the ground...till it had under its dominion nearly all the trees of the Forest...”¹²³ Moreover, Tolkien portrays Old Man Willow as an old and massive willow tree (see appendix 1). Based on these evidences, the translation should bear the element of “willow” (“vrba”) as a depiction of Old Man Willow (and appertaining botanical species) in the name *Withywindle*.

To sum up, the previously mentioned interpretation *Vrbvlnice* is the best choice also because it corresponds with *Withywindle* in terms of preservation of substantial parts regarding the word’s structure (alliteration): *Withywindle* - *Vrbvlnice* (see also the Dutch version *Wilgewinde*).

Bree - Hůrka

The name *Bree* is a name of the village and a form of Celtic word for “hill”.¹²⁴ Tolkien stated that translator should keep *Bree* unaltered because of its Celtic origin and that this word does not have a proper English equivalent. Furthermore, he contends translator should retain the word *Bree* because of its outdated meaning and substantiates this through another word *Bree-hill* or through *Bree-land*: “Retain the first element...translate “hill” and “land”.”¹²⁵ Consequently, *Bree* could stay the same in Czech translation but it is desirable that the translator should enclose a particular appendix explaining usage of these words derived from Celtic and Old English origins.

However, there is a possibility to transfer the word *Bree* to suitable Czech equivalent. *The Encyclopedia of Arda* asserts that *Bree* has its possible derivation from Old English *brú* which means “hill”. Also it notes that Scots still use the word *bree* but in the form of

¹²² J.R.R. Tolkien, *The Return of the Shadow* (London: HarperCollins, 2010), accessed March 20, 2015, http://www.e-reading.club/bookreader.php/138993/Tolkien_06_The_Return_of_the_Shadow.pdf.

¹²³ J.R.R. Tolkien, *The Lord of the Rings* (London: HarperCollins, 2004), 130.

¹²⁴ See J.R.R. Tolkien, “Guide to the Names in The Lord of the Rings,” in *A Tolkien Compass*, ed. Jared Lobdell (La Salle: Open Court, 1975), chap. *Place-Names*.

¹²⁵ See Tolkien, “Guide to the Names in The Lord of the Rings,” chap. *Place-Names*.

brae.¹²⁶ Tolkien pointed out that the Celtic elements in England resembles with old languages of the concrete peoples of Middle-Earth. Thus he imitated these Celtic elements in translation of particular words such as *Bree*, *Combe*, *Archet* etc. As he stated: "... [These] are modeled on relics of British nomenclature..."¹²⁷

According to these facts, the translator should use a relic of Czech language as well, in the same way that Tolkien did. Glogar argued that Pošustová translated all the names using modern Czech language. He also suggested that in this case he would use some dialectical expression to fit Tolkien's method.¹²⁸ Following Tolkien's methods with relics and Glogar's advice, the transposition of *Bree* to Czech could be for example *Hórka*¹²⁹ or *Chrb*,¹³⁰ being Old Czech words with similar meaning "hill".

Even if the translation *Húrka* does not deflect from the meaning of "hill", according to the previous arguments it appears to do not reflect the element of a relic word which is considered essential regarding the translation.

Rivendell - Roklinka

Rivendell is a translation of the Elvish name *Imladris*, meaning "deep dale of the cleft". Tolkien maintained that the translator could either translate *Rivendell* or retain it, as with *Bree*. He also mentioned the Dutch version *Rivendel*.¹³¹

However, transcribing *Rivendell* as *Rivendel* to Czech would desire explanation via appendix, same as with *Bree*. According to Tolkien, *Rivendell* is also an "invention", bearing just elements of current English which should be matched with proper words in the language of translation regarding their original meaning and obsolete form.¹³² If it is an invention, like Tolkien stated, a possibility arises that a genuine word based on the original meaning could be invented also in Czech.

¹²⁶ "The Encyclopedia of Arda," Glyph Web, accessed January 20, 2015, <http://www.glyphweb.com/arda/b/bree.html>

¹²⁷ J.R.R. Tolkien, "Appendix F," in *The Lord of the Rings* (London: HarperCollins, 2004), 1135.

¹²⁸ Karel Glogar. "K překladu názvů míst a vlastních jmen v díle J.R.R. Tolkiena Pán prstenů," accessed July 12, 2014. www.phil.muni.cz/~jirka/children/children1/glogar_tolkien.rtf

¹²⁹ "Elektronický slovník staré češtiny," Vokabulář webový, last modified January 20, 2015, <http://vokabular.ujc.cas.cz/hledani.aspx?hw=horka>

¹³⁰ "Malý staročeský slovník," Vokabulář webový, last modified January 20, 2015, <http://vokabular.ujc.cas.cz/hledani.aspx?hw=chrb>

¹³¹ See J.R.R. Tolkien, "Guide to the Names in The Lord of the Rings," in *A Tolkien Compass*, ed. Jared Lobdell (La Salle: Open Court, 1975), chap. *Place-Names*.

¹³² See Tolkien, "Guide to the Names in The Lord of the Rings," chap. *Nomenclature of The Lord of the Rings*.

The picture depicting *Rivendell* drawn by Tolkien might be considered as an evidence of something more than just ordinary ravine which is represented in Czech translation *Roklinka* (see appendix 1). Moreover, it seems that there is no need to use diminutive form of the word “rokle” in *Roklinka* because even Tolkien did not mention anything about this procedure, which is a deep-rooted process in connection with such books and genre, as described in Tolkien’s essay *On Fairy-Stories*.¹³³ As for Glogar, he criticises this procedure as well in his essay.¹³⁴ Nevertheless, without the latter mentioned diminutive form the word “rokle” would seem fitting rather for the race of Dwarves than for the Elves because of its character and sound. Regarding Tolkien’s invention in this case and his picture it could prove better and more suitable to come up with a novel term.

To sum up, the best choice here seems to be the invention of suitable Czech word. Tolkien noted: “... the translator is free to devise a name in the other language that is suitable in sense and/or topography.”¹³⁵ Bearing the latter note in mind, inventions such as *Rozúdolí* or *Přídolí*, containing elements of adjectives “rozštěpené” or “rozdělené”, “příkré” and “údolí” could be suitable translations.

Ford of Carrock - Skalnatý brod, Skalbal

Carrock was a great stone or a hill of stone, standing in the middle of the river Anduin. The name of this place was made-up by Beorn, a specific character living nearby.¹³⁶

Skalbal as a Czech translation of this word occurring in *The Hobbit* is considered as a proper one because of the roots in the original word. In this transposition a reader can see words “skála” and “balvan”, both referring evidently to word “rock” in the original word *Carrock*. The element “carr” is an Old English expression for “rock” as well.¹³⁷ Thus, Vrba’s translation is seemingly a transposition using different elements according to one core element - “rock”.

Referring to the Old English element “carr” and modern word “rock”, it is apparent that *Carrock* is also one of the Tolkien’s inventions same as for example *Rivendell*. This

¹³³ Jan Čermák, trans., “O Pohádkách,” in *Netvoři a kritikové a jiné eseje* (Praha: Argo, 2006), 131-134.

¹³⁴ Karel Glogar. “K překladu názvů míst a vlastních jmen v díle J.R.R. Tolkiena Pán prstenů,” accessed July 12, 2014. www.phil.muni.cz/~jirka/children/children1/glogar_tolkien.rtf

¹³⁵ See J.R.R. Tolkien, “Guide to the Names in The Lord of the Rings,” in *A Tolkien Compass*, ed. Jared Lobdell (La Salle: Open Court, 1975), chap. *Nomenclature of The Lord of the Rings*.

¹³⁶ J.R.R. Tolkien, *The Hobbit* (New York City: Houghton Mifflin Company, 1997), 102.

leads to same options as with the latter or with *Bree*. It could be either retained or translated, though archaic or altered elements should be present in Czech translation.

Nonetheless, Tolkien did not mention *Carrock* in his *Guide to the name in The Lord of the Rings*, which indicates that it should not be translated at all, so the option of retaining the original word is pertinent.¹³⁸

As mentioned above, *Carrock* is a name invented by Beorn and seems to be a kind of Beorn's genuine noun with an unspecific meaning for ordinary people, symbolising such geological formations.¹³⁹ Thus it seems better to retain the original word and attach further explanation as an appendix that should contain a mention of comparison to “a large isolated outcrop” mentioned in *The Ring of Words: Tolkien and the Oxford English Dictionary*. There is also stated that “...Tolkien referred to the island which was later called *Tol Brandir* as “*Tolondren the Great Carrock*.””¹⁴⁰ This shows the usage of *Carrock* as a common noun for such rocky outcrops standing as islands that could be described as “skalní věž” or “výchoz” in Czech.

The word *Carrock* could have its origins in existing geological structure too. It is known that Tolkien spent some time in Cornwall where particular rocky coastline is present which he were fond of. These rocks are called The Carracks “...derived from Cornish *karrek* “rock”, related to Welsh *carreg* “stone”...”¹⁴¹

The similarity is clearly visible and it is possible Tolkien was inspired by The Carracks when choosing the name *Carrock*. In addition, according to *The Ring of Words*, *Carrock* together with “some of the personal names, they are [together] in effect common names made specific.”¹⁴² That means that these names symbolise exactly what they mean, e.g. the hobbit names such as The Hill or The Water. According to the latter statement, *Carrock* is no more than expression for the particular kind of “rock”, expressed with name in different language.

Consequently, *Skalnatý brod* as a used translation of *Ford of Carrock* does not seem to be a suitable transposition. Glogar gave his opinion on this and stated that in case of ford, it

¹³⁷ Greg Harvey, *The Origins of Tolkien's Middle-earth For Dummies* (New York: John Wiley & Sons, 2011), accessed February 28, 2015, <https://books.google.cz/books?id=se5E0OPUdI8C>.

¹³⁸ See Tolkien, “Guide to the Names in The Lord of the Rings,” chap. *Nomenclature of The Lord of the Rings*.

¹³⁹ Tolkien, *The Hobbit* (New York City: Houghton Mifflin Company, 1997), 102.

¹⁴⁰ Peter Gilliver, Jeremy Marshall and Edmund Weiner, *The Ring of Words: Tolkien and the Oxford English Dictionary* (Oxford: Oxford University Press, 2009), 92.

¹⁴¹ Gilliver, Marshall and Weiner, *The Ring of Words*, 99.

¹⁴² Gilliver, Marshall and Weiner, *The Ring of Words*, 99.

should not be named as *Skalnatý*, but it should be rather *brod Carrocku*, *Carrocký brod* or *Skalbal*, which is an expression used by F. Vrba in *The Hobbit*. The expression *Skalbal* is therefore a proper translation, corresponding with *The Hobbit* and it is also an expression for the separate geological formation, which is not possible with the name *Skalnatý*.¹⁴³

The main evidence seems to be the Tolkien's statement which indicates not translating the words which does not appear in his *Guide to the names in The Lord of the Rings* as mentioned above. This statement corresponds with Glogar's assertion as well.

Thus, retaining the name *Carrock* (or rather altered *Carok*) or Vrba's version *Skalbal* seem to be the best choices also because of the preservation of differentiations in distinct languages such as Common Speech (being English in Tolkien's narrative) and Beorn's own expressions. Using the name *Skalnatý brod*, these distinctions would be disturbed and Beorn's invention would be useless - the narration would be deprived.

Hornburg - Hláska

This name is a compound of the words "horn" and "burg". The word "horn" is derived from the "...great horn, supposed still at times to be heard blowing."¹⁴⁴ The word "burg" is referring to the fact that *Hornburg* was a fortification.¹⁴⁵ It is also described as "fastness".¹⁴⁶

The translation *Hláska* seems to be derived from the two facts. The first fact is the description and attribute of the tower itself, which bore "...a trumpet sounded upon the tower..."¹⁴⁷ That might induce a notion of a watchtower, in Czech "hláska". The second fact is that some of the Czech castles or fortresses were called "Hláska". Therefore, Pošustová was able to use the name *Hláska* in this case too.

Still, *Hornburg* as a compound contains two elements indicating essential descriptive elements. In this case *Hláska* works as a bare translation expressing just the function of the part of the fortress. On that account, *Hláska* should stand as a translation just for the

¹⁴³ Karel Glogar. "K překladu názvů míst a vlastních jmen v díle J.R.R. Tolkiena Pán prstenů," accessed July 12, 2014. www.phil.muni.cz/~jirka/children/children1/glogar_tolkien.rtf

¹⁴⁴ See J.R.R. Tolkien, "Guide to the Names in The Lord of the Rings," in *A Tolkien Compass*, ed. Jared Lobdell (La Salle: Open Court, 1975), chap. *Place-Names*.

¹⁴⁵ Christopher Tolkien, *The War of the Ring* (London: HarperCollins, 2010), accessed March 11, 2015, http://www.e-reading.club/bookreader.php/138997/Tolkien_08_The_War_of_the_Ring.pdf.

¹⁴⁶ J.R.R. Tolkien, *The Lord of the Rings* (London: HarperCollins, 2004), 528-529.

¹⁴⁷ Tolkien, *The Lord of the Rings* (London: HarperCollins, 2004), 528.

watchtower, which is the true meaning of it in Czech, whereas *Hornburg*, being a name for the whole fortress, should be translated in more specific way.

Consequently, the translation of the word *Hornburg* should be e.g. *Pevnost Rohu*. It bears the essential elements which define the character of the fortress. Following Tolkien's structure of his compound *Horn-burg*, a difficulty arises because Czech compounds such as *Roho-vnost* or *Roho-hrad* might seem unclear for a Czech reader whereas *Hornburg* seems evident for an English reader. Thus, *Pevnost Rohu* seems to be the best Czech transposition.

Dunharrow - Šerá Brázda

Dunharrow is a modernised expression for Rohan name *Dūnhaerg*, meaning “the heathen fane on the hillside.”¹⁴⁸ Tolkien stated that he made the language of Rohan to resemble with ancient English, “since it was related both (more distantly) to the Common Speech, and (very closely) to the former tongue of the northern Hobbits...”¹⁴⁹ Hence the former Rohan expression *Dūnhaerg*. Additionally, Tolkien added that language of Rohan was similar to the Hobbit language in such sense that when Hobbits “heard the speech of Rohan they recognized many words and felt the language to be akin to their own...”¹⁵⁰ Tolkien continued that he modernized some of the Rohan words including *Dūnhaerg* (*Dunharrow*) because of the Hobbit custom that they “altered the names that they heard in the same way, if they were made of elements that they recognized...”¹⁵¹ On that account, *Dunharrow* is a modern English expression and thus it should be expressed by appropriate Czech equivalent.

The original Czech translation *Šerá Brázda* does not correspond with the meaning mentioned above and therefore it is not a proper transposition. Moreover, the word *harrow* is a word still current in English place names with learned meaning “fane” and thus it

¹⁴⁸ See J.R.R. Tolkien, “Guide to the Names in The Lord of the Rings,” in *A Tolkien Compass*, ed. Jared Lobdell (La Salle: Open Court, 1975), chap. *Place-Names*.

¹⁴⁹ J.R.R. Tolkien, “Appendix F,” in *The Lord of the Rings*, ed. J.R.R. Tolkien (London: HarperCollins, 2004), 1136.

¹⁵⁰ Tolkien, “Appendix F,” 1136.

¹⁵¹ Tolkien, “Appendix F,” 1136.

should be translated as a current Czech word. In *The Ring of Words* there is stated that *harrow* is derived from “Old English *hearg* “heathen holy place”.”¹⁵²

Tolkien furthermore remarked “The element *haerg* can be modernised in English because it remains an element in place-names, notably *Harrow (on the Hill)*.”¹⁵³

The proper transposition should hence be a name containing an original meaning and purpose of this place, such as *Posvátný Kopec* or *Chrámové Úbočí*.

Scary - Zjizvené Kopce

From the Czech translation it seems that *Scary* is a particular hillside or a name for a hill, though it is a flawed interpretation. *Scary* was a small town or village located at the hillside, north in the Eastfarthing, being a part of The Shire (see appendix 1).

At the beginning of the chapter *The Grey Havens* in *The Lord of the Rings* there is a description of the finding of a certain Hobbit who led rebels “...from their hidings up in the Brockenbores by the hills of Scary.”¹⁵⁴ This might be a situation when Pošustová misunderstood the interpretation and deduced that *Scary* is actually a hillside. In his essay, Glogar stated the mistake possibly emerged during the translation of the collocation „by the hills of Scary“, which is translated as „u Zjizvených Kopců“. There is therefore a possibility that it is a name for hills, not for a town.¹⁵⁵

Later in the latter chapter there is another reference to *Scary*, though without any assimilation to hills “...in the tunnels at Michel Delving and in the old quarries at Scary...”¹⁵⁶ In addition, *The Encyclopedia of Arda* refers to Scary as to “A small settlement that lay in the hilly region...”¹⁵⁷ which corresponds with Tolkien’s map of The Shire. This indicates that *Scary* should be translated as a name for a hamlet or small town, not as a hillside.

Tolkien argued that *Scary* was located “in a region of caves and rock-holes...and of a stone-quarry;” moreover, it is a name without meaning and dialectical “scar” in this name

¹⁵² Peter Gilliver, Jeremy Marshall and Edmund Weiner, *The Ring of Words: Tolkien and the Oxford English Dictionary* (Oxford: Oxford University Press, 2009), 188.

¹⁵³ See J.R.R. Tolkien, “Guide to the Names in The Lord of the Rings,” in *A Tolkien Compass*, ed. Jared Lobdell (La Salle: Open Court, 1975), chap. *Place-Names*.

¹⁵⁴ J.R.R. Tolkien, *The Lord of the Rings* (London: HarperCollins, 2004), 1021.

¹⁵⁵ Karel Glogar. “K překladu názvů míst a vlastních jmen v díle J.R.R. Tolkiena Pán prstenů,” accessed July 14, 2014. www.phil.muni.cz/~jirka/children/children1/glogar_tolkien.rtf

¹⁵⁶ Tolkien, *The Lord of the Rings*, 1022.

should stand for “rocky-cliff”. Additionally, he advised to keep this name unchanged and adjust mere spelling according to the language of translation.¹⁵⁸

Consequently, the translation thus might be *Skáry*, an unchanged form of the name *Scary* with adjustment of the spelling (or more adjusted *Skály*, which is more specific). On the other hand, “scar”, being a known English term, indicates a recognizable element for an English reader. Hence, the Czech translation should be recognisable as well, using transpositions such as *Útesovo*, *Skalovo* or better *Útesov* or *Skalov*, being the most appropriate choice because of the recognisable Czech word “skála” and the suffix *-ov*, indicating a Czech place name.

Hoarwell - Mšená

The name *Hoarwell* occurs in the passim of *The Lord of the Rings* trilogy and is an expression for a river.¹⁵⁹ Its literal translation is “pale grey spring”¹⁶⁰, derived from the Elvish name *Mitheithel* - *mith* (“grey”) + *eithel* (“well”).¹⁶¹

Pošustová possibly invented the name *Mšená* due to the certain feature of the river, that the color “pale grey” indicates stirred water. Still, this Czech expression seems to be baseless and rather unintelligible.

One of the suggested translations is *Šedopramen*, being a compound as well. Moreover, it follows Tolkien’s literal translation and is not in semantic contradiction with his invention.

Another possibility is *Šediva* or *Šedivka*, which may occur also in the collocation with the word *řeka*, or stand alone, which is in case of *Mšená* uncertain - *Šediva* (*Šedivka*) is a more suitable name for a river (e.g. “Přešli brzy na sever od Roklinky a sestoupili podél řeky *Mšené*”¹⁶²; Přešli brzy... podél *Mšené*; Přešli brzy ... podél *Šedivy* (*Šedivky*)).

¹⁵⁷ “The Encyclopedia of Arda,” Glyph Web, accessed February 9, 2015, <http://www.glyphweb.com/arda/s/scary.html>

¹⁵⁸ See J.R.R. Tolkien, “Guide to the Names in The Lord of the Rings,” in *A Tolkien Compass*, ed. Jared Lobdell (La Salle: Open Court, 1975), chap. *Place-Names*.

¹⁵⁹ J.R.R. Tolkien, *The Lord of the Rings* (London: HarperCollins, 2004), 200.

¹⁶⁰ See Tolkien, “Guide to the Names in The Lord of the Rings,” in *A Tolkien Compass*, ed. Jared Lobdell (La Salle: Open Court, 1975), chap. *Place-Names*.

¹⁶¹ See J.R.R. Tolkien, *The Silmarillion* (Boston: Houghton Mifflin Harcourt, 2012), chap. *Index of Names*.

¹⁶² S. Pošustová, trans., *Pán Prstenů: Společensvo Prstenu* (Praha: Argo, 2006), 12.

3.2.1 Conclusion regarding the toponyms

The conclusion is the same as in the previous category of the proper nouns. Pošustová often altered the translations regarding her knowledge and adjusted Tolkien's original intentions. The presented translations are not completely contrary to the meaning and original intention in some measure (e.g. *Rivendell*), though certain changes should be made, mainly due to the certain semantic shift (e.g. *Ford of Carrock*, *Dunharrow*, *Scary* etc.).

3.3 Related names

Barliman Butterbur - Ječmínek Máselník; Appledore - Jabloňka

These two names represented two Men of Bree: *Barliman Butterbur*, being a keeper of the inn called The Prancing Pony¹⁶³ and Rowlie *Appledore*, one of the ordinary Men living in the village of Bree, written to be killed in a battle.¹⁶⁴

As Tolkien noted, the settlers from Bree had often surnames derived from botanical names, such as *Rushlight*, *Ferny* or *Thistlewool*. The names *Barliman*, *Butterbur* and *Appledore* are seemingly among them as well.¹⁶⁵

In case of the whole name *Barliman Butterbur*, Pošustová chose *Ječmínek Máselník* as a Czech expression, imitating plant elements in both names - "*Barliman* is simply an altered spelling of "barley" and "man"..."¹⁶⁶

It is possible that Pošustová was inspired by the old Czech legend about the king Ječmínek and used this name as an equivalent for the first name *Barliman*. However, there is no need to use diminutive form in sense of an inn keeper and therefore it is better to use for example *Ječmín*, also because the association with the Czech king does not need to be visible. In addition, usage of the invented name *Ječmín* proves to be better due to the fact that its equivalent *Barliman* is Tolkien's original name as well.

The surname *Butterbur* is described to be referring to a plant name "butterbur" (devětsil) which indicates usage of this plant in this surname, such as *Ječmínek (Ječmín)*

¹⁶³ J.R.R. Tolkien, *The Lord of the Rings* (London: HarperCollins, 2004), 148.

¹⁶⁴ Tolkien, *The Lord of the Rings*, 992.

¹⁶⁵ Tolkien, *The Lord of the Rings*, 155.

¹⁶⁶ See J.R.R. Tolkien, "Guide to the Names in The Lord of the Rings," in *A Tolkien Compass*, ed. Jared Lobdell (La Salle: Open Court, 1975), chap. *Names of Persons and Peoples*.

Devětsil. Yet, another of the Tolkien's statements reads: "If the popular name for this contains an equivalent of "butter", so much the better."¹⁶⁷

Therefore Pošustová rightly expressed the surname as *Máselník*, being a Czech name for a specific kind of mushroom. Even though Glogar suggested the surname *Devětsil* in his essay, it is an inaccurate transposition and he must have omitted Tolkien's latter statement.¹⁶⁸ Thus the possible translation of the whole name is *Ječmín Máselník* or *Ječmín Máslovník*, derived from the tree *Máslovník africký*.

The second surname, *Appledore*, has a clear description in Tolkien's *Guide to the names in The Lord of the Rings*: "An old word for "apple-tree"... It should be translated ... by a dialectal or archaic word of the same meaning."¹⁶⁹ This statement indicates that translation of Pošustová (*Jabloňka*) is a wrong transposition, using diminutive form of the current word for an apple tree. As a result, the translation of this surname should for example be *Jablan*, being an old and dialectical Czech expression for an apple tree.¹⁷⁰

Buckland - Rádovsko; Brandybuck - Brandorád; Bucklebury - Rádohraby

Though these three names bear the same element "buck", each of these represents a different thing: *Buckland* was a part of the land of the Shire (see appendix 1), *Bucklebury* was a village located in *Buckland*¹⁷¹ and *Brandybuck* represented a hobbit surname.¹⁷² Pošustová translated the mutual element "buck" as "rát", "mít rát", yet it is not an accurate translation.

In case of the first name, *Buckland*, it is derived from the surname *Brandybuck*, which is composed of the name of *Brandywine River* and surname *Oldbuck*.¹⁷³ About *Oldbuck* Tolkien argued that it "...contains the word "buck" (animal): either Old English *bucc* "male

¹⁶⁷ See J.R.R. Tolkien, "Guide to the Names in The Lord of the Rings," in *A Tolkien Compass*, ed. Jared Lobdell (La Salle: Open Court, 1975), chap. *Names of Persons and Peoples*.

¹⁶⁸ Karel Glogar. "K překladu názvů míst a vlastních jmen v díle J.R.R. Tolkiena Pán prstenů," accessed July 12, 2014. www.phil.muni.cz/~jirka/children/children1/glogar_tolkien.rtf

¹⁶⁹ See J.R.R. Tolkien, "Guide to the Names in The Lord of the Rings," in *A Tolkien Compass*, ed. Jared Lobdell (La Salle: Open Court, 1975), chap. *Names of Persons and Peoples*.

¹⁷⁰ "Elektronický slovník staré češtiny," Vokabulář webový, last modified January 20, 2015, <http://vokabular.ujc.cas.cz/hledani.aspx?hw=jablan>

¹⁷¹ See Tolkien, "Guide to the Names in The Lord of the Rings," chap. *Place-Names*.

¹⁷² J.R.R. Tolkien, *The Letters of J.R.R. Tolkien*, eds. Humphrey Carpenter and Christopher Tolkien (London: George Allen & Unwin, 1981), pt. 25, chap. *To the editor of the "Observer"*, accessed February 12, 2015, <http://www.aldenai.com/Tolkien.letters.pdf>.

¹⁷³ See Tolkien, "Guide to the Names in The Lord of the Rings," chap. *Names of Persons and Peoples*.

deer” (fallow or roe), or *bucca* “he-goat”.¹⁷⁴ It is thus clear that translation *Rádovsko* is an incorrect translation and that it should be rather *Srnovisko*, *Srnoviště*, *Srnov* or *Kozelov*.

The surname *Brandybuck*, as noted, has its origins in *Brandywine* and *Oldbuck*. According to Tolkien’s *Appendix F* in *The Lord of the Rings*, the river *Brandywine* is “... alteration of the Elvish *Baranduin* ... derived from *baran* “golden brown” and *duin* “(large) river”.¹⁷⁵ Due to a hobbit jest because of the colour of the river, it was also named *Bralda-hîm* (older hobbit name), meaning “heady-ale”.¹⁷⁶

Additionally, Tolkien added that German translation *Branntwein* (“pálenka”, “kořalka” etc.) is correct and that the transposition should imitate the Elvish name *Baranduin*, which Pošustová expressed rightfully with her term *Brandyvína*.¹⁷⁷

The element *Brandy-* is thus correct in the name *Brandorád*, although the rest of the name is not. According to *Buckland*, the viable Czech translation of *Brandybuck* is *Brandysrn*, *Brandykoz* or *Brandosrn*¹⁷⁸ and *Brandokoz*.

Considering the last name *Bucklebury*, Tolkien mentioned that the element *-bury* is an expression for Old English *-burg*, not in sense of “rake” or “dig”.¹⁷⁹ From the Czech translation *Rádohraby* there is an evident semantic change in the word *-hraby*, referring to the latter meaning of the word *-bury*.

To sum up, the flawless transposition of the name *Bucklebury* is for example *Srnodisko* or *Kozlodisko* (both derived from “hradisko”). Nevertheless, it would be better if a translator clarified usage of the element *-disko* via certain appendix.

¹⁷⁴ See Tolkien, “Guide to the Names in The Lord of the Rings,” chap. *Names of Persons and Peoples*.

¹⁷⁵ J.R.R. Tolkien, “Appendix F,” in *The Lord of the Rings*, ed. J.R.R. Tolkien (London: HarperCollins, 2004), 1138.

¹⁷⁶ Tolkien, “Appendix F,” 1138.

¹⁷⁷ See J.R.R. Tolkien, “Guide to the Names in The Lord of the Rings,” in *A Tolkien Compass*, ed. Jared Lobdell (La Salle: Open Court, 1975), chap. *Place-Names*.

¹⁷⁸ Karel Glogar. “K překladu názvů míst a vlastních jmen v díle J.R.R. Tolkiena Pán prstenů,” accessed July 12, 2014. www.phil.muni.cz/~jirka/children/children1/glogar_tolkien.rtf

¹⁷⁹ See Tolkien, “Guide to the Names in The Lord of the Rings,” chap. *Place-Names*.

CONCLUSION

The matter concerning the artistic translation is developing and specific process, which was described mainly in the theoretical part of this thesis via several perspectives either by Czech or foreign linguists. The main conclusion is that a translator should always stay within the bounds of the work he translates and should have imaginative and stylistic skills to produce good artistic translation with respect for the proper equivalent.

The specific element of the artistic translation corresponds with the analysis in this thesis. It was visible mainly within the differences between the translation of Pošustová and suggested changes of the proper nouns, which were related mostly to search for a proper equivalent with respect mainly for cultural, semantic and time span aspects of the language of translation.

Pošustová did an extraordinary and particular job translating *The Lord of the Rings*, yet it was proven that several changes are possible to be made. It follows that every translator has specific point of view in the process of translation, which was visible via suggested translations and expressions suggested by Glogar. It is clear that another translation of this whole piece of work would present at least some changes, mainly within the proper nouns. It is important a Czech reader comprehends Tolkien's whole intention and thought of his work which is considered as one of the best pieces of literature of 20th century. Inaccurate translation therefore devalues Tolkien's intention in some measure.

Thus, many of the suggested proper nouns were described to better be accompanied by appendix as suggested by Malinowsky and described by Knittlová. These appendices would properly outline the use of certain name and provide the insight into further features of the work, based on Tolkien's *Guide to the names in The Lord of the Rings* or *The History of Middle-earth*.

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APPENDICES

P I Pictures

APPENDIX P I: PICTURES

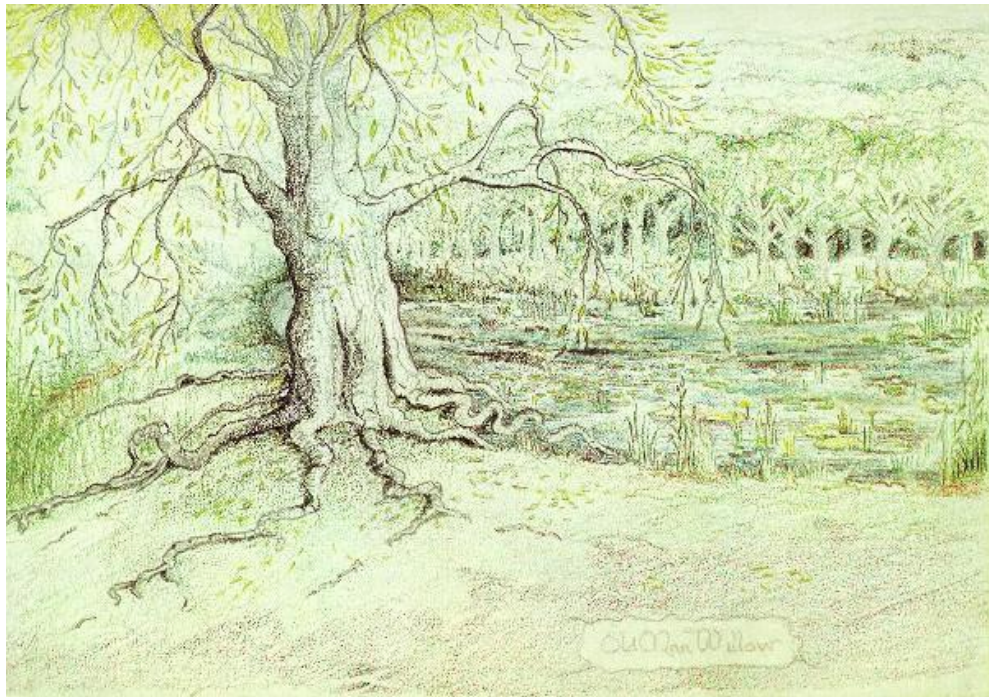


Figure 1: J.R.R. Tolkien, *Old Man Willow*, in *Pictures by J.R.R. Tolkien* (Boston: Houghton Mifflin Harcourt, 1992), 21.

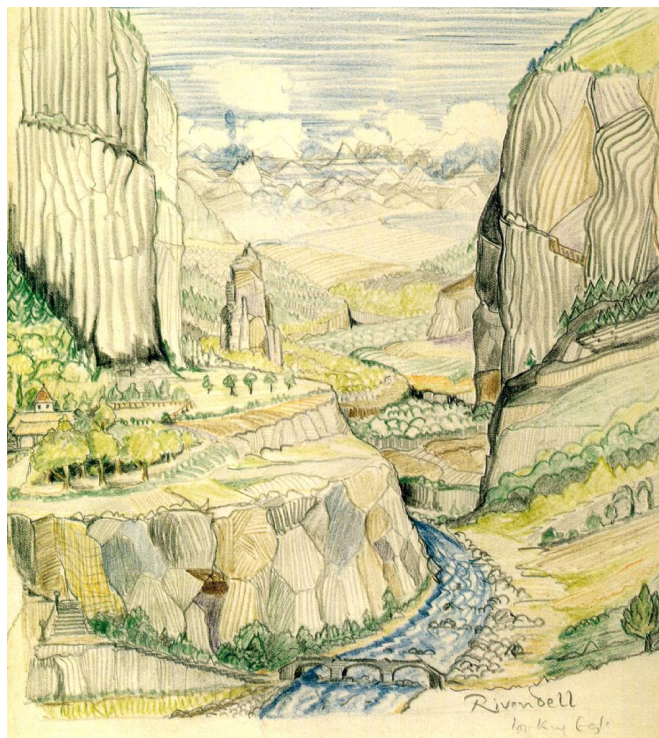


Figure 2: J.R.R. Tolkien, *Rivendell looking East*, in *Pictures by J.R.R. Tolkien* (Boston: Houghton Mifflin Harcourt, 1992), 5.

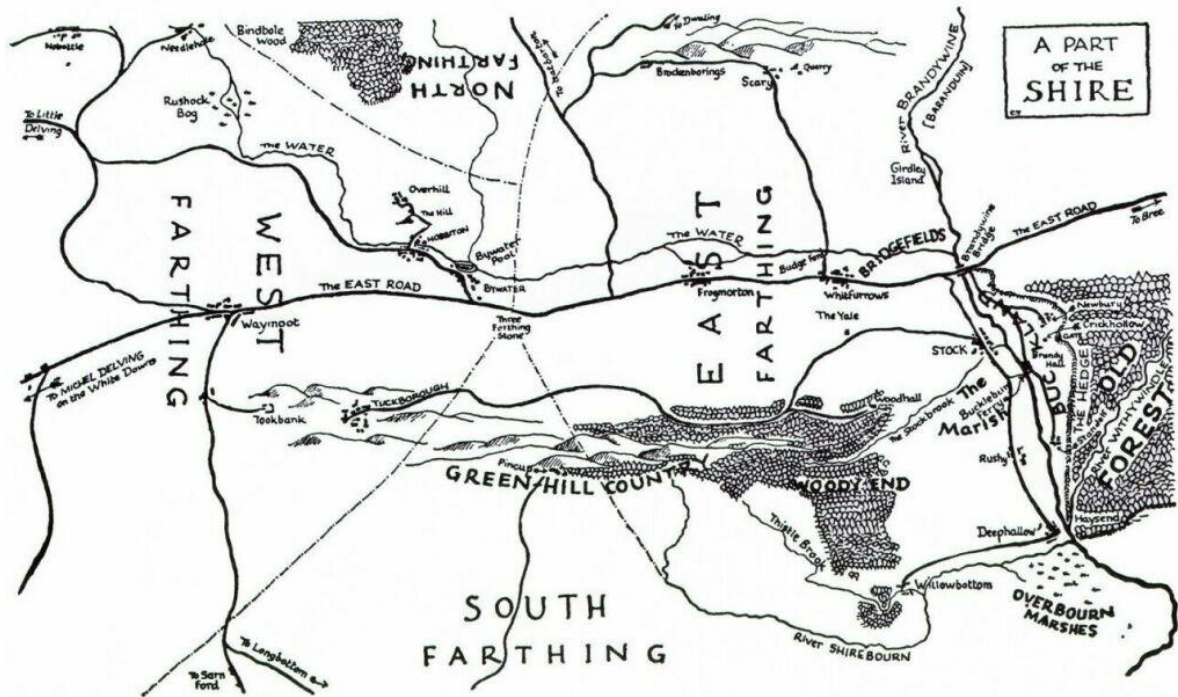


Figure 3: J.R.R. Tolkien, *A part of the Shire*, in *The Lord of the Rings* (London: HarperCollins, 2004), 20.