TABLE OF CONTENTS

TABLES

ABSTRACT

Tutkielma tehtiin kirjasta *The Lord of the Rings* ja sen käännöksestä *Taru Sormusten Herrasta*. Sekä alkuperäisen kirjan että käännöksen suosio on kasvanut filmatisoinnin ansiosta. Käännöksestä on julkaistu uusi painos viimeksi vuonna 2014, jolloin suomennos myös tarkistettiin. Kirjan suosiosta kertoo se kuinka useita hahmojen nimistä on annettu Suomessa nimeksi lapsille, vaikka nimet eivät ole "suomalaisia". Tutkielma tehtiin Tolkienin nimien käännöksistä. Nimet kerättiin ensin alkuperäisteoksesta *The Lord of the Rings* ja kohdistettiin sitten vastaavaan kohtaan käännöksessä. Sen jälkeen nimien ilmenemistiheys laskettiin alkuperäisteoksessa ja tutkielmaan valittiin ne hahmon- ja paikannimet, jotka mainittiin vain kerran ja kaksikymmentä useimmin mainittua hahmon- ja paikannimeä. Nimien käännökset jaoteltiin eri kategorioihin sen perusteella mitä niille oli tapahtunut käännösprosessissa. Nämä kategoriat ovat: sanatarkka käännös, lainaaminen, muokkaaminen, yhdistelmä, uusi nimi ja käännöslaina.

Nimiä tarkasteltiin pääasiassa Lawrence Venutin käsitteiden 'kotouttaminen' ja 'vieraannuttaminen' avulla. Lainaaminen on puhtaasti 'vieraannuttava' strategia, kun taas sanatarkka käännös ja käännöslaina ovat 'kotouttavia' strategioita. Yhdistelmä on sekä 'vieraannuttava', että 'kotouttava'. Muokkaaminen ja uusi nimi voivat olla joko 'kotouttavia' tai 'vieraannuttava'. Samalla keskusteltiin myös kääntäjän näkyvyydestä tai näkymättömyydestä. 'Vieraannuttavat' strategiat tuovat kääntäjän näkyviin ja 'kotouttavissa' strategioissa kääntäjä on näkymätön. Nimien kohdalla viitekehyksenä toimi nimeäminen yleisesti ja nimien valinta ja käyttö kirjallisuudessa, eritoten fantasiakirjallisuudessa. Tärkein malli nimien kääntämiselle tulee tutkielmassa Ainialalta, Saarelmalta ja Sjöblomilta. Heidän mukaansa on neljä mahdollista tapaa käsitellä nimiä fiktiossa: laina, käännös, mukaelma ja korvaaminen. Nimiä tarkasteltiin näiden kategorioiden avulla ja tutkielmassa pyrittiin selvittämään millä tavoin Tolkienin nimet on käännetty ja onko nimen ilmenemistiheydellä ollut vaikutusta nimen kääntämistapaan.

1 INTRODUCTION

The question posed by the main heading: "What is in a Name" will be studied in context of the names in John Ronald Reuel Tolkien's fantasy novel *The Lord of the Rings* and its Finnish translation *Taru Sormusten Herrasta,* from now on referred to as LR and TSH respectively. Tolkien himself was very protective about the names he had created and having seen parts of the Dutch and Swedish translations of LR*,* he wrote an article about his names, which was made available to all translators of LR by his publishers Allen and Unwin. This article has been published in Wayne G. Hammond and Christina Scull's *The Lord of the Rings – A Reader's Companion* in 2008. In a letter to Rayner Unwin in July 1956 Tolkien says: "In principle I object as strongly as is possible to the 'translation' [sic] of the nomenclature at all (even by a competent person)." (Tolkien 2006: 249-250). He goes on to say that the fact that LR is set in an imaginary world, does not, in his opinion, give a translator the right to: "remodel it to his [sic] fancy" (Tolkien 2006: 250). This is a narrow view of translating and clearly emphasises Tolkien's passion for his own work, especially his nomenclature. However, LR has been translated into several different languages and is still being translated into new languages, as well as being translated again in some languages. A new Swedish translation was published between 2004 and 2005, and the last part of a new French translation is set to be published in 2016. All this speaks for the popularity of the book that was first published more than sixty years ago.

The Lord of the Rings was first published in three volumes: *The Fellowship of the Ring* (1954), *The Two Towers* (1955) and *The Return of the King* (1955). LR is, however, not a trilogy. LR was published in three parts due to paper shortage during and after the Second World War, and publishing a book the size of LR would have been very expensive (Carpenter 2002: 289). Tolkien himself never liked the idea of splitting the story into three parts (Carpenter 2002: 289). At the time of its publishing, the first part, *The Fellowship of the Ring* received mixed reviews; some critics praised it highly, whereas others were less enthusiastic. Tolkien's style and lack of female characters as well as depth in the story were criticised; however, the first printing of 3500 copies was sold out and the second one was ordered six weeks after. The reception of the second

part, *The Two Towers,* later that same year was similar. The last part *The Return of the King* was published almost a year after the second part, in October 1955 and Tolkien's style was still criticised. The general opinion about LR was divided to polar opposites, which seems to hold true even today (Carpenter 2002: 297). LR was first published as one book in 1968, in paperback (Carpenter 2002: 360). According to a study made by Statistic Brain Research Institute in December 2015, LR has sold more than 150 million copies since it was first published as one book (Statistic Brain Research Institute, 2015). The Finnish translations: *Sormuksen Ritarit* (the ring's knights)1*, Kaksi Tornia* (two towers) and *Kuninkaan Paluu* (king's return) were published in 1973, 1974 and 1975. The first two parts are credited to the translators Kersti Juva and Eila Pennanen. The third part has only Juva as a translator. A third translator Panu Pekkanen translated all of the poems and songs in LR.

The purpose of this study is to see how Tolkien's names have been translated into Finnish. The translation methods used by the translators will be looked at through Lawrence Venuti's ideas of domestication, foreignization and the translator's invisibility. This study will also attempt to explore whether the frequency of a name has affected the way the translators have dealt with it. The framework for examining the translating of names comes from *Names in Focus* by Terhi Ainiala, Minna Saarelma and Paula Sjöblom. They give four different ways for dealing with translating names in a literary work: loan, translation, adaptation and replacement (2012: 261). The translations will be analysed according to their denotations and connotations and how it relates to those of the original name. The most important source for explaining the meanings of Tolkien's nomenclature is the article *Nomenclature of the Lord of the Rings,* which he wrote for the translators working on *The Lord of the Rings*. In this article, he explains the origins and meanings of some the names in his novel, Tolkien made the article available to all who were translating *The Lord of the Rings* via his publishers Allen & Unwin. This article has been published in Hammond, Wayne G. and Christina Scull's *The Lord of the Rings – A reader's Companion* in 2008 (Hammond, Wayne G. and Christina Scull 2008: 750-782). The whole book is used as a source for

---

[1]All back translations in brackets throughout this study are mine.

explanations of names as Hammond and Scull provide information throughout the text from sources that may not have been published yet, as well as other Tolkien text that are not available for general study. In Tolkien's own opinion all the names that are not dealt with in the *Nomenclature* should be left in their original form (Tolkien 2008: 751). Tolkien's explanations of the meanings of his nomenclature are important for understanding it as he has used his knowledge of Old English, Middle English, Anglo Saxon and several old mythologies in creating some of his names. It is important to remember that Tolkien was an academic and a linguist; he was one of the contributors of the *New English Dictionary*, a professor of English language at Leeds University and professor of Anglo-Saxon in Oxford University (Carpenter 2002: 350-351). Tolkien's expertise in Anglo-Saxon and English in general is evident in his works and especially in his nomenclature. I have also consulted some general dictionaries and when dealing with Tolkien's English names. In studying the Finnish names I have used the online dictionaries of Kotimaisten Kielten Tutkimuskeskus, Kotus, (Institute for the Languages of Finland), as well as *Gummeruksen Suuri Suomen Kielen Sanakirja,* abbreviated as GSSKS. Naming in general will also be in terms of basic concepts of Philosophy and more accurately the Philosophy of language. The material and the method of this study will be discussed in more detail in the following section.

1.1 Research Material and Method

The material of this study consists of the twenty most frequently used character and place names in LR and their counterparts in its Finnish translation TSH*,* as well as hundred and thirty six character names and hundred and fifty nine place names that were only used once in LR*,* and their translations*.* For the purposes of this study a noun is regarded as a proper name when it is capitalized. In other words: all capitalized proper nouns are considered to be names. However, not all proper names have been included: for example, Tolkien had a tendency to give names to inanimate objects, such as swords, daggers and staffs. Those names have been excluded from this study. Tolkien has also named several horses, ponies and dogs and these names have also been excluded. Each name in LR was written down and each subsequent occurrence was

marked down next to the name. The counting of the occurrences of names has been done in the following way: for example, if a character is referred to by their whole name only once that instance has been considered one occurrence also if the character has later been referred to by their first name or last name alone. For example the name *Adelard Took* (Tolkien 2001: 36) who is a Hobbit[2] and is only referred to with his whole name once and is referred to as *Adelard* in the following sentence (ibid), which is the only occurrence of the name *Adelard* on its own and is therefore listed in the appropriate category according to how the name has been treated in the translation process.

The first task after collecting the material for this study was to categorise the names according to how they have been dealt with in the translation. The categorisation is based on how the names have been treated in the Finnish version. As a tool for examining the translations I have used back translation, that is, I have translated the Finnish translations back to English. The comparison of the back translation and the actual name used in Finnish has led to the following categorisation: borrowing, literal translation, new name, modification and combination. For the study of the place names an additional category, calque has been added. A name has been borrowed when it has been transferred into the Finnish translation in the same form as it appears in the original. For example the name *Dwalin*[3] (Tolkien 2001: 223, Tolkien 2002a: 205) has been retained in its original form in the Finnish translation. A literal translation refers to the strategy where the Finnish translation, such as *Pyökkiluu* (Tolkien 2002a: 497) carries the meaning of the original *Beechbone* (Tolkien 2001: 554) as closely as possible. This category is strictly limited to names that are word-for-word translations. Translated names that seem to have no connection or obvious correlation with the English names, have been labelled new names and this category includes, for example the replacement of *Budgeford* (Tolkien 2001: 105) with *Bolgin kahlaamo* (bolgi's ford) (Tolkien 2002a: 105) in the Finnish translation. Tolkien explains in *Nomenclature of The Lord of the Rings* that *Budge* in the name refers possibly to fatness and tubbiness

---

[2]Hobbit is a fictional race created by Tolkien.
[3]Dwalin was a Dwarf in Tolkien's first book set in his fictional Middle-earth The Hobbit, first published in 1937. He is referred to once in LR.

(Tolkien 2008: 767), which is how the Hobbits are often described. However, in the translation, the name has been divided into two separate words; the word *kahlaamo* being a literal translation of 'ford'. The word *Bolgi* is more problematic, however, as it does not appear to be a Finnish word. The dictionaries on Kotus do not recognise the word and neither does *Gummeruksen Suuri Suomen Kielen Sanakirja.* Therefore the name has been categorised as a new name. Names that have been modified to fit the target language pronunciation are categorised as modifications. For example, the place name *Yale* (Tolkien 2001: 75) in the Shire has been translated as *Jeil,* (Tolkien 2002a: 79) which is how the name has been rendered according to the International Phonetic Alphabet (OALD 1995: 1386). The names in the category combination have been only partially translated while retaining some of the original form. For example, the place name *Durin's Tower* (Tolkien 2001: 490) appears as *Durinin Torni* (durin's tower) in the Finnish version (Tolkien 2002a: 440). The name *Durin* has been kept in the translation; the ending "–in" is a Finnish possessive case ending, and the word *Torni* is a literal translation of *Tower*. The last category applied to translations of place names is calque, and it includes names that have been translated literally; however the translators have altered the form of the names to make them better suited for the Finnish language. Such use of 'Finnicisation' is where they differ from the category literal translation. As an example in this category would be when *Hill of Guard* (Tolkien 2001: 736) has been translated as *Vartiokukkula* (guardhill) (Tolkien 2002a: 655). The name has been made into a compound word and the word order within the compound word follows the Finnish syntax.

In analysing the names, I will use Lawrence Venuti's concepts of foreignization, domestication and the translator's invisibility. Lawrence Venuti developed the nineteenth century theologian and translator Friedrich Schleiermacher's view of translation methods, alienating and naturalising. Schleiermacher proposed that there were only two possibilities for a translator to approach a foreign text: the translator could either move the reader closer to the original writer, or s/he could move the writer closer to the reader (Munday 2003: 42 - 43). In Venuti's terms this means that a translator either foreignizes or domesticates. A foreignized translation is not fluent, it emphasises the foreignness of the source text. Thus, a foreignized translation would

consist of strange and foreign elements. In Tolkien's *The Lord of the Rings* all the names that are in any of his invented languages are foreign even to the 'original' English-speaking audience. These names, when left in their original form, are likely to be foreign also to the Finnish readers of the translation. A domesticated, or in Schleiermacher's terms naturalised, translation is fluent and target culture-centred. Foreign elements are reduced to a minimum and the text is brought closer to the reader, that is the reader might not even realise s/he is reading a translation. As a result the translator has, in Venuti's terms, become invisible. In the context of LR and Tolkien's names, this would mean that many of his names would have been changed into new names.

Tolkien explains the importance of names for him in a letter to his American publishers Houghton Mifflin Co.: "To me a name comes first and the story follows" (Tolkien 2006: 219). The aim of this study is to investigate, not only how Tolkien's names have been translated, but also if the frequency of a name has had any effect on the process. For example whether or not all of the most frequently used names have been translated in the same way. The translation of names will also be discussed in the context of onomastics and fantasy literature as the genre of TL may have influenced the translating process. Also general and literary naming practices will be taken into account. In what follows, I will discuss fantasy literature and LR in more detail, after which I will discuss naming practices in human society and in literature. In chapter three, I will discuss the translation strategies used in this study: foreignization and domestication, as well as the translator's in/visibility and translating proper names.

1.2 Fantasy literature and *The Lord of the Rings*

Fantasy as a genre has achieved its popularity mainly in the latter half of the Twentieth Century although features of fantasy can be found from texts as old as literature in English in general (Drabble 2000: 350). Authors such as Sir Thomas Mallory, William Shakespeare and Edmund Spencer have used characters or themes that are today considered elements of fantasy (Drabble 2000: 350). Fantasy can be seen as an escape from reality and the boundaries set by society, other people or governments. Tolkien

had his own ideas about fairy stories and fantasy that he voiced in a lecture hegave at the University of St Andrews in 1939, which has been published, for example, in *The Monsters and the Critics and Other Essays* (Tolkien 2006a). In Tolkien's view, fairy stories and fantasy are not just for children. Tolkien states that fairy stories offer fantasy, recovery, escape and consolation: all of which, in his opinion, children should need less than adults (Tolkien 2006a: 138). Thus in his opinion fantasy was meant more for adult audiences than for children.

Fantasy moves in the realm of imagination, the unknown and the unconscious. The reader can seek refuge from the troubles of his/her world in fantasy, where magic and creatures like elves and dragons exist. There are no rules to what fantasy is; instead there are several opinions and varying definitions of it. Tzvetan Todorov's definition of fantasy or the fantastic is mainly concerned with the relationship between the real world and the imaginary world; in short, he emphasizes that the reader of fantasy should believe in the world of the story. The reader should also "hesitate between a natural and supernatural explanation of the events described" (Todorov 1975: 22). That is, the reader should be willing to believe in the supernatural. Todorov also claims that the fantastic: "lasts only as long as a certain hesitation" (Todorov 1975: 41).

Todorov's definition would eliminate LR from the genre, as the reader knows, probably even before s/he starts to read it, that it is set in a world that does not exist, and thus, there would be no hesitation. However, he has also said that the writer of the fantastic tells about events that most likely will not happen in the real world (Todorov 1975: 34). According to this notion LR is fantasy, or as Todorov calls it 'the fantastic'; elves and orcs, evil wizards and hobbits do not exist in our world. Todorov's description of fantasy, therefore, both excludes and includes LR in the genre of the fantastic.

Rosemary Jackson has developed Todorov's ideas further and relates fantasy to "escapism" and striving for a "better reality" (Jackson 1998: 2). Unlike Todorov, Jackson points out that fantasy should be considered like any other literature within its social context (Jackson 1998: 2). In other words: fantasy should be studied keeping in

mind the author of a given fantasy text, when it was written and why it was written. It is a fairly common view on literature in general that a text cannot be understood in isolation from the surroundings in which it was written, that is, for example independent from the author's social standing, the era in which a story is written, the demands of the audience as well as the status of literature in general. Social implications of fantasy are given an important role in Jackson's book. She claims that: "fantasy characteristically attempts to compensate for a lack, resulting from cultural constraints: it is a literature of desire, which seeks that which is experienced as absence and loss" (Jackson 1998: 3). In other words fantasy is seen as a tool of escapism; the good always wins and the evil is punished, and things that are not possible in the real world can be done in the fantasy world. This definition would place LR firmly in the genre. However, Jackson claims that LR*s* is not quite fantasy, but more of the faery or romantic literature (Jackson 1998: 9). She categorises Tolkien's work to a subgenre of fantasy called the marvellous: "the world of fairy story, romance, magic, supernaturalism" (Jackson 1998: 33). The problem with including LR in this subgenre comes when we look at how she describes the stories that fall into this category.

According to Jackson the characteristics of a story that belongs to the marvellous are for example, impersonal voice, minimum emotional involvement, the reproduction "established true" of events that have already passed and it is set in the very distant past (Jackson 1998: 33). She also claims that the narrator of a story in the marvellous subgenre is omniscient and authoritative and the story has "minimal functional narrative" (Jackson 1998: 33). These characteristics may describe the fairy tales of H.C. Andersen or the Grimm brothers, but not LR. Tolkien's works that have been written for children, like *The Hobbit* (Tolkien, 1999) and *Roverandom* (Tolkien, 1998), might fall under the heading of the marvellous, but to group everything that Tolkien has written under the same label is not possible, as they are written and targeted differently. *The Hobbit* and *Roverandom* are clearly written for children. Tolkien began telling the story of *The Hobbit* to his own children in early 1930s as entertainment (Carpenter 2002: 235-236, Tolkien 2006: 215). Even before that Tolkien had told the story of *Roverandom* to amuse his sons on a holiday in the summer of 1925 (Tolkien 1998: x). LR is not meant for children, not according to Tolkien anyway. In a letter written to a

Mrs. M. Wilson on the 11th of April 1956, Tolkien says that it is a pity that very young children read LR: "It was not written for them" (Tolkien 2006: 249). This comment on its own is rather unsatisfying, however, and Tolkien elaborates on it in a letter to his aunt Jane Neave from the 22nd of November 1961 where he explains that he was pleased that children read or listened to LR, but he felt that they would not be able to understand most of it, as it was full of words that not many children would know (Tolkien 2006: 310). Tolkien himself regarded LR as a fairy-story for adults (Tolkien 2006: 209).

The Finnish fantasy writer and columnist Esko Miettinen sees fantasy through different elements that, in his view, are essential to fantasy as a genre (Miettinen 2004:10). According to Miettinen a young hero, a magical object, a wise teacher or wizard and a supernatural threat are needed to make a fantasy story. In LR those are all present; *the Ruling Ring* (Tolkien 2001: 59), *Gandalf* the Wizard (Tolkien 2001: 25) and the ultimate evil *Lord Sauron* (Tolkien 2001: 265). However, the young hero is problematic. *Frodo Baggins* (Tolkien 2001: 21) who is arguably one of the main characters of LR is thirty-three as the story begins, and fifty during the main part of the narrative. According to our standards *Frodo* would not be a young hero, but in Tolkien's realm of *Middle-earth* and among the hobbits, *Frodo* is relatively young, as most hobbits live more than a hundred years, which can, perhaps, be seen as another aspect of fantasy as finding the fountain of youth or longevity, and even eternal life is one of the most popular themes of fantasy and science fiction.

Tolkien wanted LR to be comparable with the old Scandinavian myths he admired. However, people's opinions differ and as the definitions of fantasy are controversial and varied, one might emphasise the reception of the story: if one sees LR as fantasy then it is fantasy. For the purposes of this paper, it suffices to consider LR fantasy, or the fantastic.

The basic story in *The Lord of the Rings* is the battle between good and evil and how the smallest individual can help annihilate the ultimate powers of the evil. Tolkien's world is full of creatures that are only met in one's imagination, like elves, hobbits, and giant eagles. LR tells the story of a hobbit, called *Frodo* who inherits a ring and learns that it

is a ring of great, but dark power and needs to be destroyed in order to save the whole world. The story is set in a world called *Middle-earth*, which, though invented, in Tolkien's mind represents our world in a forgotten time: "imaginatively this 'history' [*The Lord of the Rings*] is supposed to take place in a period of the actual Old World of this planet" (Tolkien 2006: 220). The antagonist of the story, *Sauron*, is an evil spirit who desires to dominate all life and destroy the world of Men (Men is capitalized here according to Tolkien's own spelling of the word, by which he means humans of *Middle-earth*) and Elves, in other words everything that is good and beautiful. *Sauron's* power and malice was poured into the ring when he forged it, therefore the destruction of the ring would destroy Sauron as well. However, the only place where the ring can be destroyed is a volcano deep in *Mordor*, the land that is the home of *Sauron* and guarded by his orcs and other foul minions. Through various perils and adventures and with the help of different benevolent people and creatures *Frodo* is able to destroy the ring and save *Middle-earth*.

The Lord of the Rings can be interpreted in many different ways. It can be perceived as an allegory of the Second World War for example, or Christianity. Tolkien's own response to questions of allegory were adamant; he did not intend LR as an allegory, nor did he consciously write any religious meaning into LR (Tolkien 2006: 220). LR can also be described as another story about the battle between the good and the evil, although there is no absolute good or absolute evil in the story: also the good can be flawed and make mistakes, and the evil are not thoroughly evil. As Tolkien has said, "In my story I do not deal with Absolute Evil" (Tolkien 2006: 243), and the evil characters have often been seduced by power. When asked about the deeper meaning of LR Tolkien has said: "It is mainly concerned with Death and Immortality; and the 'escapes': serial longevity, and hoarding memory" (Tolkien 2006: 284). Immortality comes to LR mainly through the elves, who are destined to live as long as the earth lives. They can be killed in battle, but sickness and old age do not affect them. The story of LR will be discussed in more detail in the following section.

1.3 *Middle-earth* and its Inhabitants

Most of Tolkien's fictional works are set in *Middle-earth*, which he populated with several different races of humanoids and other creatures. The race of hobbits was created first in Tolkien's storytelling while other races; humans (often referred to as Men), elves, dwarves, orcs (originally corrupted from elves), uruk-hai (bred from orcs) and ents (sentient, living trees) were created later. Hobbits are shorter than humans, between three and four feet tall, whereas dwarves are slightly taller. Hobbits inhabit the western parts of the *Middle-earth*, and their homeland is called *Shire*. There are several villages and towns in *Shire*, the most important of which are *Hobbiton* and *Bree*. At the time of the events of LR, humans are the most prominent race in *Middle-earth* and the two main countries of the humans are *Rohan* and *Gondor*. Elves were diminishing in their power at this point and only have three important footholds in *Middle-earth*: *Rivendell*, *Lórien* and the kingdom of *Mirkwood*. The dwarves only rule *The Lonely Mountain*. The hobbits are known for being peaceful, country people who enjoy good food, good drink and an unadventurous life. Dwarves on the other hand live underground in their mines. They are smiths, stone workers and metalworkers, as well as fierce warriors when the need arises. Dwarves get their food by trading with humans and elves. The elves of *Middle-earth* are much like the humans in many ways; however, they are immune to sickness and aging. They are also immortal, in that they can recover from wounds that would kill a human or a dwarf. However, they can be killed in battle if they sustain enough injury. Another important race in *Middle-earth* is the wizards, or the Istari. They were sent to *Middle-earth* by the *Valar* when they became aware of a threat to the world. The Istari themselves are powerful spirits, but were sent to *Middle-earth* in human form. There were originally five of them: *Saruman the White* their leader, the wisest of them, *Gandalf the Grey*, *Radagast the Brown* and two others who went into the East and were never seen again. (Tolkien 2001). The long, complicated history of the creation and development of *Middle-earth* is available in several books published by J.R.R. Tolkien's son Christopher Tolkien, who has edited and arranged a vast amount of Tolkien's texts for publishing after his death in 1977.

LR starts in the town of *Hobbiton* in the *Shire*, with *Bilbo Baggins'* hundred and eleventh birthday party. He was the main character of Tolkien's earlier book *The Hobbit* from 1937. In *The Hobbit,* sixty years prior to the birthday party, *Bilbo* found a magical ring that makes its wearer invisible. The wizard *Gandalf,* who instigated the events of *The Hobbit,* is at Bilbo's party. He suspects that the ring Bilbo found is not just a plain magical ring, and he convinces *Bilbo* to leave the ring to his heir *Frodo Baggins*. *Gandalf* instructs *Frodo* to hide the ring and keep it a secret. The Ring has a mind, or a will of its own, and it can manipulate whoever is wearing it. *Gandalf* returns to *Frodo* three years later to tell him that the ring is a Power Ring, forged by *Sauron*, the evil lord who is trying to take over the world. This sets *Frodo* on a journey to get the ring to the elves in *Rivendell*. (Tolkien 2001).

Frodo and three of his friends: *Samwise Gamgee, Meriadoc Brandybuck* and *Peregrine Took*, with the help of *Gandalf the Grey* devise a plan to get Frodo and the *Ring* safely out of *Hobbiton*. On the way to *Rivendell* the *Hobbits* encounter *Aragorn*, who is the heir to the throne of *Gondor*, albeit unwilling to take it. They are attacked by the *Black Riders*, also known as the *Názgul* or *Ring Wraiths*, at *Weathertop* and *Frodo* is wounded by a poisoned blade. With the help of an elf *Glorfindel* who has been looking for them, *Aragorn* and the hobbits get to *Rivendell*. From there a Fellowship of nine heads out to destroy the Ring: the four hobbits, *Aragorn*, *Gandalf,* an elf from *Mirkwood* called *Legolas*, a dwarf *Gimli* from the *Lonely Mountain* and a Mancalled *Boromir*, the oldest son of the Steward of *Gondor*. The road is perilous and the Fellowship encounters many obstacles and danger. They meet allies in *Rohan, Fangorn* and in *Lórien* as well as more enemies in *Isengard* and *Gondor*. (Tolkien 2001).

As can be seen already in the brief account of the story above, the names of the main characters and places do not seem familiar, or common in our society. In other words, it can be surmised that many of the names are Tolkien's inventions or borrowings from older sources. There are clear heroes and anti-heroes in the story; but also characters that are neutral and those who are rather more difficult to assess. The Men of *Rohan* are for the most part on the side of good. There is one significant exception, however. The

King's own advisor *Gríma Wormtongue* has been corrupted by *Saruman* and he is working to gain access to the throne of *Rohan*. However, *Gandalf* releases *Théoden King* from the spell and he becomes the Fellowship's ally together with his nephew *Éomer* and niece *Éowyn*. The Steward of *Gondor*, on the other hand, has become certain that the evil forces of *Sauron* are sure to win and has given up any hope that the *Middle-earth* could still be saved. *Denethor* has also been using the *Palantir* for a long time. Even though he knew about the danger and was, in fact, manipulated and to an extent corrupted by *Sauron* through the *Palantir*. His son *Boromir* is tempted by the Ring and tries to take it by force from *Frodo* to use it to protect his people in *Gondor*. The Ring is, however, trying to manipulate *Boromir* into taking it closer to *Mordor* and his master *Sauron*. The elves are largely passive, except for *Legolas*. *Gimli* and *Aragorn* also represent good as do *Gandalf* and the hobbits. The main antagonist of LR is *Sauron* who at this point of the history of *Middle-earth* only appears in the form of a giant eyeball, the all-seeing eye. The wizard *Saruman* is even a greater evil than *Sauron*, as he started out as the greatest and the wisest of the wizards. *Sauron* and *Saruman* have armies of orcs and uruk-hai that are bred to be evil: they have no redeeming characteristics. One of the most important and seemingly evil characters is *Gollum*. He was originally a hobbit-like creature *Sméagol* from the *Shire* when his friend *Déagol* found the Power Ring at the bottom of a stream. When Sméagol saw the Ring he wanted it and strangled his friend to get it. The Ring was manipulating Sméagol, to have him bring it back to *Sauron*. Still, *Gollum* is for the most part evil being, but some of the goodness of *Sméagol* still remains in him.

The frequency of the occurrence of the names and the characters' centrality to the novel imply *Frodo* and *Aragorn* are clearly the main characters in LR. *Frodo* needs to get the Ring to *Mount Doom* to destroy it, and *Aragorn* is able to unite men against the evil of *Mordor* and, eventually, becomes the king of *Gondor*. However, many of the minor characters are so integral to the story that they almost become main characters. There are numerous minor characters in LR. An argument can be made that in LR there are the two main characters: *Frodo* and *Aragorn*, then a set of major characters like the Fellowship and the main antagonists and then the minor characters. Characters like *King Théoden*, *Éomer* and *Éowyn* of *Rohan* and *Faramir* from *Gondor* can all be considered

major characters. Whereas characters like *Elrond, Galadriel, Arwen* and *Celeborn* are minor characters, even though they are important to the story the time they are present in the story is small.

The Ring is eventually destroyed, by *Gollum* and the story has a positive end. However, the story is not all happiness. *Boromir* the son of the Steward of *Gondor* dies, as does the Steward of *Gondor* himself. *Théoden King* is also among the casualties of the War of the Ring. Countless *Rohirrim* and *Gondorians* are killed and the horrors of war are described very realistically, which confirms the thought that *The Lord of the Rings* was not written for children. This is important to remember when considering the translating of the nomenclature of *The Lord of the Rings,* as there are differences between translating for children and for adults.

This study is constructed as follows: in chapter two and its subsections I will introduce naming practices in general and specifically in literature. In chapter three I will discuss Venuti's concepts of domestication, foreignization and the translator's in/visibility: as well as Ainiala, Saarelma and Sjöblom's translating strategies for names. The fourth chapter of this study features the findings of this study of Tolkien's nomenclature. And, finally, in chapter five I will draw conclusions from the findings of the analysis.

The purpose of this study is to examine the way Tolkien's names have been translated by Eila Pennanen and Kersti Juva, by applying Venuti's ideas of domestication and foreignization to the twenty most frequently mentioned character and place names and to the names that were only mentioned once in *The Lord of the Rings*. The names will also be looked at through the translation strategies for names by Ainiala, Saarelma and Sjöblom to see how the translated names fit these strategies. The purpose is also to see if the frequency of a name has in any way affected the way it has been translated. In other words whether or not the fact that a name is for example the most frequently mentioned character name has made any difference in the way it has been treated in the translating process.

2 WHAT'S IN A NAME

People give names to everything surrounding them, be it ideas, things, towns, fields, roads, houses, animals and, of course, to other people, but what exactly are names? Grammatically speaking names are nouns, that is, words that identify objects. Within a clause, nouns can function, for example, as subjects or objects. There are different types of nouns, and, for the purpose of this study the most important nouns are common nouns, or common names and proper nouns, or proper names. In other words: the general class of nouns and the specific names of creatures and humans. These two types of nouns are separated from each other by the fact that proper names are always capitalized. According to Ainiala, Saarelma and Sjöblom, names have two purposes: first the word or words are used to refer to a specific person, place or object as a proper noun, however, names can also be common nouns that are used for referring to persons, objects, places and beings in general, like the word 'dog' (2012: 13). This definition of a name gives the framework for the analysis of the translating of names in LR. All nouns that are capitalized are considered proper names. Names are needed for identifying objects; therefore, names are integral for example for thinking. That is, before an object can be thought about, and indeed talked about, it needs at least a common name. Names and their function are discussed for example in Philosophy of Language.

Philosophy itself studies abstract questions that are usually intellectually disconcerting, but not, however, disconcerting because of the lack of information, but because the question itself (Papineau 2010: 6). For example: whether or not humans have free will, or what is goodness. Language became a subject of interest among philosophers during the 20th Century, including individual words and their meaning. Philosophy of Language, then, investigates the nature, origins and the use of language, as well as the meaning of words and the relationship between language and reality. One important question that has been studied by philosophers is how and why do words mean what they mean (Papineau 2010: 56). One answer to that question is that a word means what it means because the person, or indeed the whole group of people, who use the word

intend for the word to mean something (Papineau 2010: 56). In other words people give meaning to words. Furthermore, it is now believed that historical connections bare relevance to the meaning of words, and the 'original' inventors of words have created the meaning of those words (Papineau 2010: 58). Therefore, the inventor of words, both names and sets the meaning of the word.

The act of naming can also be seen as creating something out of nothing; therefore the act of naming things also gives power (Bolinger and Sears 1975: 145, 176-177). The names we give to animate or inanimate objects can reflect our relationship and attitude towards the object, and for example place names and nicknames often also describe the features of a place or person. Place names often give information about the place itself, the history of the place, or the society that has named the place. Personal names are what identifies people and separates them from each other. Personal names are divided into first names and last names. The study of names is called onomastics, which will be discussed in more detail in the following chapters.

2.1 Naming Practices in Human Societies

People's first name is called a Christian name in Christian societies. Additional names; such as the last name, nicknames or patronymics, only became necessary as the population in any given place grew so much that one name was not enough to identify a person. When only one name was sufficient, it was closely connected to one's personality, appearance or other identifying feature (Mikkonen and Paikkala 2000: 13). Individuals could then, be identified by just their one descriptive name. The development of the names that are used as first names is closely linked with the development the surroundings and, for example migration, enemy occupation, and even conquests have altered and increased the number of names (Kiviniemi 2006, Withycombe 1990: xiii - xlvii). Also, the expansion of Christianity has increased the name pool in areas to which Christianity has been brought.

The naming practises of both Finland and Great Britain are important in studying the names in LR and its Finnish translation TSH, as both the original and the translation are

written in the context of their culture. The fact that both locations have their own set of names and naming practises is important. Not many names appear in both cultures in identical forms; for example names like *Tanja* (Vilkuna 2007: 223 and *Toni* (Vilkuna 2007: 231)*,* both popular in Finland, are more likely to be spelled with a *y* in English; *Tanya* (Withycombe 1990: 275) and *Tony* (Withycombe 1990: 28). In Finland there is also a law that prevents, for example foreign names, that is names that are not considered Finnish, from being given to Finnish children unless there are good reason for it, and for example one of the parents is from a culture where the name in question is used, or, then, for religious reasons (Vilkuna 2007: 25-27). First names are usually given to children when they are infants; last name is the family name, identifying people as belonging to the same family.

Proper names, proper nouns, are usually identified from common nouns, for example types of trees like birch, by capitalization. There are of course some exceptions, like *e.e. cummings*, an American poet who wanted his name written in lower capitals. However, for the purposes of this study all names that are written with a capital letter in either LR or TSH are considered proper names, with the following four exceptions; *Moon* (Tolkien 2001: 190)*, Sun* (Tolkien 2001: 216), *Pity* (Tolkien 2001: 601) and *Mercy* (Tolkien 2001: 601), which are all capitalized for emphasis. Capitalization in the two books, LR and TSH, differ to some degree, that is, some common nouns are elevated to proper names in the translation, e.g. *ruined city* (Tolkien 2001: 682) is capitalised as *Rauniokaupunki* (ruin city) (Tolkien 2002a: 609). Also some proper names have become common nouns, e.g. *Inland Sea* (Tolkien 2001: 748) is spelled without the capitalisation *suuri järvi* (big lake) (Tolkien 2002a: 667). These differences will be discussed further when necessary. The purpose for these changes, however, will not be speculated on.

Names shape our surroundings and our image of ourselves and other people; they can convey some meaning or have negative or positive associations. They can be invented or traditional. Names can also be very personal; some people dislike their names so much that they change them. Others are named after their parents, grandparents or other significant people in their parents' lives. Names are important, and their importance

seems to be even greater in literature.

2.2 Naming in Literature

Ainiala, Saarelma and Sjöblom state that in fiction names can be either fictive or non-fictive, that is, authentic names (2008: 256). Fictive names refer to fictional characters and places that only exist in the imagination of the author and the reader, whereas non-fictive or authentic names refer to people or places in our reality. There are, however, also names in fiction that refer to people who really exist and have the exactly same name (Ainiala, Saarelma and Sjöblom, 2008: 256). Fictive names are usually very easily recognised as names, especially in main stream literature, but, for example in science-fiction and fantasy genres there are a multitude of names that are exceptional inventions far removed from any authentic nomenclature (Ainiala, Saarelma and Sjöblom, 2008: 256).

In literature, names can give the reader an idea of the characters role in the story, the character's attitudes or appearance, even whether the character is a hero or a villain, such as *Mr. Hyde* in Robert Louis Stevenson's *The Strange Case of Dr. Jekyll and Mr. Hyde* (Stevenson 1947). Here *hyde* could be an alternative spelling to *hide,* referring to the assumption that the evil character *Mr. Hyde* is hiding inside doctor *Jekyll.* This name can be seen as an indicator of the nature of the character; however, the name Hyde could also be coincidental, as any character names in literature.

The author names their characters according to his/her own volition, and there are probably more literary characters with ordinary names, than characters with invented names. In the background of the author's choice there is always the naming system of the author's mother tongue, any other languages the author may know, as well as the author's culture (Ainiala, Saarelma and Sjöblom, 2008: 257). In the case of LR, the background also includes all the languages Tolkien created. The author thus has power over the names.

Ainiala, Saarelma and Sjöblom list eleven functions for names in literature. They

consist of identifying, fictionalizing, localizing, social, descriptive, associative, affective, ideological, classifying, narrative and humorous function (2012: 260-261). The first function, identifying, is the same function as names always that is, the name identifies the character or place and differentiates it from other characters and places. Fictionalizing function means that the name makes the character or place fictional, the choice of the author for artistic purposes. Localizing function indicates a time period or a location. For example if *London* is referred to as *Londinium* in a text, the story is usually set in the Roman era when the city was known by that name. Social function indicates the character's or the place's status or their social class in the community within the story. Descriptive function as the label indicates, describes the character or place in some way and gives additional information about them. Associative function is intended to bring to the reader's mind another character or place. The affective function "reflects different emotive states and creates the emotional atmosphere of the book" (Ainiala, Saarelma and Sjöblom, 2012: 260). Ideological function serves to indicate the ideological standing of a character, or it can reinforce the ideological stance of the whole book. The classifying function categorises the characters and semantically, contextually or structurally. In LR, the first names given to the female hobbits are often names of flowers, a quality which is unique to female hobbits. For example one hobbit is called *Marigold* (Tolkien, 2001: 913). The narrative function means that "the name functions as a fundamental element in the telling of the story" (Ainiala, Saarelma and Sjöblom, 2012: 261). An example of this could be the name of the main character in Neil Gaiman's *Neverwhere;* she is called *Door* and she can open a door where there are no doors there (Gaiman, 2000). Finally, there is the humorous function, which is served when the name is intended to entertain and amuse the reader. Terry Pratchett's Discworld series is full of examples of humorous names. There is, for example a village called *Bad Ass*, a character called *Carrot*, not because of his red hair, but because he is shaped like a carrot and a character called *Tiffany Aching* whose father is a farmer and keeps telling about his constant aching. There are several functions for names in literature that an author may think about when naming their characters. Not all authors consider naming so significant; moreover, some names may be more significant than others.

The practise of naming characters depends largely on the genre, and in literary prose there is great variation between authors. In children's literature the descriptive, associative, affective and perhaps even humorous functions may dominate. For example, the headmaster of the wizard school in J.K. Rowling's *Harry Potter* series is called *Albus Dumbledore* (Rowling 1997: 42), albus being the Latin word for 'white', and it also means 'favourable' and 'bright' (Traupman 1966: 11). In the Western culture the colour white is usually associated with good, whereas, black is the colour of evil. This is evident in many Western children's stories. However, even old western movies often emphasize a characters' function by donning a white cowboy hat on the hero and a black one on the villain. The associative naming practise is also very often used in fantasy and science fiction genres.

Names in fantasy are often associative, affective and descriptive, invented especially to suit the particular fantasy world. In Tolkien's world in LR the enemy behind all evil is called *Sauron*, which means 'the abhorred' (Tolkien, 2002b: 420). Other names include several beginning with dark, like *Dark Lord* (Tolkien 2001: 423), and black, e.g. *Black Master* (Tolkien 2001: 765). With the associative function Tolkien underlines a particular character's evilness.

A character's attributes are indicated by their name in many fantasy books. A good example of this are the characters *Primus* (first)*, Secundus* (second)*, Tertius* (third)*, Quartus* (fourth)*, Quintus* (fifth)*, Sextus* (sixth) and *Septimus* (seventh) in Neil Gaiman's Fantasy novel *Stardust* (Gaiman 1999: 64). All are Latin names signifying the order in which these characters were born. Gaiman uses such descriptive names in most of his novels; in *Neverwhere* the imaginary *London* that exists underneath the real *London* is called *London Below* (Gaiman 2000: 128). In *American Gods* the main character, who is as unobtrusive as a shadow, is called *Shadow* (Gaiman 2001: 7). These descriptive names are typical in Gaiman's fantasy fiction, but not all his names are descriptive. Instead there are many common proper names, which shows, not only the functions that a name can serve simultaneously, but also the variation between the fantasy world and our own world and its naming practices.

A cursory glance through several issues of the Finnish science fiction and fantasy magazine *Portti* (gate) shows that Finnish sci-fi and fantasy authors use names from their own culture, from other cultures and also invented names. A rewarded Finnish author of short stories in science fiction and fantasy, Johanna Sinisalo, uses mostly authentic Finnish names, like *Mikael* (Sinisalo 2007: 169) and *Pentti* (Sinisalo 2007: 120) in her first full-length fantasy novel *Ennen Päivänlaskua Ei Voi* (before sundown cannot). There are also names that are usually not used in Finnish culture, like *Palomita* (Sinisalo 2007: 102). However, this character is not Finnish (Sinisalo 2007: 77), and her foreign name is explained by her nationality.

Tolkien's characters often have names in Tolkien's invented languages, such as *Quenya* and *Sindarin*. The names also often serve a specific function. For example the name *Long Lake* (Tolkien 2001: 30) serves a descriptive function, as the lake is long. Explanations to some of Tolkien's names have been inserted in the text of LR itself as well as other works connected with his world *Middle-earth*. Some can also be found in Tolkien's biography by Humphrey Carpenter (Carpenter 2002: 9). Tolkien has also explained some of his character and place names in his personal letters to his children, publisher, friends and fans, and these were published as a book in 1981. However, the best source for Tolkien's nomenclature is the article he wrote for the translators of *The Lord of the Rings*; *Nomenclature of The Lord of the Rings*, in which he explains his names and gives advice on how to translate them, if at all. The article has been available for translators working on *The Lord of the Rings* since 1968 (Tolkien 2008: 751). This article is also used in the present study.

Names in fantasy literature, as in any literature, seem to be as variable as the names in general. Only the author's imagination limits the nomenclature they use. Sometimes names invented for a fictional work might even enter the naming practices of a particular culture, either as nicknames or actual first or second names. According to the Finnish Väestörekisterikeskus (Population Register Centre), at least seven of Tolkien's names have been given to Finnish children in the years following the publication of *The Lord of the Rings*; *Frodo*, *Samvais* (Finnish spelling of *Samwise*), *Arwen*, *Galadriel*, *Éowyn*, *Gandalf* and *Celeborn* (väestörekisterikeskus). However, Väestörekisterikeskus

does not indicate if these names have been given as first or second names, or indeed if the persons with these names are actually called by these names in everyday life. Although, the Centre publishes the numbers of people with a certain name, it sets the minimum number at five occurrences. Väestörekisterikeskus will be used in this study to obtain information on the use of names.

It was stated earlier that the act of naming gives power, and that names are given to recognise and separate them from each other. This is the identifying function. In fiction, the one with power is the author, in translating fiction there are certain conventions that the translator needs follow, s/he is ultimately the one who decides what to do with the names. The following chapter introduces the translation theoretical framework that this study is based on, as well as discusses some of the conventions of translating names in fiction.

3 TRANSLATION STRATEGIES

The act of translating is possibly as old as language itself. The oral form of translating, interpreting is even older than written translating and it is not known for certain when it started. There are records and references to interpreters from Ancient Egypt, the Greek historian Herodotus, lived from approximately 484 to 425 BC travelled to Egypt and the eastern regions of the Mediterranean relying on interpreters, as he did not speak the languages of his destinations (Saksa, 2004: 17). Interpreters were essential for commerce and ruling conquered areas. There are even some interpreters that were so important that their names have been engraved in the tombs of pharaohs (Saksa, 2004: 17). The act of translating something is believed to have started in Mesopotamia around 20th C BC and the first translated texts were rudimentary bi- or multilingual word lists (Saksa, 2004: 20). Translating has evolved and developed throughout the centuries. Translating styles, rules and conventions have changed and shifted right up to present day. Opinions and attitudes towards translating are ever changing.

Translation strategies are numerous; however, they can be roughly divided to those that promote literal translations and those that prefer more free translation. The degree of literalness or freeness always depends on the theorist at hand. The purpose of this chapter is to introduce the strategy with the help of which the translation of *The Lord of the Rings* by Eila Pennanen and Kersti Juva is analysed, whether or not the strategy is the same used by them themselves at the time of translating *The Lord of the Rings*. The strategy chosen for this paper is Lawrence Venuti's ideas of domestication and foreignization, as well as his concept of the invisibility of the translator, as these ideas are connected. The purpose of this research is to see what strategies might have been used when translating the names of Tolkien's characters and how translating the names has affected the content of the names and if the frequency of a name has affected the way it has been translated. However, the first step is to discuss the task of the translator briefly.

The task of the translator, in its simplicity is to convey the meaning of the original text in a different language. However, there are many ways to look at the translating process. For example Kersti Juva, the main translator of *The Lord of the Rings*, has said that translating is a creative process, as opposed to a series of problems that need to be solved (Juva 2005: 10). According to Juva (2005: 14) translating is culturally bound and a translator writes, in the target language, a text that has a connection with the source text, but is not equivalent with it. In other words a translation is not meant to be exactly the same as the source text, but it ought to create a similar place for the target text that the source text has in the source culture (Juva 2005: 17). This suggests that a translator needs a thorough understanding of the source text and both the source and target culture.

Understanding the source text is the basis of the translating process. As Juva states in her article, a translator cannot translate what s/he does not understand (2005: 16). Helping translators understand his work and the nomenclature was the reason Tolkien wrote his article *Nomenclature of The Lord of the Rings* (Tolkien 2008: 750). He touches upon one of the most important rules of translators in his letters to his editor Rayner Unwin on the third of April and the third of July 1956 (Tolkien 2006: 249-250), Tolkien states that any altering or manipulation of the original text will not be accepted, especially in the case of the nomenclature. This is arguably the opinion of the author of the book, who wishes to protect his text. However, it is a widely accepted fact that a translator must not change the text s/he is translating in any way: be it by omitting from, adding to or altering the text. Kersti Juva mentions in her article that it is not right for the translator to make things up when translating something (Juva 2005: 26). This principle is kept in mind when analysing the translations of Tolkien's nomenclature. Closely connected to the translator's loyalty to the source text, is the level of freeness or literalness of the translation.

Early translations tended to be more free than literal. The intention of Roman Empire translators and Renaissance translators was to use the language of source text to enhance their own language (Schulte and Biguenet 1992: 2). As a result the translations of the time are hardly translations at all, but new texts inspired by the source text. Saint

Jerome, for example, thought that a translator is free to make the translation better than the original (Schulte and Biguenet 1992: 2). In other words the translators were more concerned with the ideas of the source text than the actual meanings of the original. The ideology changed in the eighteenth century: the foreign elements in the source text were to be respected and kept intact in the translation (Schulte and Biguenet 1992: 4). These two opposite ways of translating lead us to the translation methods that are used in the analysis of Tolkien's nomenclature. In the following chapter I will introduce and discuss Friedrich Schleiermacher's alienating and naturalizing and Lawrence Venuti's development of those: domestication and foreignization.

3.1 Domestication, Foreignization and the translator's invisibility

Lawrence Venuti's translation strategies, foreignization and domestication, are developed from a nineteenth century theologian and translator Friedrich Schleiermacher's translation methods: alienating and naturalizing (Munday 2003: 147). Schleiermacher describes his two translation methods as follows: the first one, alienating, is a method where the translator follows the wording of the source text as closely as possible, resulting in a text that feels foreign to the target reader and where the author of the source text is left alone, whereas the target reader is brought closer towards the original writer (Schleiermacher 1992: 40-43). In other words a text that has been alienated would feel foreign and new to the target audience and it would read like a translation. The other method, naturalizing leaves the target reader alone and brings the original author towards the reader (Schleiermacher 1992: 40). A text that has been naturalized flows naturally and follows the rules of the target language perfectly. It does not bring anything new into the target language; instead it can be read by the target audience with minimum amount of effort, like a text originally written in the target language. According to Schleiermacher (1992: 42) these are the only two possibilities for a translator in how to approach translating a foreign text and no combination of those two are. The methods are so different from each other that in Schleiermacher's opinion a translator must follow only one of them within a text s/he is translating. In other words, it seems that the translator cannot translate some aspects of the work at hand one way and other aspects the other way. Therefore, if a translator follows

Schleiermacher's methods a translation can be only alienated or only naturalized.

Venuti's idea of foreignization follows Schleiermacher's ideas of alienating. A foreignized translation is not fluent, it emphasises the foreignness of the source text. Thus, a foreignized translation would consist of strange, foreign elements, like words, syntax and idioms; as opposed to words, syntax and idioms that are the normal in the target language. A domesticated, or in Schleiermacher's terms naturalised, translation is fluent and target culture centred. Foreign elements are reduced to a minimum and the reader is left alone bringing the text to the reader, that is the reader might not even realise s/he is reading a translation. As a consequence translator is visible.

Both Schleiermacher and Venuti prefer the non-fluent translation, as it is less violent towards the original author and the source text. Aside from the translators preferences there are numerous other factors that influence the choice between a domesticated or foreignized translation, the target culture being perhaps the most important one. In a smaller literary culture a foreignized translation is often preferred, since a translation with foreign elements to it brings new ideas and different aspects to the target culture. This relates to the study at hand in that the Finnish literary canon is still relatively young and small, thus, the choices Pennanen and Juva made in translating *The Lord of the Rings* might have been effected by the needs of the Finnish literary canon. The decision whether to domesticate or foreignized, to naturalize or alienate is connected with Venuti's idea of the translator invisibility.

The decision between domesticating and foreignizing leads to the visibility or invisibility of the translator: if the translated text reads fluently, that is the text flows naturally, then the translator is invisible (Venuti 2002: 2). What Venuti means by this is that the translator is not seen in the text s/he has translated. A foreignized translation on the other hand reads less fluently, thus making the translator visible. Venuti claims that if the text is fluent and the translator is invisible, the original writer and his or her meaning become more visible (Venuti 2002: 2). However, if fluency is achieved by altering content of the foreign text, there is a risk of changing the message of the the original. Certainly the foreign author is invisible if his or her text has acquired new

messages through the translation process.

The tendency, however, appears to be that translations must be fluent, that is domesticated, made to sound familiar to the target language culture. Foreignized translations are criticised for their strangeness and the translator is considered if not a failure, but at least rather poor in his or her job (Venuti 2002: 2-8). Due to the desire to have fluent translations the structure of the foreign text may be changed, syntax and the artistic features of the foreign text are not respected, for example if a text is translated for the American market, chances of which are minimal since not many books get to be translated in America, the translation must be written in modern English with as little foreign words as possible and certainly no Briticisms whatsoever (Venuti 2002: 4). This could explain translations within one language, intralingual translations: for example Harry Potter books and other books set in Britain have been revised for the American audience. The name of the first Harry Potter book, for example, has been changed from *Philosopher's Stone* to *Sorcerer's Stone*. Presuming, possibly, that the American readers would not necessarily know what a philosopher's stone is. Another example where a book that has been altered for the American readership is Terry Pratchett and Neil Gaiman's book *Good Omens* (1991, 1996). As an example when the original refers to the *bonnet* of a car (1991: 20), the American version uses the *hood* of a car (1996: 7). These cultural changes are relatively small; however, they are clear examples of domestication.

The desires of the target language culture ultimately decide the way the translator works, if the culture demands that the translations should be fluent and read like an original, meaning that then the translator is less likely to take the risk of translating the text differently. It seems that a fluent translation has no translator whom to praise, however there is only one person who gets the negative criticism for a seemingly clumsy and foreignized translation. The in/visibility of the translator in the text is not, however, the only way a translator can be in/visible. Sometimes translators become widely recognised and respected through a translation, for example Jaana Kapari-Jatta who translated all the Harry Potter books into Finnish gained fame and praise for her work on Harry Potter books. Kapari-Jatta says in her book *Pollonmuhku ja*

Posityyhtynen that she had translated around one hundred books before the Harry Potter series and she had been left alone, no one had interviewed her about translating books or wanted to have her in a talk show to talk about them, until the she translated the Harry Potter books (2008: 49-54). The popularity of the books made the translator popular and well known: the translator became visible.

The main translator of *The Lord of the Rings* Kersti Juva received the commission from her teacher at the university, Eila Pennanen who was not able to accept the commission herself. Pennanen is listed as a translator in the first too parts of *The Lord of the Rings*. This was Kersti Juva's first translation work and she has since translated more of Tolkien's works and has for example done new translations of Shakespeare.

Now that the translation strategies for this study have been established, the focus needs to be turned back to the main issue of this study; names and translating them.

3.2 Translating proper names

Translating the names of characters and places, etc. in a literary work can be problematic. Especially if the names in question have a meaning, or an underlying message that the author is trying to convey to the audience, as is the case with many of Tolkien's names. The translator's task begins with the decision whether or not to translate a name. Perhaps the most straightforward thing to do is not to touch the name, however, if the translator decides to translate, there are several strategies as to how to translate names. The translator must then decide how to translate the name, for example s/he can decide to 1) make a new name, discarding the original, or 2) to try to transmit the message of the original, if any, name as closely as possible.

Hanne Martinet divides proper names into names that convey a cultural meaning and those that are 'mere names' (60). According to her, the names that are conveyers of a culture should be translated if possible, and if translated the meaning should stay the same, or rather recognizable, however she was more concerned with the spelling of widely known proper names in different languages (66), as random examples in English

Paris is Paris, in Finnish Paris is *Pariisi* and in Italian *Parigi.* Whether or not the names of capitals convey cultural meaning is unclear, however, the tendency seems to be that the names of countries, cities, historical sites and even historical persons are translated.

Different guidebooks written for translators collect conventions and various problematic situations, and overall guidelines of how to go about with translating something. Many of the textbooks also go through translation theory, thus giving the translator all the tools they need in translating; ways to analyse their own work and directions for the translating process. The usual instruction for translating names is that proper names that have no semantic meaning are to be transferred directly (Newmark 1988: 214; Ingo 1990: 241). The use of parallel names, in a bilingual society is accepted and they should be used according to the language of the target group (Ingo 1990: 242). A peculiarity is that many of the names of historical figures are usually translated, or domesticated, for example practically all of the historical persons called *Charles* are called *Kaarle* in Finnish. This, however, has been the practice only in the past. Ingo states that the names of living persons are not and should not be translated, always with the exception of e.g. certain rulers like *Carl Gustav*, the king of Sweden, whose name in Finnish is *Kaarle Kustaa* (Ingo 1990: 242). The translation of fictional characters on the other hand is another matter.

According to the instructions given by Rune Ingo to Finnish translators, the names of fictional characters should be left in their original form in order to give local colour to the translation (Ingo 1990: 243). However, he points out that if the text that is being translated is not situated in to our world, it is more likely that the names of the characters and places are indeed translated or altered in some ways (Ingo 1990: 243). That would suggest that names in *The Lord of the Rings* are more likely to be translated than transferred directly.

The translation of fictional names is a more problematic issue. Peter Newmark agrees with Ingo in the translation of the names of people and places (Newmark 1988: 214-215). However, according to Newmark the fictional names that have connotations are translated in comedies, fairy tales and children's stories unless they convey nationality,

and even for those cases Newmark gives a pattern or a model for translating the name (Newmark 1988: 215). The impression that arises from Newmark's instructions is that fictional names are seldom translated; however, Newmark's instructions mostly apply to translations from a foreign language in to English.

Ainiala, Saarelma and Sjöblom give four options for dealing with names in a literary work: loan, translation, adaptation and replacement (2012: 261). The definitions for these options are as follow: a loan means that the name from the original is transferred to the translated text unaltered, for translating the original name is translated into the target language, adaptation means that the name is adapted phonetically to fit the target language, and replacement means that the original name is replaced by another name in the translation. These four options apply to the study at hand and the nomenclature of *The Lord of the Rings* and their translations will be looked with the help of these options.

Rules and instructions from translation theorists aside, the burden of the decisions and their results are always ultimately the translator's. The translator is free, within the limits of the conventions of the target culture and the actual commission, to translate as s/he sees fit and appropriate. However, no translation is beyond scrutiny and no translation is ever perfect. Also, it seems that translation is always domesticating. The translator takes a foreign text and translates it usually to his or her domestic language, whether s/he has used an alienating or familiarizing method is irrelevant, the fact that the text has been brought to the reader in their mother tongue makes the text domesticated.

This study concentrates on a relatively small section of the translating work done by Eila Pennanen and Kersti Juva in translating *The Lord of the Rings,* although the number of names in the book is by no means small. Only the names of characters and places are included in this study, the names of for instance swords and spears are left out, mainly to keep the number tolerable and the categorisation clear. The following section is the actual analysis of the material collected from *The Lord of the Rings* and *Taru Sormusten Herrasta.* The purpose of this study is to see how Pennanen and Juva

have translated Tolkien's names and what has happened to their meaning and if the frequency of a name has affected its translation.

4 NAMES IN THE FINNISH VERSION OF *MIDDLE-EARTH*

The purpose of this study is to examine the way Tolkien's names have been translated by Eila Pennanen and Kersti Juva, by applying Venuti's concepts of domestication, foreignization and the translator's invisibility to Tolkien's names in the original and its Finnish translation. The names will also be looked at through the translation strategies for names and the functions of names by Ainiala, Saarelma and Sjöblom. The purpose is also to see if the frequency of a name has in any way affected the way it has been translated.

Hundred and twenty nine character names and hundred and fifty seven place names occurred only once in LR. The twenty most frequently mentioned character and place names are also included in this study. The names were compiled from both the original LR and the Finnish version TSH. They were then categorised according to the translation strategy. These categories are my own and they do not always correspond to the categories from Ainiala, Saarelma and Sjöblom; this will be discussed as it occurs. The categories are: literal translation, new names, modified names, combination, borrowing and for place names only: calque.

In order to investigate the consequences of the choice of strategies had, the analysis was carried out by using Lawrence Venuti's model of bipolar distinction of foreignization and domestication and the in/visibility of the translator, as well as the four options for translating proper names by Ainiala, Saarelma and Sjöblom, which are loan, translation, adaptation and replacement. The functions of names will also be discussed as examples of names are given. I will try to determine whether or not the frequency of a name has made any impact on how it has been translated. The table below shows the distribution of translation strategies for character and place names that were only used once in LR when it was rewritten into Finnish.

Table 1. Translation Strategies for Names with One Occurrence.

Categorization	Character Names	Place Names	Total
Literal Translation	13	51	64
New Name	19	21	40
Modification	1	1	2
Combination	24	17	41
Borrowing	69	26	95
Calque	-	43	43
Total	126	159	285

The table above illustrates that the most commonly used translation method in names with one occurrence is borrowing as ninety five names out of the total of two hundred and eighty five names in the study have been borrowed. The next largest group is literal translation with sixty four names, then combination with forty one names, calque with forty three names, followed by new name with forty names. As pointed out above only place names have strategies categorised as calques. The smallest group of names is modification with only two names in it.

The categorisation and occurrence numbers in the table above will be discussed further below. The first section 4.1 deals with character names in general; the most dominant translation strategy for character names will be discussed in subsection 4.1.1 and the remaining strategies will be dealt with in subsection 4.1.2.

4.1 Character Names

One hundred and forty six character names formed the material for character names of the present study. The category comprised both the twenty most frequently used character names and the hundred and twenty six names that were used only once in the

original LR. These included character names from all major races, such as: elf, hobbit, dwarf, man, ent and orc.

The names have been categorised on the basis of the translation strategy used in the Finnish version, Translating character names in literature is always challenging as there are fixed practices and conventions in each target culture that the readers have got used to and will meet their expectations. Moreover, translation for adults is likely to differ from the translation for children, is the adult reading for a child, or is the readership mixed. Another very important aspect in translating names is whether or not the name serves a particular function, for example, if the name has been given to the character as an indication of the character's nature, attitude or other aspects that are important to the story, and compare that with the function(s) of the Finnish translation.

According to Ainiala, Saarelma and Sjöblom literary names can be divided into four types: authentic names are names that refer to actual people, realistic but non-authentic names are names that could occur as names of actual people, but they are used to refer to a fictive character; invented names are created by the author and do not exist in reality, and, finally loans are names that refer to fictive characters in another literary work but are not used to refer to real people (2012: 527). As examples of these categories there would be the reference to a real life person Arminius Vambery in the novel *Dracula* by Bram Stoker. Vambery was an actual author and traveller who is suggested to be the mentor of one of the characters in Bram Stoker's novel (1993: 291). Vambery lived from 1832 to 1913 and he was possibly even a friend or acquaintance of Bram Stoker's (ibid.). In the same work, the name *Dracula* was used for the first time in popular culture. Since Bram Stoker's novel the name *Dracula*, referring to Stoker's vampire creation has been loaned several times. Realistic name is possibly the easiest category in Ainiala, Saarelma and Sjöblom's model, a majority of names in most novels fall into this category, for example the names *Jonathan Harker, Quincey P. Morris, Mina Murray* and *Lucy Westenra* in *Dracula* are all possible as names of real people, but in this novel refer to fictive characters. The final category is invented names. These names are common in fantasy as they are described as: "only exist outside the real world, that is, in the imagination of the author – and the reader." (Ainiala et al 2012:

256). The works by J.R.R. Tolkien have a multitude of such names. Names that he has created on the basis of the languages he invented and his extensive knowledge of Anglo-Saxon, as well as Old and Middle English.

In the following subsection I will discuss the most common translation strategy in character names.

4.1.1. Borrowing in Character Names

The largest category of translation strategies in both groups of character names is borrowing, with eighty five names in it. Out of a total of hundred and twenty six character names with only one occurrence in LR sixty nine names were borrowed. A table of these names is in the Appendices, at the end of this study. Out of the twenty most frequently used character names sixteen were borrowed. Borrowed names have been transferred to the translation in the same form they appear in the original LR. They serve mostly the identifying function, but also the fictionalizing function as many of these borrowed names are in Tolkien's own invented language. There are several different sources for the borrowed names.

Out of the sixteen borrowed names in the most frequently used character names five stem from Old English: *Frodo* (Tolkien 2001: 35, Tolkien 2002a : 44)*, Éomer* (Tolkien 2001: 423, Tolkien 2002a: 381)*, Théoden* (Tolkien 2001: 509, Tolkien 2002a: 457)*, Saruman* (Tolkien 2001: 243, Tolkien 2002a: 223) and *Sméagol* (Tolkien 2001: 51, Tolkien 2002a: 58). The name *Sam* (Tolkien 2001: 63, Tolkien 2002a: 68) is a shortening from the name *Samwise* (Tolkien 2001: 13, Tolkien 2002a: 23)*,* which in turn is derived from Old English word 'samwīs' (Hammond and Scull, 2008: 39). Therefore *Sam* can also be seen as being derived from Old English. Four names are formed in Tolkien's own language Sindarin: *Aragorn* (Tolkien 2001: 57, Tolkien 2002a: 63)*, Denethor* (Tolkien 2001: 240, Tolkien 2002a: 220)*, Elrond* (Tolkien 2001: 220, Tolkien 2002a : 202) and *Legolas* (Tolkien 2001: 234, Tolkien 2002a : 214). The name *Boromir* (Tolkien 2001: 239, Tolkien 2002a: 219) is a combination of *Sindarin* and *Quenya* (Hammond and Scull, 2008: 224) and as *Faramir* (Tolkien 2001: 656,

Tolkien 2002a: 586) is his brother, it is logical to think that the 'mir' in his name has the same root in Quenya. However, there is no information about where the first part of his name 'fara' comes from. The name *Gandalf* (Tolkien 2001: 25, Tolkien 2002a: 35) comes from the Old Norse epic poem *Edda* (Hammond and Scull, 2008: 36) and the name *Gimli* (Tolkien 2001: 234, Tolkien 2002a: 214) is derived from Old Norse (Hammond and Scull, 2008:223). The name *Bilbo* (Tolkien 2001: 25, Tolkien 2002a: 35) is another name whose origin is not explained; although there is a real sword that is called Bilbo, however, there is no evidence that this is anything but a coincidence (Hammond and Scull, 2008:10). The last name in the most frequently used character names that has been borrowed is *Pippin* (Tolkien 2001: 41, Tolkien 2002a: 49) to which a possible source is Pépin III, the King of the Franks and the father of Charlemagne (Hammond and Scull, 2008: 42).

The largest source for the borrowed names with only one occurrence is Old English, as twenty of the borrowed names stem from it: *Aldor* (Tolkien 2001: 955, Tolkien 2002a : 846), *Blanco* (Tolkien 2001: 4, Tolkien 2002a: 16), *Ceorl* (Tolkien 2001: 515, Tolkien 2002a: 462), *Déor* (Tolkien 2001: 955, Tolkien 2002a: 846), *Fengel* (Tolkien 2001: 955, Tolkien 2002a: 846), *Folca* (Tolkien 2001: 955, Tolkien 2002a: 846), *Folcwine* (Tolkien 2001: 995, Tolkien 2002a: 846), *Fréa* (Tolkien 2001: 955, Tolkien 2002a: 846), *Fréalaf* (Tolkien 2001: 955, Tolkien 2002a: 846), *Fréawine* (Tolkien 2001: 955, Tolkien 2002a: 846), *Gálmód* (Tolkien 2001: 503, Tolkien 2002a: 451), *Gárulf* (Tolkien 2001: 429, Tolkien 2002a: 386), *Gléowine* (Tolkien 2001: 954, Tolkien 2002a: 847), *Goldwine* (Tolkien 2001: 955, Tolkien 2002a: 846), *Gram* (Tolkien 2001: 955, Tolkien 2002a: 846), *Holdwine* (Tolkien 2001: 956, Tolkien 2002a: 847), *Láthspell* (Tolkien 2001: 502, Tolkien 2002a: 450), *Léofa* (Tolkien 2001: 955, Tolkien 2002a: 846), *Orald* (Tolkien 2001: 258, Tolkien 2002a: 237) and *Walda* (Tolkien 2001: 955, Tolkien 2002a: 846).

The second largest source for borrowed names with only one occurrence is Tolkien's own language Sindarin. There are seventeen names in Sindarin: *Argeleb* (Tolkien 2001: 4, Tolkien 2002a: 16), *Baranor* (Tolkien 2001: 744, Tolkien 2002a: 663), *Berúthiel* (Tolkien 2001: 303, Tolkien 2002a: 276), *Cirion* (Tolkien 2001: 663, Tolkien 2002a:

592), *Daeron* (Tolkien 2001: 312, Tolkien 2002a: 284), *Dervorin* (Tolkien 2001: 753, Tolkien 2002a: 672), *Duinhir* (Tolkien 2001: 753, Tolkien 2002a: 672), *Finduilas* (Tolkien 2001: 940, Tolkien 2002a: 834), *Finrod* (Tolkien 2001: 79, Tolkien 2002a: 82), *Golasgil* (Tolkien 2001: 754, Tolkien 2002a: 672), *Iarwain Ben-adar* (Tolkien 2001: 258, Tolkien 2002a: 237), *Iorlas* (Tolkien 2001: 752, Tolkien 2002a: 670), *Morgoth* (Tolkien 2001: 347, Tolkien 2002a: 314), *Ohtar* (Tolkien 2001: 237, Tolkien 2002a: 218), *Telchar* (Tolkien 2001: 500, Tolkien 2002a: 448), *Thorondor* (Tolkien 2001: 927, Tolkien 2002a: 822) and *Ungoliant* (Tolkien 2001: 707, Tolkien 2002a: 631).

There are also eleven names that are real names. Some of these names may be obscure or old: *Adelard* (Tolkien 2001: 36 , Tolkien 2002a: 45), *Angelica* (Tolkien 2001: 37, Tolkien 2002a: 45), *Bain* (Tolkien 2001: 222, Tolkien 2002a: 204), *Bard* (Tolkien 2001: 222, Tolkien 2002a: 204), *Dora* (Tolkien 2001: 36, Tolkien 2002a: 45), *Esmeralda* (Tolkien 2001: 30, Tolkien 2002a: 40), *Folco* (Tolkien 2001: 67, Tolkien 2002a: 72), *Gerontius* (Tolkien 2001: 450, Tolkien 2002a: 405), *Halfast* (Tolkien 2001: 44, Tolkien 2002a: 51), *Hugo* (Tolkien 2001: 37, Tolkien 2002a: 45) and *Saradoc* (Tolkien 2001: 543, Tolkien 2002a: 488).

Eight of the borrowed names with one occurrence were taken from the Old Norse poem *Edda*. Tolkien used these names for dwarves: *Bifur* (Tolkien 2001: 223, Tolkien 2002a: 205), *Bofur* (Tolkien 2001: 223, Tolkien 2002a: 205), *Dori* (Tolkien 2001: 223, Tolkien 2002a: 205), *Dwalin* (Tolkien 2001: 223, Tolkien 2002a: 205), *Frár* (Tolkien 2001: 314, Tolkien 2002a: 286), *Lóni* (Tolkien 2001: 314, Tolkien 2002a: 286), *Náli* (Tolkien 2001: 314, Tolkien 2002a: 286) and *Nori* (Tolkien 2001: 223, Tolkien 2002a: 205). Interestingly, these names belonged to dwarfs in *Edda* as well.

There were three names that are confirmed to be derived from Quenya one Tolkien's other invented language *Targon* (Tolkien 2001: 746, Tolkien 2002a: 665), *Telcontar* (Tolkien 2001: 845, Tolkien 2002a: 751) and *Vorondil* (Tolkien 2001: 738, Tolkien 2002a: 658). And two more that are most likely in Quenya: Quenya *Incánus* (Tolkien 2001: 655, Tolkien 2002a: 585) and *Olórin* (Tolkien 2001: 655, Tolkien 2002a: 585).

There were also five names that names of orcs and therefore most likely formed in the orcish language Tolkien created for them, although, only the first name can be confirmed to be in orcish: *Gothmog* (Tolkien 2001: 828, Tolkien 2002a: 737), *Lagduf* (Tolkien 2001: 885, Tolkien 2002a: 785), *Muzgash* (Tolkien 2001: 885, Tolkien 2002a: 785), *Radbug* (Tolkien 2001: 885, Tolkien 2002a: 785) and *Ufthak* (Tolkien 2001: 723, Tolkien 2002a: 646).

The last three borrowed names that are only used once in LR, all have differnt origins. The name *Hador* (Tolkien 2001: 264, Tolkien 2002a: 242) is in Adûnaic, which is another one of Tolkien's own languages also known as Númenórean. *Tharkûn* (Tolkien 2001: 655, Tolkien 2002a: 585) is in yet another language Tolkien created: Khuzdul, which is the language of the dwarves. The last borrowed name is: *Forn* (Tolkien 2001: 258, Tolkien 2002a: 237), which originates from Old Norse.

The sources of most of the names that were borrowed to the Finnish translation make them foreign even to the reader of the English original. In the Finnish version all of the borrowed names, apart from the three real names: *Angelica* (Tolkien 2001: 37, Tolkien 2002a: 45) *Esmeralda* (Tolkien 2001: 30, Tolkien 2002a: 40) and *Hugo* (Tolkien 2001: 37, Tolkien 2002a: 45), which are used as names in Finland (Väestörekisterikeskus), are foreign elements. Borrowing is therefore in the context of LR and TSH a foreignizing translation strategy and the translator is visible.

In the following subsection I will discuss the remaining character names and translation strategies.

4.1.2 Remaining Translation Strategies

Out of the remaining translation strategies used in character names the most used strategy is combining. This category consists of twenty four names that were partially translated and partially borrowed. The names are shown in the table below. My back translation of the translated name is in brackets directly after the Finnish version of each

name.

Table 2. Combination in Character Names with One Occurrence.

Original Name	Translation
Adelard Took (Tolkien 2001: 36)	Adelard Tuk (neologism) (Tolkien 2002a: 45)
Ancalagon the Black (Tolkien 2001: 59)	Ancalagon Musta (ancalagon black) (Tolkien 2002a: 66)
Baldor the Hapless (Tolkien 2001: 955)	Baldor Onneton (baldor unhappy) (Tolkien 2002a: 846)
Bard the Bowman (Tolkien 2001: 222)	Bard Jousimies (bard archer) (Tolkien 2002a: 204)
Dora Baggins (Tolkien 2001: 36)	Dora Reppuli (neologism) (Tolkien 2002a: 45)
Drogo Baggins (Tolkien 2001: 22)	Drogo Reppuli (neologism) (Tolkien 2002a: 32)
Elrond the Halfelven (Tolkien 2001: 65)	Elrond Puolhaltia (elrond halfelf) (Tolkien 2002a: 70)
Elwing the White (Tolkien 2001: 189)	Elwing Valkoinen (elwing white) (Tolkien 2002a: 178)
Everard Took (Tolkien 2001: 29)	Everard Tuk (neologism) (Tolkien 2002a: 38)
Gorhendad Oldbuk (Tolkien 2001: 96)	Gorhendad Ikäbuk (neologism) (Tolkien 2002a: 97)
Grima Wormtongue (Tolkien 2001: 498)	Grima Käärmekieli (grima snaketongue) (Tolkien 2002a: 446)
Grimbeorn the Old (Tolkien 2001: 222)	Grimbeorn Vanha (grimbeorn old) (Tolkien 2002a: 204)
Hador the Goldenhaired (Tolkien 2001: 663)	Hador Kultatukka (hador goldhair) (Tolkien 2002a: 593)
Ham Gamgee (Tolkien 2001: 22)	Ham Gamgi (neologism) (Tolkien 2002a: 32)
Helm the Hammerhand (Tolkien 2001: 519)	Helm Vasarakoura (helm hammerfist) (Tolkien 2002a: 465)
Lotho Pimple (Tolkien 2001: 983)	Lotho Näppy (lotho pimple) (Tolkien 2002a: 871)
Malbeth the Seer (Tolkien 2001: 764)	Malbeth Ennustaja (malbeth foreteller)

	(Tolkien 2002a: 681)
Mat Heathertoes (Tolkien 2001: 970)	Mat Vaiverovarvas (mat leatherleaf) (Tolkien 2002a: 859)
Melilot Brandybuck (Tolkien 2001: 29)	Melilot Rankkibuk (neologism) (Tolkien 2002a: 38)
Milo Burrows (Tolkien 2001: 37)	Milo Onkaloinen (neologism) (Tolkien 2002a: 45)
Oröme the Great (Tolkien 2001: 820)	Oröme Suuri (oröme big) (Tolkien 2002a: 730)
Sancho Proudfoot (Tolkien 2001: 39)	Sancho Jalojalka (sancho noblefoot) (Tolkien 2002a: 47)
Scatha the Worm (Tolkien 2001: 956)	Käärme Scatha (snake scatha) (Tolkien 2002a: 847)
Witch-lord of Angmar (Tolkien 2001: 4)	Angmarin Noitakuningas (angmar's witchking) (Tolkien 2002a: 16)

The names in combination category were translated in a way that the first part of the name was borrowed and various different translation strategies were used in the other part. Therefore combination names are all of them at least partially foreignizing, and the names in which the second part is a neologism are completely foreignized. For example, the Finnish version of *Melilot Brandybuck* (Tolkien 2001: 29), which is *Melilot Rankkibuk* (neologism) (Tolkien 2002a: 38), is a foreignized name. The last name is not actually a Finnish word and the first name is not used as a name in Finland (Väestörekisterikeskus).

Out of the names in these combinations: *Took* (Tolkien 2001: 36), *Baggins* (Tolkien 2001: 36), *Oldbuk* (Tolkien 2001: 96), *Gamgee* (Tolkien 2001: 22), *Heathertoes* (Tolkien 2001: 970), *Brandybuck* (Tolkien 2001: 29), *Burrows* (Tolkien 2001: 37) and *Proudfoot* (Tolkien 2001: 39) are last names, serving therefore mainly the identifying function, however, *Heathertoes* (Tolkien 2001: 970) can also be seen as serving the descriptive function. Tolkien has explained that the name *Heathertoes* (Tolkien 2001: 970) may be a joke from the regular sized humans in his world: "meaning that the Little Folk, wandering unshod, collected heather, twigs, and leaves between their toes" (Tolkien 2008: 759). The 'Little Folk' refers to hobbits, who are smaller in stature than

humans.

In the rest of the names the second part is an additional name or a nickname. For example, in *Lotho Pimple* (Tolkien 2001: 983) the 'pimple' is an additional name for *Lotho Sackville-Baggins* (Tolkien 2001: 67), and it serves the descriptive function. The translation *Lotho Näppy* (lotho pimple) (Tolkien 2002a: 871) is a combination of borrowing and literal translation. This also makes the name a combination of foreignizing and domesticating.

Different translation strategies and functions of names have been combined in this category. The names have been either completely foreignized or both foreignized and domesticated. The names serve the identifying and descriptive function. And all four of Ainiala, Saarelma and Sjöblom's possible translation strategies for names have been used; the names that have been kept in their original form fall into their strategy borrowing, literally translated names follow their strategy translation, the neologisms are replacement and the names *Took* (Tolkien 2001: 36) and *Gamgee* (Tolkien 2001: 22) have both been adapted to fit the Finnish pronunciation. The pronunciation of the original name *Took* (Tolkien 2001: 36) is [tʊk], which is how the Finnish version of the name *Tuk* (neologism) (Tolkien 2002a: 38) is pronounced. The same applies to the name *Gamgee* (Tolkien 2001: 22). The translator is both visible and invisible in these names.

The next largest category of translation strategies is new name, which is replacement in Ainiala, Saarelma and Sjöblom's translation strategies for proper names. The names in this category have been translated in a way that the Finnish version of the names are furthest removed from the meaning of the original name in this study, either due to the connotations or the actual meaning of the Finnish words used in the translations. Names in this category have been either foreignized or domesticated and the translator is either visible or invisible.

Two of the most frequently used names were translated as new names; *Gollum* (Tolkien, 2001: 53) translated as *Klonkku* (neologism) (Tolkien, 2002a: 60) and *Strider*

(Tolkien, 2001: 160), translated as *Konkari* (veteran or old hand) (Tolkien, 2002a: 151). Both of these names are nick names or additional names and serve both the identifying and the descriptive function. In the first case the descriptive function comes into the origin of the name: the name *Gollum* (Tolkien, 2001: 53) is actually a noise the character makes in his throat. It is described in *The Hobbit,* where the character first appears:

> "Bless us and splash us, my precioussss [sic]! I guess it's a choice feast; at least a tasty morsel it'd make us, gollum!" And when he said *gollum* [sic] he made a horrible swallowing noise in his throat. That is how he got his name, though he always called himself "my precious" (Tolkien, 1999: 70).

The Finnish translation *Klonkku,* (Tolkien, 2002a: 60) is derived from the swallowing noise the character makes in his throat: 'klunk' (Tolkien, 2002a: 536), which could be intended as an onomatopoeic representation of the swallowing noise in Finnish. This name is foreignized, as the word used is not a Finnish name, therefore the translator is visible. In the second name, the differences in the meaning of the original name and Finnish version make the translation a new name, however, the Finnish version is a word that could be used as a nick name and the name is familiar. Therefore the second name is domesticated and the translator is invisible.

There were nineteen names translated in this method in the character names with only one occurrence in LR. The names and their Finnish versions, with my back translations are in the table below.

Table 3. New Name in Character Names with One Occurrence.

Original Name	Translation
Black One (Tolkien 2001: 962)	Musta Olento (black creature) (Tolkien 2002a: 562)
Bullroarer (Tolkien 2001: 2)	Härkäräikkä (bullratchett) (Tolkien 2002a: 14)
Fairbairns (Tolkien 2001: 14)	Mesikersat (honey kid or imp) (Tolkien 2002a: 24)
Goatleaf (Tolkien 2001: 152)	Selja (elder) (Tolkien 2002a: 144)
Goodbody (Tolkien 2001: 28)	Hyväkäs (scoundrel) (Tolkien 2002a: 37)
Jolly Cotton (Tolkien 2001: 917)	Vilkas Tölli (lively hut) (Tolkien 2002a: 814)
Lock-bearer (Tolkien 2001: 492)	Hivuksenhaltija (neologism) (Tolkien 2002a: 442)
Longholes (Tolkien 2001: 152)	Isokolo (bighole) (Tolkien 2002a: 144)
Marigold (Tolkien 2001: 913)	Kaunokki (cornflower) (Tolkien 2002a: 810)
Necromancer (Tolkien 2001: 244)	Noita (witch) (Tolkien 2002a: 223)
Nick (Tolkien 2001: 984)	Kalle (Finnish male name) (Tolkien 2002a: 872)
Puddifoot (Tolkien 2001: 90)	Murajalat (mudfeet) (Tolkien 2002a: 92)
Robin Smallburrow (Tolkien 2001: 978)	Tikli Kolonala (goldfinch neologism) (Tolkien 2002a: 867)
Rowlie Appledore (Tolkien 2001: 970)	Rouli Omppu (neologism apple) (Tolkien 2002a: 859)
Sandheaver (Tolkien 2001: 152)	Kaivuli (neologism) (Tolkien 2002a: 144)
Tunnelly (Tolkien 2001: 152)	Käytäväinen (neologism) (Tolkien 2002a: 144)
Wandlimb (Tolkien 2001: 464)	Virpijalka (thin supple branch foot) (Tolkien 2002a: 417)
Widow Rumble (Tolkien 2001: 1001)	Leskirouva Rambli (widow mrs neologism) (Tolkien 2002a: 887)
Wingfoot (Tolkien 2001: 426)	Siipikinner (wing hock) (Tolkien 2002a: 383)

Many of the names in this category serve both identifying and descriptive functions. For

example the name *Marigold* (Tolkien 2001: 913), which is *Kaunokki* (cornflower) (Tolkien 2002a: 810) in the Finnish version, was given to the character because of the description of the flower 'marigold' and the fact that the word 'marigold' contains the word 'gold', as this person is described as having golden hair (Tolkien, 2008: 760). However, the translated name is a genus of a different flowering plant, which is known in English as starthistles or knapweeds. The colour of these plants range from blues and reds to yellows. However, the most commonly known member of this genus in Finland is 'ruiskaunokki', which is 'cornflower' in English. Cornflower is of a deep blue colour. The difference in Tolkien's intended function for the name and the meaning of the translated name is why this name is considered a new name. This name has been domesticated and the translator is invisible.

One of the nineteen names in this translation has been translated in a way that is challenging. The name is *Nick* (Tolkien, 2001: 984). The name itself is a shortening from *Nicholas*, which stems from the Latin name *Nicolaus* (Withycombe, 1990: 227). However, the Finnish version is *Kalle* (Tolkien, 2002a: 872), which is derived from the Swedish name *Karl* (Vilkkuna, 2007: 126-127). A Finnish version of the name *Nicholas* exists: *Nikolas*. A shortened version of the name is also available: *Niko*. The reasons behind this are unknown. This name has been domesticated and it is clearly a replacement. Most of the Finnish versions of the names are domestications.

The neologisms in this category were often derived from Finnish words, but formed in a way they are not used outside of TSH. For example the translation of *Lock-bearer* (Tolkien 2001: 492): *Hivuksenhaltija* (neologism) (Tolkien 2002a: 442). The first part of the Finnish name, 'hivuksen', is not in use in the Finnish language. It is most likely derivation from the Finnish word for hair: 'hiukset'. Names like this can feel both foreign and familiar at the same time, as one can see the source of the name even if the name is in an unfamiliar form. Therefore it can be challenging to define whether they are domesticated or foreignized. In the next translation strategy all the Finnish versions are domesticated.

The penultimate translation strategy in character names was literal translation, with

fourteen names in it. One of these names is in the most frequently used character names category, and that is *Treebeard* (Tolkien, 2001: 453) the translation is *Puuparta* (treebeard) (Tolkien, 2002a: 407). This name serves the identifying function and possibly the descriptive function, as this character is an ent: a living sentient tree. The thirteen other names that have only one occurrence in LR are in the table below.

Table 4. Literal Translation in Names with One Occurrence.

Original Name	Translation
Banks (Tolkien 2001: 152)	Törmä (bank) (Tolkien 2002a: 144)
Beechbone (Tolkien 2001: 554)	Pyökkiluu (beechbone) (Tolkien 2002a: 497)
Black Master (Tolkien 2001: 765)	Musta herra (black lord) (Tolkien 2002a: 681)
Daddy Twofoot (Tolkien 2001: 22)	Äijä Kaksjalka (gaffer twofoot) (Tolkien 2002a: 32)
Goldilocks (Tolkien 2001: 1006)	Kultakutri (goldilocks) (Tolkien 2002a: 891)
Heathertoes (Tolkien 2001: 152)	Vaiverovarvas (leatherleaftoes) (Tolkien 2002a: 144)
Longshanks (Tolkien 2001: 176)	Koipeliini (longshanks) (Tolkien 2002a: 166)
Nameless Enemy (Tolkien 2001: 239)	Nimetön Vihollinen (nameless enemy) (Tolkien 2002a: 219)
Renewer (Tolkien 2001: 845)	Uudeksitekevä (renewer) (Tolkien 2002a: 751)
Rosie-lass (Tolkien 2001: 1006)	Ruusa-tyttö (ruusa girl) (Tolkien 2002a: 891)
Rushlight (Tolkien 2001: 152)	Vihvilävalo (rushlight) (Tolkien 2002a: 144)
Thistlewool (Tolkien 2001: 152)	Ohdasvilla (neologism wool) (Tolkien 2002a: 144)
Willie Banks (Tolkien 2001: 970)	Vili Törmä (vili bank) (Tolkien 2002a: 859)

Some of the back translations in the table above are not the same as the original name, even though the name of this translation strategy suggests they should be. For example the name *Willie Banks* (Tolkien 2001: 970) was translated as *Vili Törmä* (vili bank) (Tolkien 2002a: 859). The first name is Finnish name that can be seen as an equivalent the original name. Same method has been used with *Rosie-lass* (Tolkien 2001: 1006) when it was translated as *Ruusa-tyttö* (ruusa girl) (Tolkien 2002a: 891). In the

translation of the name *Heathertoes* (Tolkien 2001: 152): *Vaiverovarvas* (leatherleaftoes) (Tolkien 2002a: 144), the translators have used a more specific term; a name for a plant in the heather family. The choice for using this more specific word can only be speculated, however, the name *Vaiverovarvas* (Tolkien 2002a: 144) alliterates, which suggest that the name was used for artistic reasons.

Another name with a probable artistic explanation is *Thistlewool* (Tolkien 2001: 152), translated as *Ohdasvilla* (neologism wool) (Tolkien 2002a: 144). The Finnish translation for the word 'thistle' is 'ohdake'. The word used in the translation is not actually a Finnish word. However, it is clear that the translators have derived 'ohdas' from the word 'ohdake'. The Finnish name feels poetic, whereas if the translation would have been created with the proper form of the word it would have been awkward. This name is the only one that can be seen as a foreign element. Apart from this name all of the names in this translation strategy category the names read fluently in the target language, they do not feel foreign and the translator is invisible. As Venuti claims: "the more fluent the translation, the more invisible the translator" (2002: 2). The translators have brought the text closer to the reader.

Many of the literally translated names serve the descriptive, as well as, the identifying function. For example *Longshanks* (Tolkien 2001: 176), translated as *Koipeliini* (longshanks) (Tolkien 2002a: 166) is a nick name given to a character who walks a lot in long strides: "What his right name is I've never heard: but he's known round here as Strider. Goes about at a great pace on his long shanks; though he don't tell nobody what cause he has to hurry." (Tolkien, 2001:153). Literal translation was the second smallest translation strategy in character names. The least used translation strategy was modification.

A name was considered modified if its spelling was altered in the translating process in order to make the name fit the target language better. One name out of the twenty most frequently used character names was modified. The Finnish version of the name *Merry* (Tolkien, 2001: 96), which is *Merri* (neologism) (Tolkien, 2002a: 97) has been modified in order for it to fit the Finnish pronunciation. The original name is pronounced ['mɛɹ.i],

which is close to how the translated name is pronounced [mɛr:i], whereas if the name had been left with original spelling pronunciation would have been more difficult in Finnish. In Finnish the vowel 'y' is not pronounced as an 'i' or a 'j', as it is in English. The English language does not have sound that corresponds to the Finnish pronunciation of the vowel 'y'. The translated name is easier to pronounce in Finnish, which is likely the reason behind the modification of the name. There are in fact people in Finland who have *Merri* as their name (Väestörekisterikeskus). This name, which serves the identifying function, has been translated in a way that it fits Ainiala, Saarelma and Sjöblom's translation method adaptation. This is also a domesticated name and the translator is invisible. One other character name was translated in a way that makes it a modified name.

The nick name: *Sammie* (Tolkien 2001: 177) was modified into *Samu* (Tolkien 2002a: 166) in the Finnish version of LR. Both the original and the Finnish name are real names and serve the identifying function. The original name *Sammie* (Tolkien 2001: 177) is a nick name for the character *Samwise* (Tolkien 2001: 13). The shortened version for this name is usually *Sam* (Tolkien 2001: 63) of which the name *Sammie* (Tolkien 2001: 177) is an affectionate form. In English the name *Sam* is usually what the English name *Samuel* is shortened to (Withycombe 1990:263). The translation is a Finnish nickname for *Samuel,* which is used as a name in Finnish (Vilkkuna 2007: 204). Therefore it could be argued that this is a literal translation, however, as the source name in LR is *Samwise* (Tolkien 2001: 13)*,* not *Samuel,* this name was considered modification. The name has been brought closer to the target readers and it is a domesticated name and the translator is invisible. According to the methods for translating proper names by Ainiala, Saarelma and Sjöblom this name could be seen as a replacement or an adaptation, as the original name has been replaced with another name, yet the translated name is also an adaptation in that it is a Finnish version of an English name.

The Finnish versions of Tolkien's character names were translated in several different ways. To summarise the character names from LR; eighty five names were borrowed, twenty four names were considered combinations, twenty one names were new names,

fourteen names were translated literally and two names were modified. All of the borrowed names are foreignized and all of the literal translations are domestications. Combination names are both domestications and foreignizations. Out of the twenty one new names seven were foreignized and the remaining fourteen names were domesticated. In the modifications there was one name each, domestication and foreignization. Conclusions based on these facts will be drawn in the final chapter. In the following section I will discuss the place names in LR and the translation strategies used in translating them.

4.2 Place Names

One hundred and seventy nine names formed the material for place names of the present study. The category comprised both the twenty most frequently used place names and the hundred and fifty nine names that were used only once in the original LR. As was with the character names, these have been categorised on the basis of the translation strategy used in the Finnish version.

Place names, like personal names, are used to identify places and differentiate them from other places. Places are often named after geographical features or significant events that took place in the place in question. For example the place name *Ashford* implies that there were ash trees and a ford where the town was formed. The Finnish place name *Kokkola* on the other hand has two possible sources for its name. The word 'kokko' has two meanings: more commonly it means a bonfire, but it also means an eagle. The suffix –la indicates location. Thus the name means either "place of bonfire" or "place of eagle". Places are also named after rulers or royal houses, the Finnish town *Vaasa* for example is named after the Swedish royal house Vasa. In literature place names can contain more information than just who founded the place or where it is. A place name in literature can support the contents of the book: that is, if the name is invented for the book the author can indicate many things with the name.

According to Ainiala, Saarelma and Sjöblom place names can characterise a place and support the mood of the book (2012: 259). That is, the author can, especially if the book

is not set in our world, create names for places, like for characters, that have a meaning. The author can convey numerous things with place names; for example if a place in a book is called "Murder Hill" it creates an impression of the place. Also, if a place is called "Owl Woods" the reader will expect there to be owls in the woods, or at least that there has been owls in the woods.

Place names were collected and categorised in the same way as character names. There is however, one difference in the categorisation of place names. There is an extra category called calque. In the present study calque as a translation strategy encompasses all the place names that have in principle been translated literally, however, they have altered in form in order for the names to fit the syntax of the target language: Finnish. In the following subsections I will first discuss the most common translation strategy in place names in subsection 4.2.1, and following that I will discuss the remaining translation strategies in subsection 4.2.2.

4.2.1 Literal Translation in Place Names

Literal translation is the second most commonly used translation method in the twenty most frequently used place names, however, in place names in general it is the most frequent translation strategy. Fifty five names were translated literally, four of them were among the twenty most frequently used palce names and fifty one names had only one occurrence. Literal translation means that the meaning of the original name has been given as closely as possible in the translation. These names are domesticated and in Ainiala, Saarelma and Sjöblom's strategies for translating proper names they are translations. They serve the identifying descriptive functions. The four names out of the twenty most frequently used names that were translated literally are; *Middle-earth* (Tolkien, 2001: 15), translated as *Keski-maa* (middle earth) (Tolkien, 2002a: 26), *Great River* (Tolkien, 2001: 51), translated as *Suuri Virta* (big river) (Tolkien, 2002a: 58), *Isengard* (Tolkien, 2001: 251), translated as *Rautapiha* (iron yard) (Tolkien, 2002a: 230) and *Mirkwood* (Tolkien, 2001: 51), which has been translated as *Synkmetsä* (murky forest) (Tolkien, 2002a: 58). These names serve the identifying function; all

except *Middle-earth* (Tolkien, 2001: 15) also serve the descriptive function. The following names that were translated literally and only had one mention in LR; also serve both of these functions.

The fifty one names with only one occurrence that were translated literally are in table below.

Table 5. Literal Translation in Place Names with One Occurrence.

Original Name	Translation
Ancient World (Tolkien 2001: 346)	Muinainen Maailma (ancient world) (Tolkien 2002a: 314)
Angle (Tolkien 2001: 338)	Kulma (angle) (Tolkien 2002a: 307=
Bamfurlong (Tolkien 2001: 89)	Papuvainio (bean field) (Tolkien 2002a: 91)
Barrowfield (Tolkien 2001: 954)	Hautakenttä (grave field) (Tolkien 2002a: 845)
Black Country (Tolkien 2001: 945)	Musta Maa (black land) (Tolkien 2002a: 838)
Bridge Inn (Tolkien 2001: 976)	Sillan Kievari (bridge inn) (Tolkien 2002a: 865)
Bridgefields (Tolkien 2001: 105)	Sillanaho (bridge field) (Tolkien 2002a: 105)
Cloudyhead (Tolkien 2001: 276)	Pilvispää (cloudhead) (Tolkien 2002a: 252)
Dead City (Tolkien 2001: 719)	Kuollut Kaupunki (dead city) (Tolkien 2002a: 642)
Endless Stair (Tolkien 2001: 490)	Päättymättömät Portaat (endless strairs) (Tolkien 2002a: 440)
Ettendales (Tolkien 2001: 198)	Jättilaakso (valley of giants) (Tolkien 2002a: 185)
Forsaken Inn (Tolkien 2001: 183)	Hylätty Majatalo (forsaken inn) (Tolkien 2002a: 172)
Great Bridge (Tolkien 2001: 4)	Suuri Silta (great bridge) (Tolkien 2002a: 16)
Great Lands (Tolkien 2001: 662)	Suuret Maat (great lands) (Tolkien 2002a: 592)
Great Wood (Tolkien 2001: 860)	Suuri Metsä (great forrest) (Tolkien 2002a: 764)
Grey Wood (Tolkien 2001: 954)	Harmaa Metsä (grey forrest) (Tolkien 2002a:

	845)
Guarded City (Tolkien 2001: 734)	Vartioitu Kaupunki (guarded city) (Tolkien 2002a: 654)
Hardbottle (Tolkien 2001: 998)	Paasipirtti (neologism) (Tolkien 2002a: 884)
Hay Gate (Tolkien 2001: 975)	Aitaportti (fence gate) (Tolkien 2002a: 864)
Hidden Land (Tolkien 2001: 652)	Salattu Maa (hidden land) (Tolkien 2002a: 582)
Hill Road (Tolkien 2001: 68)	Kukkulan tie (hill's road) (Tolkien 2002a: 72)
Hornrock (Tolkien 2001: 516)	Ämyrikallio (hornrock) (Tolkien 2002a: 463)
Last Mountain (Tolkien 2001: 459)	Viimeinen Vuori (last mountain) (Tolkien 2002a: 413)
Mill (Tolkien 2001: 353)	Mylly (mill) (Tolkien 2002a: 320)
Nameless Pass (Tolkien 2001: 679)	Nimetön Sola (nameless pass) (Tolkien 2002a: 620)
Norbury (Tolkien 2001: 971)	Pohjanlinna (north castle) (Tolkien 2002a: 860)
North March (Tolkien 2001: 653)	pohjoinen raja (northern border) (Tolkien 2002a: 583)
Northern Fences (Tolkien 2001: 361)	Pohjoiset rajat (northern borders) (Tolkien 2002a: 328)
Old Grange (Tolkien 2001: 993)	Vanha Moisio (old farm) (Tolkien 2002a: 880)
Old Mill (Tolkien 2001: 353)	Vanha Mylly (old mill) (Tolkien 2002a: 321)
Old World (Tolkien 2001: 2)	Vanha Maailma (old world) (Tolkien 2002a: 14)
Overhill (Tolkien 2001: 43)	Ylismäki (overhill) (Tolkien 2002a: 51)
Scary (Tolkien 2001: 998)	Kivikko (rocky) (Tolkien 2002a: 884)
Second Hall (Tolkien 2001: 320)	Toinen Sali (second hall) (Tolkien 2002a: 291)
Stair Falls (Tolkien 2001: 293)	Portaitten Putoukset (stair falls) (Tolkien 2002a: 268)
Steward's Door (Tolkien 2001: 837)	Käskynhaltijan Ovi (steward's door) (Tolkien 2002a: 745)
Stock Road (Tolkien 2001: 1004)	Rungon tie (stock road) (Tolkien 2002a: 890)
Straight Stair (Tolkien 2001: 693)	Suorat Portaat (straight stairs) (Tolkien 2002a: 619)
Sunlands (Tolkien 2001: 633)	Aurinkomaat (sunlands) (Tolkien 2002a: 565)

Third Deep (Tolkien 2001: 314)	Kolmas Syvänne (third deep) (Tolkien 2002a: 285)
Tombs (Tolkien 2001: 823)	Hautaholvi (tomb) (Tolkien 2002a: 741)
Undergate (Tolkien 2001: 719)	Alaportti (undergate) (Tolkien 2002a: 642)
Upbourn (Tolkien 2001: 785)	Ylävuo (upstream) (Tolkien 2002a: 699)
Tindrock (Tolkien 2001: 371)	Vaarnavuori (peg mountain) (Tolkien 2002a: 335)
Watchwood (Tolkien 2001: 573)	Vartiometsä (guard forest) (Tolkien 2002a: 514)
Wetwang (Tolkien 2001: 364)	Litiluhta (neologism) (Tolkien 2002a: 330)
Whitfurrows (Tolkien 2001: 979)	Valkovakola (whitefurrow) (Tolkien 2002a: 868)
Whitwell (Tolkien 2001: 752)	Valkkaivo (whitewell) (Tolkien 2002a: 670)
Wild Wood (Tolkien 2001: 449)	kesytön metsä (untamed forest) (Tolkien 2002a: 403)
Withywindle (Tolkien 2001: 97)	Halavainen (neologism) (Tolkien 2002a: 97)
Woodland Realm (Tolkien 2001: 422)	Metsämaan Valtakunta (woodland realm) (Tolkien 2002a: 379)

Some of the translations were categorised as neologisms, however, after a closer study, all of the names above were found to be literal translation. For example the Finnish version of the name *Wetwang* (Tolkien 2001: 364) *Litiluhta* (neologism) (Tolkien 2002a: 330) is a neologism, as the word, in this form, is not in common use in the Finnish language. Tolkien has explained the place name as an actual place name in Yorkshire and according to him the word 'wang' means a field or a flat area (2008: 779). The Finnish translation is composed of: 'liti' and 'luhta'. The first part is used in a compound word 'litimärkä', which means 'soaking wet'. However, there is also a Finnish verb 'litistä', which means 'to squelch', to which the first part of the name could also refer. The word 'luhta' means a 'watery field'. This name has been categorised as a literal translation because the Finnish version carries the meaning of the Tolkien's name, even if the combination of the two Finnish words was created just for this translation.

Several names in this category were created in the same way as *Litiluhta* (neologism) (Tolkien 2002a: 330). However, many of the names were also translated with words tha are actual Finnish equivalents for the original names. For example: *Forsaken Inn* (Tolkien 2001: 183) was translated as *Hylätty Majatalo* (forsaken inn) (Tolkien 2002a: 172), which is a word for word translation of the original name. In using literal translation to translate these place names the translators have brought the text closer to the reader, and the names are domesticated. The translator is invisible in literally translated names. In the following subcategory I will discuss the remaining translation strategies and names.

4.2.2 Remaining Translation Strategies

Out of the remaining translation strategies the most often used strategy was calque. This translation strategy differs only slightly from literal translation, and these names could also be considered literal translations. However, the names in this category were altered in order for them to better fit the syntax of the target language. Calque has been explained for example by Vinay and Darbelnet in their article *A Methodology for Translation* as "a special kind of borrowing whereby a language borrows an expression of another, but then translates literally each of its elements" (2000: 84). They further explain that this kind of borrowing results in either lexical or structural calques. A lexical calque is a translation that follows the syntax of the target language while translating literally. Therefore the names in this category are in fact lexical calques.

There were forty four names in LR that were translated in this manner. One of them was among the most frequently used names: *Bag End* (Tolkien, 2001: 21), which has been translated as *Repunpää* (baghead) (Tolkien, 2002a: 31). The forty three names with only one occurrence in LR and those can be found in the table below.

Table 6. Calque in Names with One Occurrence.

Original Name	Translation
Battle Pit (Tolkien 2001: 992)	Sotamonttu (war pit) (Tolkien 2002a: 880)
Battle Plain (Tolkien 2001: 590)	Taistelukenttä (battle field) (Tolkien 2002a: 528)
Blue Mountains (Tolkien 2001: 42)	Sinivuoret (blue mountains) (Tolkien 2002a: 50)
Bridge-house (Tolkien 2001: 980)	Sillantupa (bridge house) (Tolkien 2002a: 868)
Chambers of Fire (Tolkien 2001: 920)	Tulen Kammiot (fire's chambers) (Tolkien 2002a: 817)
Citadel of Stars (Tolkien 2001: 238)	Tähtilinna (star castle) (Tolkien 2002a: 218)
City of Trees (Tolkien 2001: 345)	Puiden Kaupunki (city of trees) (Tolkien 2002a: 312)
Dome of Stars (Tolkien 2001: 583)	Tähtien Kupoli (dome of stars) (Tolkien 2002a: 523)
Door of the Dead (Tolkien 2001: 768)	Vainaiden Ovi (door of the dead) (Tolkien 2002a: 685)
East Dales (Tolkien 2001: 532)	Itälaaksot (east valleys) (Tolkien 2002a: 478)
Elf-havens (Tolkien 2001: 339)	Haltiasatama (elf haven) (Tolkien 2002a: 308)
Elven Door (Tolkien 2001: 293)	Haltiaovi (elf door) (Tolkien 2002a: 268)
Encircling Mountains (Tolkien 2001: 927)	Ympärysvuoret (surrounding mountains) (Tolkien 2002a: 822)
Forest River (Tolkien 2001: 358)	Metsävirta (forest river) (Tolkien 2002a: 325)
Gladden River (Tolkien 2001: 267)	Kurjenmiekkajoki (iris river) (Tolkien

	2002a: 245)
Great Hall of Feasts (Tolkien 2001: 953)	Suuri Juhlasali (large feast hall) (Tolkien 2002a: 844)
Guard-towers (Tolkien 2001: 789)	Vartiotornit (guard towers) (Tolkien 2002a: 703)
Hall of the Kings (Tolkien 2001: 947)	Kuninkaitten sali (kings' hall) (Tolkien 2002a: 840)
High Court (Tolkien 2001: 735)	Yläpiha (upper yard) (Tolkien 2002a: 655)
Hill of Guard (Tolkien 2001: 736)	Vartiokukkula (guard hill) (Tolkien 2002a: 655)
Land of the Valley of Singing Gold (Tolkien 2001: 456)	Laulavan Kullan Laakson Maa (singing gold's valley's land) (Tolkien 2002a: 410)
Long Lake (Tolkien 2001: 30)	Pitkäjärvi (long lake) (Tolkien 2002a: 39)
Mere of Dead Faces (Tolkien 2001: 617)	Kuolleitten Kasvojen Lampi (dead face's pond) (Tolkien 2002a: 552)
Midgewater Marshes (Tolkien 2001: 177)	Sääskivedensuot (gnat water marshes) (Tolkien 2002a: 167)
Moontower (Tolkien 2001: 628)	Kuun Torni (moon's tower) (Tolkien 2002a: 562)
Mount Everwhite (Tolkien 2001: 368)	Ikivalkea Vuori (forever white mountain) (Tolkien 2002a: 334)
Mount Fang (Tolkien 2001: 542)	Torahammasvuori (fang mountain) (Tolkien 2002a: 486)
North Stair (Tolkien 2001: 380)	Pohjoisportaat (northern stairs) (Tolkien 2002a: 355)
Over-heaven (Tolkien 2001: 585)	Ylinen Taivas (upper heaven) (Tolkien 2002a: 524)
Pillars of the Kings (Tolkien 2001: 383)	Kuninkaitten Pylväät (kings' pillars) (Tolkien 2002a: 346)
Seat of Seeing (Tolkien 2001: 391)	Näkemisen Istuin (seat of seeing) (Tolkien 2002a: 352)
South Lane (Tolkien 2001: 983)	Eteläkuja (south lane) (Tolkien 2002a: 871)
South Road (Tolkien 2001: 752)	etelätie (south road) (Tolkien 2002a: 671)

South-end (Tolkien 2001: 604)	Eteläpää (south head) (Tolkien 2002a: 541)
Stock-brook (Tolkien 2001: 87)	Runkopuro (stock brook) (Tolkien 2002a: 89)
Tower Hall (Tolkien 2001: 788)	Tornisali (tower hall) (Tolkien 2002a: 702)
Town Hole (Tolkien 2001: 152)	Raatikolo (neologism) (Tolkien 2002a: 145)
Troll's Wood (Tolkien 2001: 196)	Peikkometsä (troll forest) (Tolkien 2002a: 183)
Under-way (Tolkien 2001: 720)	Alatie (lower road) (Tolkien 2002a: 643)
Uttermost West (Tolkien 2001: 238)	Lännen Ääri (west's edge) (Tolkien 2002a: 218)
Valley of the Living Death (Tolkien 2001: 679)	Elävän Kuoleman Laakso (living death's valley) (Tolkien 2002a: 606)
Valley of the Wraiths (Tolkien 2001: 682)	Aaveiden Laakso (ghosts' valley) (Tolkien 2002a: 609)
Window of the Sunset (Tolkien 2001: 659)	Iltaruskon Ikkuna (sunset's window) (Tolkien 2002a: 589)

All the place names that have in principle been translated literally, however, have been made into compound words or the word order has been changed in order for the names to fit the syntax of the target language are considered calques. An example of a name turned into a compound word in the translation is the Finnish version of *Blue Mountains* (Tolkien 2001: 42): *Sinivuoret* (blue mountains) (Tolkien 2002a: 50). In the Finnish version of *Chambers of Fire* (Tolkien 2001: 920); *Tulen Kammiot* (fire's chambers) (Tolkien 2002a: 817) the word order has been changed so that the name follows the Finnish syntax and therefore feels more familiar to the target reader.

Like literal translation, calque is a domesticating translation strategy and the translator using it is invisible. These names serve the identifying and descriptive functions. As I mentioned, these names could also be considered literal translations; whereas the names in the following category are mostly foreignized.

The next smallest translation strategy category in place names was borrowing, which was the most used translation method in character names. Thirty eight place names were borrowed; twelve of these were in the most frequently used place names, making borrowing the most used translation method in the most frequently used place names. Twenty six of the borrowed place names were names with only one occurrence. There is a table of the twenty six borrowed names in the appendices.

The borrowed names in the most frequent place names are; *Gondor* (Tolkien 2001: 14, Tolkien 2002a: 25)*, Mordor* (Tolkien 2001: 43, Tolkien 2002a: 50)*, Rohan* (Tolkien 2001: 14, Tolkien 2002a: 25)*, Rivendell* (Tolkien 2001: 65, Tolkien 2002a: 70)*, Minas Tirith* (Tolkien 2001: 238, Tolkien 2002a: 218)*, Moria* (Tolkien 2001: 234, Tolkien 2002a: 215)*, Mark* (Tolkien 2001: 427, Tolkien 2002a: 385)*, Orthanc* (Tolkien 2001: 427, Tolkien 2002a: 384)*, Lórien* (Tolkien 2001: 221, Tolkien 2002a: 203)*, Anduin* (Tolkien 2001: 3, Tolkien 2002a: 15)*, Fangorn* (Tolkien 2001: 449, Tolkien 2002a: 404) and *Edoras* (Tolkien 2001: 255, Tolkien 2002a: 234). The name *Edoras* (Tolkien 2001: 255, Tolkien 2002a: 234) is in Rohirric, the language of the people of *Rohan*. However, it was derived from the Old English word 'edor' or 'eodor', the plural of which is 'edors', which means 'enclosure' or 'house' (Hammond and Scull, 2008: 247). This is a foreign name even in the original text. The name *Mark* (Tolkien 2001: 427, Tolkien 2002a: 385) is a derivation of the Old English word 'mearc', meaning 'boundary', as the name refers to a borderland (Hammond and Scull, 2008: 28, 248 - 249). The name *Rivendell* (Tolkien 2001: 65, Tolkien 2002a: 70) is in English and it means 'deep dale of the cleft' (Tolkien, 2008: 774). The rest of the borrowed names in the most frequently used place names are in Tolkien's language Sindarin, and they were foreign even to the original readers.

Out of the twenty six place names with only one occurrence that were borrowed, the following seventeen names are in Tolkien's language Sindarin; *Anfalas* (Tolkien 2001: 752, Tolkien 2002a: 672), *Angrenost* (Tolkien 2001: 462, Tolkien 2002a: 415), *Calembel* (Tolkien 2001: 772, Tolkien 2002a: 688), *Calenardhon* (Tolkien 2001: 663, Tolkien 2002a: 592), *Carchost* (Tolkien 2001: 880, Tolkien 2002a: 781), *Dol Baran* (Tolkien 2001: 575, Tolkien 2002a: 516), *Ethir Anduin* (Tolkien 2001: 391, Tolkien

2002a: 353), *Fen Hollen* (Tolkien 2001: 808, Tolkien 2002a: 719), *Linhir* (Tolkien 2001: 857, Tolkien 2002a: 761), *Lithlad* (Tolkien 2001: 622, Tolkien 2002a: 556), *Merethond* (Tolkien 2001: 953, Tolkien 2002a: 844), *Nanduhirion* (Tolkien 2001: 276, Tolkien 2002a: 252), *Narchost* (Tolkien 2001: 880, Tolkien 2002a: 781), *Nindalf* (Tolkien 2001:364 , Tolkien 2002a: 330), *Rath Celerdain* (Tolkien 2001: 751, Tolkien 2002a: 669), *Torech Ungol* (Tolkien 2001: 701, Tolkien 2002a: 626) and *Tumladen* (Tolkien 2001: 747, Tolkien 2002a: 666).

Five more names out of the twenty six place names are in Khuzdul; *Baraz* (Tolkien 2001: 276, Tolkien 2002a: 252), *Barazinbar* (Tolkien 2001: 276, Tolkien 2002a: 252), *Bundushathûr* (Tolkien 2001: 276, Tolkien 2002a: 252), *Shathûr* (Tolkien 2001: 276, Tolkien 2002a: 252) and *Zirak* (Tolkien 2001: 276, Tolkien 2002a: 252). There were three names that were derived from Old English; *Folde* (Tolkien 2001: 787, Tolkien 2002a: 701), *Grimslade* (Tolkien 2001: 831, Tolkien 2002a: 739) and *Írensaga* (Tolkien 2001: 777, Tolkien 2002a: 692). The name *Khand* (Tolkien 2001: 828, Tolkien 2002a: 737) is of an uncertain origin.

These place names serve mostly the identifying function, but also the fictionalizing function as they are mostly in Tolkien's own invented languages. They are, exactly like the borrowed names in character names, foreignized and the translator is visible.

The next smallest translation strategy category in place names is new name. Twenty three place names were categorised as new names. As with the character names, the place names in this category have been translated in a way that the Finnish version of the names are furthest removed from the meaning of the original name in this study, either due to the connotations or the actual meaning of the Finnish words used in the translations. Names in this category were either foreignized or domesticated and the translator was either visible or invisible.

Two place names out of the twenty most frequently used place names were translated in this way; *Hobbiton* (Tolkien, 2001: 6), which has been translated as *Hobittila* (Tolkien, 2002a: 17) and *Shire* (Tolkien, 2001: 21), which is *Kontu* (Tolkien, 2002a: 31) in the

Finnish version. The first of these names was a foreign influence even to the original readers, as the word 'hobbit' is Tolkien's own invention (Tolkien, 2002b: 49). The Finnish version of the name *Hobittila* (Tolkien, 2002a: 17) indicates that this is a place with the –la ending. The name has been modified slightly; one 'b' has been dropped from the name and an extra 't' has been added. This makes the word easier to pronounce in Finnish, however, it is still foreignized. The second name; *Shire* (Tolkien, 2001: 21) has been translated as *Kontu* (Tolkien, 2002a: 31), which is a Finnish word most often used in conjunction with the word for home 'koti', creating a compound 'kotikontu' which means home area. In other words the surrounding areas around one's home that feels like home. This name is considered a new name for the reason that 'shire' refers to a larger area; 'kontu' is more specific and different for each individual using the word. Two people living in the same county can still have different neighbourhoods. This name is considered domesticated as the word is in use in Finnish.

The twenty one place names from the names with only one occurrence that were categorised as new names are collected in the table below.

Table 7. New Names in Place Names with One Occurrence.

Original Name	Translation
Blackroot Vale (Tolkien 2001: 753)	Mustanalan Laakso (neologism vale) (Tolkien 2002a: 672)
Bridge of Stonebows (Tolkien 2001: 4)	Paasikaartensilta (neologism bridge) (Tolkien 2002a: 16)
Brockenbores (Tolkien 2001: 998)	Purumurjula (neologism) (Tolkien 2002a: 884)
Budgeford (Tolkien 2001: 105)	Bolgin kahlaamo (neologism ford) (Tolkien 2002a: 105)
Chamber of Records (Tolkien 2001: 313)	Historiasali (history hall) (Tolkien 2002a: 285)
Dark Door (Tolkien 2001: 768)	Pimeä Portti (dark gate) (Tolkien 2002a: 685)
Downlands (Tolkien 2001: 161)	kero (bare top of a fell) (Tolkien 2002a:
Entwash Vale (Tolkien 2001: 413)	Entinojan laakso (neologism vale) (Tolkien 2002a: 372)
Ford of Carrock (Tolkien 2001: 222)	Otavankalteen kahlaamo (neologism ford) (Tolkien 2002a: 204)
Green Hill Country (Tolkien 2001: 70)	Vihervaarat (greenfells) (Tolkien 2002a: 74)
Greenwood the Great (Tolkien 2001: 3)	Vihreä Valtametsä (green powerwood) (Tolkien 2002a: 15)
Haunted Pass (Tolkien 2001: 622)	Kauhun Sola (horror's pass) (Tolkien, 2002a: 556)
High Hay (Tolkien 2001: 97)	Pitkät Puut (long trees) (Tolkien 2002a: 97)
Place of the Fountain (Tolkien 2001: 735)	Suihkulähde (fountain) (Tolkien 2002a: 655)
Rushey (Tolkien 2001: 96)	Sara (sedge) (Tolkien 2002a: 97)
Sharkey's End (Tolkien 2001: 999)	Sarkunpää (neologism head) (Tolkien 2002a: 885)
Swan Fleet river (Tolkien 2001: 962)	Joutsenjoki (swanriver) (Tolkien 2002a: 853)
Tighfield (Tolkien 2001: 597)	Rossikenttä (neologism) (Tolkien 2002a: 534)
Underharrow (Tolkien 2001: 785)	Alahargi (neologism) (Tolkien 2002a: 699)

Window of the Eye (Tolkien 2001: 921)	Sauronin Silmän Ikkuna (sauron's eye's window) (Tolkien 2002a: 817)

The majority of the names in this category were translated with regular Finnish words, however, not in a way that conveys the meaning of the original. For example the name *Downlands* (Tolkien 2001: 161) has been translated as *kero* (bare top of a fell) (Tolkien 2002a: 151). First it is noteworthy to say that the Finnish name is a common noun, not a proper name, evidenced by the lack of capitalization. Tolkien describes the place as follows: "low treeless hills on which there are 'barrows', sc. tumuli and other prehistoric grave-mounds" (2008: 766). The translated name means: the bare top of a fell, arctic hill (GSSKS, 2004: 356). A fell is generally considered higher than a hill. In Finland the word 'kero' refers to the top parts of fells that are too high for trees to grow on. The Finnish reader is thus lead to believe that there are fells in the *Shire*. The reference to grave-mounds has also been omitted from the translation. Thus, this name can only be categorised as a new name. The name has clearly been translated into Finnish; however, the meaning of the original is so far away from the translation that this name is a replacement. It is also a domesticated name and the translator is invisible.

Nine out these names are neologisms that have been created specifically for this translation, which means they are foreign elements in the Finnish version. And they are often comprised of elements that are in fact not Finnish. For example the name *Ford of Carrock* (Tolkien, 2001: 222), which has been translated as *Otavankalteen kahlaamo* (Tolkien, 2002a: 204). The word 'otavankalle'; which is, according to the Finnish map of *Middle-earth*, the basic form of 'otavankalteen' is not really a Finnish word. It is formed from two words: 'otava' and 'kalle'. The word 'otava' is the Finnish name for the constellation Big Dipper, there is also a Publishing company called Otava, as well as an island called Otava. There are parts of towns, schools and areas called Otava in Finland. It can even refer to a fishing net meant for fishing salmon. However, the word 'kalle' is a male first name. The construction of the translated name suggests that 'kalle' belongs to 'otava', evidenced by the possessive '-n' in the middle of the word 'otavankalle'. This name is a replacement, as are the other names that have been translated as new names. The neologisms in this category are also foreignized and the

translator is visible. The names in this translation strategy serve the identifying and descriptive functions.

The penultimate translation method in place names was combination with seventeen names in it. The names are in the tables below.

Table 8. Combination in Place Names with One Occurrence.

Original Name	Translation
Durin's Bridge (Tolkien 2001: 490)	Durinin Silta (durin's bridge) (Tolkien 2002a: 440)
Durin's Stone (Tolkien 2001: 325)	Durinin Kivi (durin's rock) (Tolkien 2002a: 295)
Durin's Tower (Tolkien 2001: 490)	Durinin Torni (durin's tower) (Tolkien 2002a: 440)
Eilenach Beacon (Tolkien 2001: 812)	Eilenachin kokkokukkula (eilenach's beacon) (Tolkien 2002a: 723)
Falls of Rauros (Tolkien 2001: 405)	Raurosin putoukset (rauros' falls) (Tolkien 2002a: 365)
Field of Cormallen (Tolkien 2001: 936)	Cormallenin Kenttä (cormallen field) (Tolkien 2002a: 830)
Firienfield (Tolkien 2001: 777)	Firienin Niitty (firien's field) (Tolkien 2002a: 692)
Forest of Drúadan (Tolkien 2001: 954)	Drúadanin metsä (drúadan's forest) (Tolkien 2002a: 845)
Fortress of Sauron (Tolkien 2001: 392)	Sauronin linnoitus (sauron's fortress) (Tolkien 2002a: 353)
Glittering Caves of Aglarond (Tolkien 2001: 535)	Aglarondin Kimaltavat Luolat (aglarond's glittering caves) (Tolkien 2002a: 481)
Naith of Lórien (Tolkien 2001: 338)	Lórienin Naith (lórien's naith) (Tolkien 2002a: 307)
Ringló Vale (Tolkien 2001: 753)	Ringlón Laakso (ringló's vale) (Tolkien 2002a: 672)
Tarlang's Neck (Tolkien 2001: 772)	Tarlangin Niska (tarlang's neck) (Tolkien 2002a: 688)
Tower of Ecthelion (Tolkien 2001: 734)	Ecthelionin Torni (ecthelion's tower)

	(Tolkien 2002a: 654)
Treegarth of Orthanc (Tolkien 2001: 957)	Orthancin Puupiha (orthanc's treegarth) (Tolkien 2002a: 848)
Valley of Saruman (Tolkien 2001: 476)	Sarumanin Laakso (saruman's valley) (Tolkien 2002a: 427)
Westemnet (Tolkien 2001: 426)	Länsi- Emnet (west emnet) (Tolkien 2002a: 384)

The place names in this category have been created in the same way as in the corresponding category of character names. However, as a difference to the character names that were categorised as combination, in place names have been considered combinations even when a possessive case ending has been added to the part of the name that has been otherwise borrowed from the original. Majority of the names in this category are simple combinations of a borrowed name with a possessive ending and a translation. For example the Finnish name for *Durin's Bridge* (Tolkien 2001: 490); *Durinin Silta* (durin's bridge) (Tolkien 2002a: 440), which has the possessive '–in' added to the personal name *Durin* (Tolkien 2001: 234). The names in this category are both domesticated and foreignized, which makes the translator both invisible and visible. These names serve the identifying and descriptive functions.

The last and smallest translation strategy in place names is, like in character names, modification. Only two names were translated in this way; one of the names is from the most frequently used names and the other one only has a single occurrence. The only name among the twenty most frequent place names that has been modified is *Bree* (Tolkien, 2001: 4), which has been translated as *Brii* (Tolkien, 2002a: 15). The name is pronounced [bri:], which is how the Finnish translation is spelled and pronounced. Had the name been left unmodified the pronunciation would have been closer to [brəə]. The name with one occurrence that has been modified is *Yale* (Tolkien, 2002: 75), which has been translated into *Jeil* (Tolkien, 2002a: 79). The original name is pronounced [jeil], which is how the translation has been spelled in order to keep the pronunciation of the name.

Both of these names have been modified in spelling in order for them to be more easily

pronounced in the target language. These names have therefore been adapted. They have also been foreignized and the translator is visible. Both names serve the identifying function.

To summarise the translation strategies in Tolkien's place names; fifty five names were translated literally, forty four names were considered calques, thirty eight names were borrowed, twenty three names were translated as new names, seventeen names were combinations and two names were modified. Names in both literal translation and calque were all domesticated, and all the names that were borrowed are foreignized. Ten out of the new names were foreignized and thirteen were domesticated. As was in the character names all of the combination names were both domesticated and foreignized. And both of the modified names were foreignized. Conclusion based on these facts will be drawn in the following chapter.

5 CONCLUSIONS

The purpose of this study was to examine the way the names in LR have been translated into Finnish, by applying Venuti's model of domestication and foreignization to the twenty most frequently mentioned character and place names and to the names that were only mentioned once in the story. Venuti's concept of translator's in/visibilty was also used in the study. The names were also studied through the translation strategies for names by Ainiala, Saarelma and Sjöblom and their functions for names. The purpose was to see if the frequency of a name has in any way affected the way it has been translated.

The material for this study, character and place names from LR, was divided into categories according to the translation strategies that were used. The strategies were; literal translation, calque, borrowing, new name, combination and modification. Calque only appeared in place names. Literal translation and calque were both domesticating translation strategies, whereas borrowing was a foreignizing strategy. The names in the combination category were both foreignized and domesticated. New names and modifications could be either domestications or foreignizations.

The translation categories into which Tolkien's names were divided in the current study differ from the strategies Ainiala et al have given for translating names. Their strategies are; *loaned*, *translated*, *adapted* or *replaced* (2012). These strategies can be explained as follows: a loaned name has been transferred into the target without altering it in any way, a translated name has been translated into the target language retaining the meaning of the original, an adapted name has been altered to fit the target language phonetically, and a replaced name has been translated with a name that is not equivalent

to the original name. However, the strategies do correspond. Literal translation and calque fit Ainiala et al strategy translation and borrowing fits their strategy loan. Modification and new name are replacements, and combination names are a combination of the strategies; one part of each combination name is a loan and the other part can be any of the three other strategies.

In character names the most frequently used translation strategy was borrowing (85) followed by combination (24), new name (21), literal translation (14) and modification (2). In place names the order from most frequently used to least frequently used strategy is; literal translation (55), calque (44), borrowing (38), new name (23), combination (17) and modification (2). The figures in brackets are the amounts of names in each category. There was a clear difference in the way character and place names were translated, as borrowing was the most used strategy in character names and literal translation in place names. In character names borrowing was the most used translation strategy in both the twenty most frequently used name and in the names with one occurrence. However, in place names literal translation was the most used strategy only in the names with one occurrence. In the twenty most frequently used place names the most common translation strategy was also borrowing with twelve out of the twenty names.

Out of the total three hundred and twenty five names in this study, hundred and twenty three names were borrowed. Sixty nine names were translated literally, forty four names were translated as new names and also forty four names were combinations. Only four names were modified. The large amount of names being borrowed can possibly be explained by the fact that they were foreign elements even in the original text, as most of these names were in Tolkien's own language, derived from Old English or borrowed from *Edda*. Therefore the translators were keeping the foreign elements in the original text foreign also in their translation. This is clearest in the twenty most frequently used names.

In both twenty most frequent character and place names the most often used translation strategy was borrowing. Sixteen of the twenty most frequent character names and

twelve of the place names were borrowed. In the most frequent character names two of the remaining names were translated with a new name, one was translated literally and one also was modified. In the most frequent place names the remaining names four were translated literally, one name was a new name and one a modification. There is a clear similarity in the way the two groups of most frequent names have been translated. This can possibly be explained by the fact that the majority of names in both groups were in Tolkien's invented languages or derived from other sources. However, in the names with one occurrence a difference can be seen in the way places name has been translated compared to character names.

The aim of this study was to see how Tolkien's nomenclature has been translated and if the frequency of a name has affected the way a name has been translated. It seems that the frequency has not affected the translation method in the names with one occurrence as much as what sort of a name is in question. In other words there seems to be a difference between the preferred method for translating character names and for translating place names. In character names it seems that more importance was put on preserving original names and their foreignness. As these names were in Tolkien's own languages, or derived from sources like Old English, they would have been foreign even to the original readers. In place names, however, the most important strategy was literal translation followed by calque, which can be seen as literal translation. It can be argued, therefore, that the most important task in translating place names with one occurrence was to convey the original meaning of the name as closely as possible.

The sample of names in this study is relatively small; however, it appears that the frequency of a name has not affected the choice of the translation strategy as much as the origin of the name and whether the name was a place name or a character name. I would like to continue studying this aspect of LR further by including all of the character and place names that are mentioned in the book, as there are hundreds of names that did not fit the specifications of this study. Another interesting addition to the material could be all the names given to animals, as well as the names of inanimate objects, for example the names of swords and other weapons.

Another interesting development from this study would be to look at the other books by Tolkien that Kersti Juva has translated to see how she has treated names in for example *The Hobbit,* or *The Silmarillion*. Expanding this study further into fantasy literature, for example the Harry Potter-series would also be interesting. A similar study could also be conducted in science fiction and children's literature.

WORKS CITED

Ainiala, Terhi, Minna Saarelma & Paula Sjöblom. (2012). *Names in Focus.*
          Helsinki: Suomalaisen Kirjallisuuden Seura.

Bolinger, Dwight and Donald A. Sears. (1975). *Aspects of Language*. 2nd Ed.
          New York: Harcourt Brace Jovanovich.

Carpenter, Humphrey. (2002). *J.R.R. Tolkien – A Biography.* London: Harper Collins.

Drabble, Margaret. (2000). *The Oxford Companion to English Literature.* Oxford
          University Press.

Gaiman, Neil. (1999). *Stardust*. London: Headline.

Gaiman, Neil. (2000). *Neverwhere*. London: Headline.

Gaiman, Neil. (2001). *American Gods*. London: Headline.

GSSKS = *Gummeruksen Suuri Suomen Kielen Sanakirja.* [Gummerus' Great Finnish
          Dictionary.] (2004). 3rd edition. Jyväskylä: Gummerus.

Hammond, Wayne G. and Christina Scull. (2008). *The Lord of the Rings – A reader's
          Companion*. London: HarperCollins.

Jackson, Rosemary. (1998). *Fantasy – The Literature of Subversion.* London:
          Routledge.

Juva, Kersti. (2005). Kotimaani ompi Suomi. [My Homeland is Finland.] In *Suom.
          Huom.* [Translator's Observation.] Ed. Kristiina Rikman. Helsinki:

WSOY. 10-28.

Kapari-Jatta, Jaana. (2008). *Pollomuhku ja Posityyhtynen.* [Bubotuber and Pigwidgeon.]
Helsinki: Kustannusosakeyhtiö Tammi.

Kotus = Kotimaisten Kielten Tutkimuskeskus. [Institute for the Languages of Finland.]
Kielitoimiston   sanakirja.   Available   at:
http://www.kielitoimistonsanakirja.fi/

Miettinen, Esko. (2004). *Velhot, Örkit, Sankarit – Johdatus Fantasian Maailmaan.*
[Wizards, Orcs and Heroes – Introduction to the World of Fantasy.]
Helsinki: Kirjapaja.

Mikkonen, Pirjo & Sirkka Paikkala. (2000). *Sukunimet.* [Surnames.]
Helsinki: Otava.

OALD = *Oxford Advanced Learner's Dictionary*. (1995). 5th Edition. London: Oxford
University Press.

Oxford Dictonaries. [Quoted   09.07.2016]. Available at:
http://www.oxforddictionaries.com/definition/english/gamgee

Papineau, David. (2010). *Filosofia.* [Philosophy.] Trans. Tapani Kilpeläinen.
Helsinki: Ajatus Kirjat.

Todorov, Tzvetan. (1975). *The Fantastic – A Structural Approach to a Literary Genre.*
(*Introduction à la littérature Fantastique*, translated by Richard Howard).
Ithaca: Cornell University Press.

Tolkien, J.R.R. (1998). *Roverandom.* Eds. Scull Christina and Wayne G. Hammond.
London: HarperCollins.

Tolkien, J.R.R. (2008). *Nomenclature of The Lord of the Rings.* In: Hammond, Wayne
G. and Christina Scull. *The Lord of the Rings – A reader's Companion*.
London: HarperCollins. 750 - 782.

Tolkien, J.R.R. (2002a). *Taru Sormusten Herrasta.* (*The Lord of the Rings*, translated
by Kersti Juva and Eila Pennanen). Helsinki: WSOY.

Tolkien, J.R.R. (1999). *The Hobbit or There and Back Again.* London: HarperCollins.

Tolkien, J.R.R. (2006). *The Letters of J.R.R. Tolkien.* Ed. Humphrey Carpenter.
London: HarperCollins.

Tolkien, J.R.R. (2001). *The Lord of the Rings.* London: Harper Collins.

Tolkien, J.R.R. (2006a). *The Monsters and the Critics and Other Essay.* Ed.
        Christopher Tolkien. London: HarperCollins.

Tolkien, J.R.R. (2002b). *The Peoples of Middle-earth*. Ed. Christopher
        Tolkien. London: Harper Collins.

Tolkien, J.R.R. (2002). *The Silmarillion.* New York: Ballantine Books.

Tolkie, J.R.R. (1998a). *Unfinished Tales*. Ed. Christopher Tolkien.
        London: HarperCollins.

Traupman, John C. (1966). *The New College Latin & English Dictionary.*
        New York: Bantam Books.

Schleiermacher, Friedrich. (1992). "From 'On the Different Methods of Translating'".
        In *Theories of translation: an anthology of Essays from Dryden to
        Derrida.* Eds. Rainer Schulte and John Biguenet. Trans. Waltraud
        Bartscht. Chicago: University of Chicago Press. (36-54).

Schulte, Rainer and John Biguenet. (1992). *Theories of translation: an anthology of
        Essays from Dryden to Derrida.* Chicago: University of Chicago Press.

Sinisalo, Johanna. (2007). *Ennen Päivänlaskua ei voi.* [Not Before Sundown.]
        Helsinki: Loisto.

Statistic Brain Research Institute. (2015) Best Selling Books of All Time. [Quoted
        10.3.2016]. Available: http://www.statisticbrain.com/best-selling-books-
        of-all-time/

Stoker, Bram. (1993). *The Essential Dracula.* Ed. Leonard Wolf. New York: Plume.

Venuti, Lawrence. (2002). *The Translator's Invisibility – A History of Translation.*
        London: Routledge.

Venuti, Lawrence. (2002a)."Translation, Community, Utopia." In: Lawrence Venuti.

The Translation Studies Reader. London; Routledge, 468 – 488.

Vilkuna, Kustaa. (2007). *Etunimet*. Ed. Pirjo Mikkonen. [First Names.] Helsinki: Otava.

Vinay, Jean-Paul and Jean Darbelnet. (2000). *A Methodology for Translation*. In: Translation Studies Reader. Ed. Lawrence Venuti. London: Routledge. (84-93).

Väestörekisterikeskus.   *Nimipalvelu*.   [Cited   04.07.2016].   Available   at: http://verkkopalvelu.vrk.fi/Nimipalvelu/default.asp?L=1.

Webster = *Webster's Third New International Dictionary*. (1993). Cologne, Germany: Könemann.

Withycombe, E.G. (1990). *The Oxford Dictionary of English Christian Names*. Oxford University Press.

Appendix 1

Borrowing in the Character Names with Only One Occurrence

Adelard (Tolkien 2001: 36 , Tolkien 2002a: 45)
Aldor (Tolkien 2001: 955, Tolkien 2002a : 846)
Angelica (Tolkien 2001: 37, Tolkien 2002a: 45)
Argeleb (Tolkien 2001: 4, Tolkien 2002a: 16)
Bain (Tolkien 2001: 222, Tolkien 2002a: 204)
Baranor (Tolkien 2001: 744, Tolkien 2002a: 663)
Bard (Tolkien 2001: 222, Tolkien 2002a: 204)
Berúthiel (Tolkien 2001: 303, Tolkien 2002a: 276)
Bifur (Tolkien 2001: 223, Tolkien 2002a: 205)
Blanco (Tolkien 2001: 4, Tolkien 2002a: 16)
Bofur (Tolkien 2001: 223, Tolkien 2002a: 205)
Ceorl (Tolkien 2001: 515, Tolkien 2002a: 462)
Cirion (Tolkien 2001: 663, Tolkien 2002a: 592)
Daeron (Tolkien 2001: 312, Tolkien 2002a: 284)
Déor (Tolkien 2001: 955, Tolkien 2002a: 846)
Dervorin (Tolkien 2001: 753, Tolkien 2002a: 672)
Dora (Tolkien 2001: 36, Tolkien 2002a: 45)
Dori (Tolkien 2001: 223, Tolkien 2002a: 205)
Duinhir (Tolkien 2001: 753, Tolkien 2002a: 672)
Dwalin (Tolkien 2001: 223, Tolkien 2002a: 205)
Esmeralda (Tolkien 2001: 30, Tolkien 2002a: 40)
Fengel (Tolkien 2001: 955, Tolkien 2002a: 846)
Finduilas (Tolkien 2001: 940, Tolkien 2002a: 834)
Finrod (Tolkien 2001: 79, Tolkien 2002a: 82)
Folca (Tolkien 2001: 955, Tolkien 2002a: 846)
Folco (Tolkien 2001: 67, Tolkien 2002a: 72)
Folcwine (Tolkien 2001: 995, Tolkien 2002a: 846)
Forn (Tolkien 2001: 258, Tolkien 2002a: 237)
Frár (Tolkien 2001: 314, Tolkien 2002a: 286)
Fréa (Tolkien 2001: 955, Tolkien 2002a: 846)
Fréalaf (Tolkien 2001: 955, Tolkien 2002a: 846)
Fréawine (Tolkien 2001: 955, Tolkien 2002a: 846)
Gálmód (Tolkien 2001: 503, Tolkien 2002a: 451)

Gárulf (Tolkien 2001: 429, Tolkien 2002a: 386)
Gerontius (Tolkien 2001: 450, Tolkien 2002a: 405)
Gléowine (Tolkien 2001: 954, Tolkien 2002a: 847)
Golasgil (Tolkien 2001: 754, Tolkien 2002a: 672)
Goldwine (Tolkien 2001: 955, Tolkien 2002a: 846)
Gothmog (Tolkien 2001: 828, Tolkien 2002a: 737)
Gram (Tolkien 2001: 955, Tolkien 2002a: 846)
Hador (Tolkien 2001: 264, Tolkien 2002a: 242)
Halfast (Tolkien 2001: 44, Tolkien 2002a: 51)
Holdwine (Tolkien 2001: 956, Tolkien 2002a: 847)
Hugo (Tolkien 2001: 37, Tolkien 2002a: 45)
Iarwain Ben-adar (Tolkien 2001: 258, Tolkien 2002a: 237)
Incánus (Tolkien 2001: 655, Tolkien 2002a: 585)
Iorlas (Tolkien 2001: 752, Tolkien 2002a: 670)
Lagduf (Tolkien 2001: 885, Tolkien 2002a: 785)
Láthspell (Tolkien 2001: 502, Tolkien 2002a: 450)
Léofa (Tolkien 2001: 955, Tolkien 2002a: 846)
Lóni (Tolkien 2001: 314, Tolkien 2002a: 286)
Morgoth (Tolkien 2001: 347, Tolkien 2002a: 314)
Muzgash (Tolkien 2001: 885, Tolkien 2002a: 785)
Náli (Tolkien 2001: 314, Tolkien 2002a: 286)
Nori (Tolkien 2001: 223, Tolkien 2002a: 205)
Ohtar (Tolkien 2001: 237, Tolkien 2002a: 218)
Olórin (Tolkien 2001: 655, Tolkien 2002a: 585)
Orald (Tolkien 2001: 258, Tolkien 2002a: 237)
Radbug (Tolkien 2001: 885, Tolkien 2002a: 785)
Saradoc (Tolkien 2001: 543, Tolkien 2002a: 488)
Targon (Tolkien 2001: 746, Tolkien 2002a: 665)
Telchar (Tolkien 2001: 500, Tolkien 2002a: 448)
Telcontar (Tolkien 2001: 845, Tolkien 2002a: 751)
Tharkûn (Tolkien 2001: 655, Tolkien 2002a: 585)
Thorondor (Tolkien 2001: 927, Tolkien 2002a: 822)
Ufthak (Tolkien 2001: 723, Tolkien 2002a: 646)
Ungoliant (Tolkien 2001: 707, Tolkien 2002a: 631)
Vorondil (Tolkien 2001: 738, Tolkien 2002a: 658)
Walda (Tolkien 2001: 955, Tolkien 2002a: 846)

Appendix 2

Borrowing in the Place Names with Only One Occurrence

Anfalas (Tolkien 2001: 752, Tolkien 2002a: 672)
Angrenost (Tolkien 2001: 462, Tolkien 2002a: 415)
Baraz (Tolkien 2001: 276, Tolkien 2002a: 252)
Barazinbar (Tolkien 2001: 276, Tolkien 2002a: 252)
Bundushathûr (Tolkien 2001: 276, Tolkien 2002a: 252)
Calembel (Tolkien 2001: 772, Tolkien 2002a: 688)
Calenardhon (Tolkien 2001: 663, Tolkien 2002a: 592)
Carchost (Tolkien 2001: 880, Tolkien 2002a: 781)
Dol Baran (Tolkien 2001: 575, Tolkien 2002a: 516)
Ethir Anduin (Tolkien 2001: 391, Tolkien 2002a: 353)
Fen Hollen (Tolkien 2001: 808, Tolkien 2002a: 719)
Folde (Tolkien 2001: 787, Tolkien 2002a: 701)
Grimslade (Tolkien 2001: 831, Tolkien 2002a: 739)
Írensaga (Tolkien 2001: 777, Tolkien 2002a: 692)
Khand (Tolkien 2001:828 , Tolkien 2002a: 737)
Linhir (Tolkien 2001: 857, Tolkien 2002a: 761)
Lithlad (Tolkien 2001: 622, Tolkien 2002a: 556)
Merethond (Tolkien 2001: 953, Tolkien 2002a: 844)
Nanduhirion (Tolkien 2001: 276, Tolkien 2002a: 252)
Narchost (Tolkien 2001: 880, Tolkien 2002a: 781)
Nindalf (Tolkien 2001:364 , Tolkien 2002a: 330)
Rath Celerdain (Tolkien 2001: 751, Tolkien 2002a: 669)
Shathûr (Tolkien 2001: 276, Tolkien 2002a: 252)
Torech Ungol (Tolkien 2001: 701, Tolkien 2002a: 626)
Tumladen (Tolkien 2001: 747, Tolkien 2002a: 666)
Zirak (Tolkien 2001: 276, Tolkien 2002a: 252)