Isaac van der Poel

Bachelor's thesis

Audience design in the translation of names in The Lord of the Rings

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Introduction

Determining who one's audience will be can be a crucial part of a translator's profession. The audience – the reader, can be a deciding factor in the translator's process. Who exactly the audience is and how translators tailor their work around it can depend on different factors. Factors such as the genre of what's being translated, where depending on the genre, for example classical science-fiction, the translator might use the same type of words and terms that are used in the source text in order to deliver what the audience expects in classical science-fiction works. Deviating from this can result in the translation not being capable to convey the proper aesthetic or 'feel'. Another factor could be vocabulary choices. If the audience is a technically skilled audience, the translator might feel inclined to translate technical terms in an accurate and precise manner, and on the other hand, if the audience is to be more general, using a more fundamental vocabulary might be wiser. Similarly, translating works with the audience's age in mind can be crucial. The audiences age is a part of their sociolinguistic identity and translating with someone's sociolinguistic identity in mind can greatly affect the style of language you use, and the style of your translation in general (Bell, 1984:145-146).

With the idea of the audience as a deciding factor in a translator's process in mind, an interesting translator to look at is Torstein Bugge Høverstad. Høverstad is a reputable Norwegian translator, with notable works such as his translation of Charles Dickens' *A Christmas Carol*, J.K Rowling's *Harry Potter* series, and J.R.R Tolkien's *The Lord of the Rings* trilogy. A reputable translator in the eyes of his peers in translation and academia, and for many, someone who introduced the previously mentioned fan favorites into their lives, Høverstad has nevertheless been both praised and critiqued for his translations. During Høverstad's translation career he has been presented with numerous awards such as Kultur- og kirkedepartementets oversetterpris for barne- og ungdomslitteratur (Culture- and church ministry's translation award for children's and youth literature)[1] in 2007 for his translations of the seven *Harry Potter* books; Bokklubbenes skjønnlitterære oversetterpris (Book club's fiction translation award) in 2008 for his general accomplishments in the field of translation; Det Norske Akademis Pris til minne om Thorleif Dahl (The Norwegian Academy's Award in memory of Thorleif Dahl) in 2010 for his creative language in the *Harry Potter* books, just to name a few. On the other hand, there has been much critique of his translations that have been directed towards his translations of names. In an interview with Høverstad he stated that "The

[1] This and all other translations from Norwegian are mine, unless otherwise indicated.

names [in *Harry Potter*] should be translated", which he continued elaborating with "That was not a very popular decision. […] The majority of the translators have succumbed to the agents and kept the original names. I think that's a shame, as the characters have names that describe their personality." (Høverstad, 2010). Writers have commented on Høverstad's translations, for instance Brøndsted & Dollerup in the article *The Names in Harry Potter*, where the authors mention "[…] [Høverstad] takes by far the greatest liberties and is certainly the most creative and imaginative among the translators […]" (Brøndsted & Dollerup, 2004:12). Furthermore, the article discusses Høverstad's translations being particularly appealing to children, which is a topic surrounding his work that one can also find in forums [2] and general discourse.[3]

After seeing academic writers discuss Høverstad's translations, and the idea that his translations were appealing to children, more-so than those of other translators, I wanted to see if that was the case for his other works. This led me to *The Lord of the Rings*, which is regarded by many as a cult classic. After the publication of the Swedish and Dutch translations of The Lord of the Rings, in 1975 Tolkien wrote the "Guide to the Names in The Lord of the Rings" as a response to them, as he was not satisfied with the translations of the proper names (Rodriguez, 2004:128). Tolkien was clearly interested in the translations of his renowned books, and the words and names was a clear focus for him. For him, words were the start for his stories and the language in the stories. "In other words, first it was the word 'hobbit' and then he created the Hobbits (Day, 1999:10 in Rodriguez, 2004:127). Therefore, Tolkien thought that any major changes in the names and words of his stories would modify the plot or story itself.

The question then may arise: which audience were *Harry Potter* and *The Lord of the Rings* originally aimed at? In the case of J.K Rowling's *Harry Potter*, Rowling has stated in the past that she did not intend to write for children,[4] even though she is widely regarded as a children's literature author. J.R.R Tolkien has stated in his now published letters that *The Lord of the Rings* was not written for children, but for an older audience (Tolkien, 1981:189,234). This thesis aims to analyze Høverstad's translations of names in *The Lord of the Rings* in Norwegian with two primary questions in mind: what procedures and strategies

[2] Harry Potter – Norsk vs. Engelsk utgave. Forum.kvinneguiden.no. Accessed May 2020 https://forum.kvinneguiden.no/topic/432944-harry-potter-norsk-vs-engelsk-utgave/page/2/

[3] Oversettelse. Skoleerdigg.no. Accessed May 2020 https://skoleerdigg.org/2012/09/24/oversettelse/2/

[4] Flying Starts: Seven first-time children's authors and illustrators talk about their fall debuts: J.K. Rowling (excerpt), Publisher's Weekly, Dec 21, 1998. Accessed May 2020. http://www.accio-quote.org/articles/1998/1298-PW-flying.html

has Høverstad used in translating the names in *The Lord of the Rings*? And are Høverstad's translations of names in *The Lord of the Rings* trilogy cater to children – a younger audience?

Theoretical Framework

The theoretical baseline for this thesis will be Descriptive Translation Studies (DTS). Coined by the translation scholar James S. Holmes (1975), and further developed by other significant scholars such as Gideon Toury (1995), DTS is a broad, collective term for the analysis and gathering of empirical data within translation, and to recognize and analyze patterns in said translation - in Holmes' words: "to describe the phenomena of translating and translation(s) as they manifest themselves in the world of our experiences, and to establish general principles by means of which these phenomena can be explained and predicted" (Holmes, 1975:176). As mentioned, Toury further built on DTS in *Descriptive Translation Studies and Beyond* (1995) with his emphasis on the 'descriptive' side of DTS: "no empirical science can make a claim for completeness and (relative) autonomy unless it has a proper *descriptive branch*" (Toury, 1995:1). Applying the idea and function of DTS to my thesis will assist me in recognizing and analyzing patterns and strategies in Høverstad's translations, and in result, assist in answering my first research question.

With the first research question covered by DTS, and Vinay & Darbelnet's translative procedures, which are covered in the 'method' section of in this paper, determining if Høverstad's translations of names in *The Lord of the Rings* cater to children will require its own set of theoretical tools. Investigating such a statement can be a rather complicated matter. To avoid this complication, I will be using theory that will ensure the degree of objectivity I would like to maintain in answering this question. Assisting me in this I will be using, namely Skopos theory. For a long time in translation studies, when evaluating if a translation was 'successful' or not, there was a heavy reliance on equivalence and faithfulness to the source text (ST) (Xiaoyan, 2012:2). As important a role as equivalence and faithfulness plays in translation studies, relying solely or too much on these terms may over-simplify one's procedure and in result, the answer. Skopos theory does not base its approach on a 'right or wrong' translation, rather, it views a translation as "[…] an action with purpose, [and] tries to open up a new perspective on such aspects as the status of the source text and the target text, their relationship, the concept of translation, the role of the translator, translation standards and strategies" (Xiaoyan, 2012:2). The word *Skopos* is Greek for 'aim' or 'purpose' and was pioneered by the German linguist and translation academic Hans J. Vermeer (1978). Vermeer claimed that every action has a purpose, and since translation is an action, it has to have

purpose too. Skopos theory focuses on the purpose of a translation, which determines the translation methods and strategies used in the translation process to create a successful result – the TT. The primary focus of Skopos theory is the TT.

In order to standardize how one would use Skopos theory, Vermeer and his collaborator Katharina Reiss created a text-type model for the general theory (Xiaoyan, 2012:4):

1. a translatum (TT) is determined by its Skopos
2. a TT is an offer of information in a target culture and TL concerning an offer of information in a source culture and SL
3. a TT does not initiate an offer of information in a clearly reversible way
4. a TT must be internally coherent
5. a TT must be coherent with the ST
6. The five rules above stand in a hierarchical order, with the Skopos rule predominating (Xiaoyan, 2012:4).

The most important part of this model for this paper is step 1: a TT is determined by its Skopos. The 'skopos' of a translation or translative work can be many different things. One purpose might be to make a text available or more accessible to a demographic. For example, translating a niche text to a lesser spoken language in order to make the text available to those who speak that language. Another purpose, that is especially significant in this paper, is to make a text suitable to one's intended audience. The audience, as previously stated, can be a significant factor in a translator's choice of process, therefore its importance should not be diminished. This is where 'audience design' becomes relevant.

How one determines what type of language you use in a text, in your speech, in your translation, can differ by many different factors. In your day- to-day life, your way of communicating varies depending on who you communicate with. You would not use the same language when talking to your boss, as you would when talking to your close friends. As such, how you communicate is dependent on who your audience is. This is what audience design is largely based on. Put forward by Alan Bell (1984), Bell focused on the sociolinguistic aspect of language and communication. His proposed framework to this subject was audience design. As he put it: "[…] *Audience Design* - is elegantly simple […]. It assumes that persons respond mainly to other persons, that speakers take most account of hearers in designing their talk." (Bell, 1984:159). Audience design is about everything from what language you choose to speak, what style of speech, to the form of speech act (Bell, 1984:161). In short, it is the process that linguistic shifts occur primarily in response to the speaker's or writer's audience. Examples of this can be limiting your vocabulary when

speaking to children, or the opposite, increasing your vocabulary 'level' when speaking to professionals or experts. The notion of audience design is essential in assisting me to understand why Høverstad might have translated the names in *The Lord of the Rings* in the way he did, with the audience in mind.

Audience design in literary translation, and translation of names in children's literature are both subjects that have been studied in the past. Șerbian (2003) discusses audience design in literary translations from Romanian into English by using both quantitative and qualitative research methods, that identified trends in audience design, in that case being the nature of distancing in audience design (Șerbian, 2003:1-252). The translation of names in children's literature have been discussed in papers such as *The Translation of Proper Names in Children's Literature* (Aguilera, 2008:1-10) and *The Strategies for Translating Proper Names in Children's Literature* (Čičelytė & Jaleniauskiene, 2009:31-42) where they analyzed the idea of proper names in children's literature and their functionality, strategies translator's use when specifically translating for children, and what difficulties translators may face when translating for children.

Material & data

The type of material I have chosen to look at are the names in *The Lord of the Rings*. These names being the names of characters, places, and made up words that the author has invented himself. As for the reasonings behind choosing names specifically, there are a few. The impact names serve in a work of literature is in my opinion significant. I believe that names are a core part of a story and is something a reader often clearly remembers after reading or watching the story or film. Names are also specific in that they are a part of a single class – proper names, meaning a noun that refers to a particular person, place or object. Lastly, the main reason for choosing names specifically is namely how Høverstad's translations of the names have been the focus of both critique and appraise and I would like to see if in fact Høverstad translates names so that they can be said to appeal more to children, more so than the ST. Many of the names are based on common English names, describe a trait or features of the respective person or their race, or are entirely made up by Tolkien himself.

Now that the type of material is chosen, how I have decided to select examples within the material is equally important. There are some traps one can fall into when choosing how one picks one's examples. Firstly, picking data without a set structure and restrictions can make my data appeared as biased. Without a set structure, my data could have been picked with my personal bias or result in mind, e.g. only examples I would deem as being catered

towards children. Secondly, not picking a large enough dataset in order to get a sample size I deem adequate can result in having too little data which limits the reliability of the analysis and conclusion. Lastly, and similarly to the previous example, picking too much data can limit my time analyzing each piece of data. As the time and space restrictions of this thesis is limited, the type of material and volume of said material is restricted. Therefore, I have chosen to pick my data from the first chapter of *The Lord of the Rings: The Fellowship of the Ring* (Nor. trans. *Ringenes Herre: Ringens Brorskap*). The first chapter of the book introduces several of the characters and places, giving me a large enough dataset while also providing me with a set structure and restrictions so the data will not be biased. In Table 1 below, one can see the data I have collected.

Table 1: Names in the first chapter of *The Lord of the Rings*: The Fellowship of the Ring

#	Source Text	Target Text
1	Bilbo Baggins	Bilbo Lommelun
2	Frodo Baggins	Frodo Lommelun
3	Drogo Baggins	Drogo Lommelun
4	Sam Gamgee	Sam Gamgod
5	Hobbit	Hobbit
6	Daddy Twofoot	Fatter Tvefot
7	Hornblowers	Hornblåser
8	Grubbs	Karemolder
9	Brockhouses	Grevlingbuer
10	Took	Tók
11	Gandalf	Gandalv
12	Sancho	Sanko
13	Bag End	Lommekroken
14	Sackville-Baggins	Idelpung-Lommelund
15	Shire	Hobsyssel
16	Ham Gamgee a.k.a. the Gaffer	Ram Gamgod a.k.a Gammeln
17	Boffins	Plumknoller
18	Proudfeet	Strunkføtter
19	Brandybucks	Brennibukker
20	Meriadoc	Munti

Method

The names of the characters and places were placed in a structured table (Table 1). I believe that for this type of data, being single units, it is clearer to sort them in a table rather than writing them in text. Table 1 has three columns, being the number of the item (indicated with the symbol '#') for easier referencing when analyzing them, the names in the SL, and the names in the TL. Note that Table 1 is a preliminary overview of the final table which will be shown in the analysis section of this paper. Determining what translation procedure(s) were used by Høverstad relied heavily on finding the origins of the words used in the translations, determining what procedure was the dominant one for each item, and analyzing the items' original English names to get an idea of what Høverstad based his translations on. Finding the origins of the words was not an easy task, and for some of the words, the origin was not found. Other than the origins, the names' connotations, being the idea or feeling a word or i.e. a name invokes when you read or hear it, also gave an idea of how the translations were done, for example the surname *Baggins* being associated with the word 'bag' or 'pudding-bag' (Tolkien, 1975:2), referring to the Baggins family's abnormal trait of travelling and adventure.

Comparing the two translations and analyzing their relationship will require tools. These tools are used to create a structured analysis and will provide a set methodology when analyzing the data. Within the field of translation, there are various models and concepts that I have found useful when determining what procedures or strategies Høverstad has used when translating. These are Gideon Toury's three-phase methodology, John Cunnison Catford's (1965) and Jean-Paul Vinay & Jean Darbelnet's (1995) translation procedures, and André Lefevere's (1992) idea of rewriting. Catford's and Vinay & Darbelnet's models and concepts have been used when comparing the ST and TT and determining what procedure has been used. Toury's methodology can be used in cooperation with Catford and Lefevere's concepts and Vinay & Darbelnet's procedures to identify and generalize patterns in the translations. These procedural identifications and Toury's methodology work well in cooperation and applying them to my thesis assisted me in recognizing and analyzing the patterns and procedures in Høverstad's translations.

Toury's three-phase methodology has the purpose of analyzing translations (Toury, 1995:9-36, 102). The three phases are:

1. Situate the text within the chosen target culture system, looking at its significance or acceptability.

2. Compare the ST and the TT for shifts, identifying relationships between the segments. Toury calls these segments 'coupled pairs'.

3. Attempt to make generalizations about the patterns identified in the ST and TT and draw implications for decision-making in future translating [If that is relevant to you].

Going through the steps, situating the text within our chosen target culture system is in this case Norwegian culture. I have looked at Norwegian reviews and commentaries of *The Lord of the Rings* of both the original and translated version in order to understand the work's significance and general 'place' in Norwegian culture. Next is comparing the ST and TT for shifts and identifying relationships between them, which I have done with the help of my chosen theoretical framework and procedures. Lastly, I have attempted to make generalizations about the possible patterns of Høverstad's 'childish' translations with the use of the concept of audience design .

Whilst Toury's methodology is helpful and fitting for this thesis, the methodology and his work in general has also been validly criticized. One aspect of the methodology worth critique is the wish to generalize or overgeneralize the translations, as mentioned in phase 3. While being functional for simple and shorter translative items, for the bigger and more complex sentences or texts, generalizing can be problematic, as finding a general idea for complex items can be difficult and perhaps impossible in some cases. Another aspect is if Toury's work is able to be used universally. Hermans (1999:92) asks how it is possible to know all variables relevant to translation, and if Toury's laws and methodologies is relevant to all kinds of translations. (Munday, 2016:117). But as mentioned, Toury's methodology is still helpful and fitting for items as relatively simple as names.

Catford's term 'shift' is used when there are changes made in the translation process. Shifts are the departure from formal correspondence in the process of going from the SL to the TL (Catford, 1978:73). In shifts, Catford meant that only the form should be changed, but the fundamental 'message' or equivalence should be kept in the translation. (Catford, 1978:76). Shift is used as a general term for a change made in the translation, but 'phonological shift' has been used as a procedure when the translation was made to conform to a language's phonology, i.e. Norwegian phonology.

Vinay and Darbelnet's procedures are literal translations, calque, equivalence, borrowing, transposition, modulation and adaptation. In this paper, I have taken use of all the procedures except calque, equivalence, and adaptation, as the other procedures covered my analysis of the data I have collected (in Table 1).

Literal translations are ‘word-for-word’ translations with no changes made (Vinay and Darbelnet, 1995:86-88). In their opinion, literal translations are most common between languages of the same family and culture, in this case being Indo-European and Germanic. Vinay and Darbelnet also discuss instances where literal translations are ‘unacceptable’ because the translation has a different meaning or because a literal translation is not possible for structural reasons, etc., but for names, this is rarely the case, as they are typically short and relatively simple items.

Borrowing is when the SL word, i.e. name is transferred directly to the TL (Vinay and Darbelnet, 2000:85). It can be considered to be one of the simplest procedures, as there are no shifts made in the translation. An example of borrowing is the translation of the word ‘Hobbit’, where it is identical to the ST.

Transposition is a procedure where the translation is changed grammatically, which Vinay and Darbelnet stated was a change in word class, without changing meaning or sense (Vinay and Darbelnet, 2000:88). Vinay and Darbelnet (1995:94 in Munday, 2016:57) see transposition as one of the most common structural change made by translators. In this thesis however, transposition is used as a more general term for grammatical shifts.

Modulation is similar to transposition, but the translation is changed semantically. It is a procedure commonly used when other procedures would produce an albeit grammatically correct translation, but it would sound ‘wrong’ or awkward in the TL (Vinay and Darbelnet, 2000:89). Similarly to the use of transposition in this thesis, I have used modulation as a general term for semantic shifts.

When a translation has a shift so significant that there is little to no comparison between the translation and original, a term for that procedure is needed. Lefevere’s (1992) idea of rewriting in translation as a whole can be used as a translation procedure as well. In this thesis I have used the term ‘rewriting’ when there are severe shifts, so severe that you can call them a complete rewriting of the original.

It is important to note the relationship between Catford’s ‘shift’ and the described translation procedures. Catford’s ‘shift’ is used as a general term for changes made to the ST in the TT. Procedures such as literal translations and borrowing are instances where there have been no changes made, therefore, there is no shift in the translation.

Analysis

In this thesis I set out to answer the questions: What procedures and strategies has Høverstad used in translating the names in *The Lord of the Rings*?, and are Høverstad's translations of names in *The Lord of the Rings* catered to children – a younger audience?

Looking at *The Lord of the Rings*'s place in Norwegian culture, it is clear that it is just as highly regarded here as anywhere else. I have looked at reviews and comments of both J.R.R Tolkien's books, and the film adaptations directed by Peter Jackson to see a bigger picture of *The Lord of the Rings*'s general significance in Norwegian culture. When examining reviews of the film adaptation, it is obvious that *The Lord of the Rings* is a favorite. "Eventyrfilmen over alle eventyrfilmer" [The adventure movie above all others] is the title of one of the reviews which gave the last movie in the trilogy a full score.[5] It highly praises the movie, but also mentions how it is based on the "masterpiece" book by J.R.R Tolkien. Reviews and comments regarding both the original and Høverstad's translation are mostly praising the work, regarding it as a 'classic' or a masterpiece. On one of the Norwegian book forums online, the user "Maria Aano Reme" notes that it is one of the best stories ever told.[6] But as noted, there is criticism to be found. The most common critique I found was about the length of the book being too long, or how it could be difficult at times to read the complex storytelling. As the user "Rupert Cooper" stated that it had to be one of the most boring books he has read, mentioning the length of the book as too long. [7] Høverstad's translation of the book is also directly mentioned in one of the comments, where the user "Kathrine" states that the 're-invention' of the original into Norwegian is "very good" and deserves a standing ovation.[8] *The Lord of the Rings* in general is highly praised in Norway as one of the 'classics', but certainly comes with its dose of criticism, as is to be expected.

As stated, I have analyzed the names extracted from the first chapter, A Long-Expected Party in *The Lord of the Rings*: *The Fellowship of the Ring* by using Vinay and Darbelnet, and Lefevere's procedures (see Table 2 below for the complete data).

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[5] Frostad, P. (2010) Anmeldelse av Ringenes Herre – Ringens Broskap (Lord of the Rings – The Fellowship of the Ring), amerikansk film fra 2001) https://filmfront.no/omtale/1514/ringenes-herre---ringens-brorskap Accessed March 2020

[6] User «Maria Aano Reme" https://bokelskere.no/bokomtaler/om/2961/

[7] User «Rupert Cooper» https://bokelskere.no/bokomtaler/om/2961/

[8] User «Kathrine» https://bokelskere.no/bokomtaler/om/2961/

Table 2: Names in the first chapter of *The Lord of the Rings*: The Fellowship of the Ring with procedures/strategies

#	Source Text	Target Text	Procedure/Strategy
1	Bilbo Baggins	Bilbo Lommelun	Borrowing & Modulation
2	Frodo Baggins	Frodo Lommelun	
3	Drogo Baggins	Drogo Lommelun	
4	Sam Gamgee	Sam Gamgod	Borrowing & Transposition
5	Hobbit	Hobbit	Borrowing
6	Bag End	Lommekroken	Modulation
7	Sackville-Baggins	Idelpung-Lommelund	
8	Shire	Hobsyssel	
9	Proudfeet	Strunkføtter	
10	Grubbs	Karemolder	Transposition
11	Brockhouses	Grevlingbuer	
12	Ham Gamgee a.k.a. the Gaffer	Ram Gamgod a.k.a Gammeln	
13	Brandybucks	Brennibukker	
14	Daddy Twofoot	Fatter Tvefot	Literal translation
15	Hornblowers	Hornblåser	
16	Took	Tók	Phonological shift
17	Gandalf	Gandalv	
18	Sancho	Sanko	
19	Boffins	Plumknoller	Rewriting
20	Meriadoc	Munti	

In the analysis I go through each item from (1) through (20) in that order.

The first four items are translated using two procedures. The reason for this being the fact that their surnames have been translated, but the first names have not. The first name *Bilbo* does not have any significant historical meaning. Høverstad has chosen to make no changes to the first name, which might be because the name works with Norwegian phonetics, and because he is a significant character in the book, so making any significant changes could be problematic, as people with knowledge of the original works could find a significant change in the name disconnecting or awkward. The surname *Baggins* is intended to recall the word 'bag' and Bilbo's local name for his home, Bag End (Tolkien, 1975:3). Tolkien also states that a translation of *Baggins* should contain an element meaning 'sack' or 'bag'. Høverstad has made the change *Lommelun*, which is a made-up compound of 'lomme' [pocket] and 'lun' [cozy]. With regards to Tolkien's statement about the translation of *Baggins*, Høverstad has not exactly followed it. The translation does contain an element of a container of items, but not equal enough to something of a 'sack' or 'bag'. The immediate thought regarding the name is that it refers to the smaller size of the Hobbits, something along the lines of being "so small you could fit in my pocket". *Lommelun* is a word I would categorize as 'childish' because it simplifies the more intricate meaning in the original as it deviates from having the geographical meaning within the world and the reference to the Baggins' abnormal adventurous nature as mentioned earlier. I would also deem the translation as something children would find humorous, as the name 'cozypocket' would seem absurd and somewhat hilarious. Simplification is one of the main strategies used in translation for children (Varga, 2012:361), and humor is a common way of connecting children to a story, and is in general an important aspect in children's literature (Nilsen, 1993:262 in Zbaracki, 2003:12).

Frodo derives from the Germanic element *frod* meaning "wise".[9] Similarly to the translation of (1), Høverstad has chosen to keep the original name in Norwegian. This can be the same case as for (1), with the name being compatible with Norwegian phonetics where for example *Frode* is a common first name, and (2) is also a main character. In Tolkien's nomenclature (Tolkien, 1975:1), he notes that if a name is not mentioned in the nomenclature, the name should not be translated. Frodo is indeed not mentioned, and one can only speculate if that is the reason Høverstad left it unchanged. This part of the nomenclature is something others like Marta Rodriguez have commented on. Tolkien's statement does not mention how

[9] https://www.behindthename.com/name/frodo Accessed March 2020

he has chosen what names to add to the nomenclature list, and which not to. "Tolkien does not justify at all the reason why he only includes some of the names in the list" (Rodriguez, 2004:128).

The last Baggins is *Drogo.* Drogo could be derived from the East Germanic, Gothic *dragen* meaning "to carry".[10] In its Norwegian translation it is unchanged. Drogo is not a significantly important character in the story, but again, it has no problem being pronounced within Norwegian phonetics.

The last item in the double procedure column is *Sam Gamgee,* or *Sam Gamgod*. Sam is an English given name or nickname that can be short for "Samuel", Samson" or "Samantha".[11] Høverstad has left *Sam* the same in his translation for possibly the same reason as (1) and (2), being phonetically sound in Norwegian, and Sam being a central character in the story. *Gamgee* on the other hand, according to Tolkien, is an uncommon surname found in England, which he did not know the origin of. It is also a word for "cotton-wool" which he states derived from the name S. Gamgee, a surgeon who invented "Gamgee tissue" (Tolkien, 1975:6). Tolkien continues to say that translating this name should not be a big problem, as the translator should retain the name, but with any spelling the translator deems necessary to fit the phonetics of the language of translation. Høverstad has done just that with *Gamgod,* purposely or not, retaining the original 'feel' of the surname, but fitting with Norwegian phonetics while also adding some flavor with 'god' to perhaps signal his kind and good nature. In children's literature, names often describe a certain quality or element of the character (Fernandes, 2015:46). With the translation including 'god', describing his good nature, I would say this translation is catered towards a younger audience.

The last item that includes borrowing is *Hobbit*. *Hobbit* is a word made up by Tolkien and is the name of one of the main races in the *Lord of the Rings* universe. Høverstad has made no changes to *Hobbit* which does agree with Tolkien's own opinion of not translating it, which again might be because of the names' phonetics and character's role.

Bag End is the local name for Bilbo's house and is meant to refer to the surname 'Baggins' and the end of a traveler's bag or 'pudding-bag' (Tolkien, 1975:12). Høverstad translated it into *Lommekroken* which is logical as it should agree with Bilbo's last name, *Lommelun*. *Lommekroken* refers to the 'Baggins' last name and the small size of the house. Similarly to (1), the translation diverts from the original meaning in a relatively large manner. Furthermore, as item (1) could be regarded as 'childish' for its simplification, the same can be

[10] https://www.behindthename.com/name/drogo Accessed March 2020
[11] https://www.behindthename.com/name/sam-1 Accessed March 2020

said for *Lommekroken*, simplifying the original meaning by removing the intricate meaning of *Bag End*, and translating it into a significantly more linear name that simply refers to their smaller size. The next item is also connected to the 'Baggins' family name. *Sackville* is originally an English name of more aristocratic association compared to 'Baggins'. *Idelpung-Lommelund* is the TL equivalent, consisting of a compound of *idel* and *pung* meaning 'empty' or 'clean'[12], and a small pocket or bag. The translation keeps the association to the Baggins (Lommelun) family, which I believe is an important aspect of the name. Using the word 'pung' can evoke some humoristic tone in the translation by referring to male lower body anatomy. Humoristic words and humor in general are a very important aspect in children's literature and is one way to reach a younger audience (Nilsen, 1993:262 in Zbaracki, 2003:12). Continuing down the table, *Shire* is the name of the homeland of the Hobbits. The origin of the word is the Old English 'scír' meaning 'disctrict'. Tolkien goes quite deep into detail about the word *Shire* and how it can or should be translated, mentioning specifically the Scandinavian languages because we do not have a word that could match *Shire*. He proposed words such as Old Norse *fylki* and *sýsla*, being 'syssel' now, which Høverstad has done to a degree. *Hobsyssel* is a made-up compound of 'Hob' referring to Hobbit and 'syssel' from the old Norwegian word for an administrative piece of land,[13] which can in some rare cases be found in today's vocabulary. Høverstad seems to use old Scandinavian words when translating names that are in *The Lord of the Rings* universe's common speech, which follows the theme of Tolkien's use of old English as the original common speech, which is the universal language of *The Lord of the Rings*' universe.

The last item with modulation as its procedure is *Proudfeet. Proudfeet* is according to Tolkien an English surname. The name is referring to the Hobbit's large feet. *Strunkføtter* is a compound of *strunk* and *føtter*, being respectively an old word for straight or right,[14] and feet. One could make a fair argument that this is an example of literal translation. 'Feet' is translated quite literally into 'føtter' [feet], and 'proud' is 'strunk'. Had it not been for 'proud' being translated into 'strunk', I would agree with this being a literal translation, but as this is not the case, and 'proud' or being the dominant part of the name, I deem this as a case of modulation.

The next section are the items that have been translated with transposition as their procedure. *Grubbs* can derive from the word 'grub' meaning the larva of an insect, or to dig

[12] https://www.naob.no/ordbok/idel Accessed March 2020
[13] https://www.naob.no/ordbok/syssel Accessed March 2020
[14] https://www.naob.no/ordbok/strunk_2 Accessed March 2020

or root in the ground (Tolkien, 1975:7). Tolkien states that it is meant to recall the latter, the verb 'to grub'. *Karemolder* is a two-word compound of 'kare', meaning to dig,[15] and 'mold' with the suffix '-er', 'mold' being an old Norse way of saying 'muld', [16] which is still commonly used in several modern Norwegian dialects. Høverstad has kept the fundamental original meaning in (8) by using Old Norse words to match Tolkien's use of Old English as *The Lord of the Ring*'s common speech (Tolkien, 1975:1). *Brockhouses* is an interesting example. 'Brock' is an old word for a badger and used in many place-names in the universe (Tolkien, 1975:4). Høverstad has retained the meaning with *Grevlingbuer*, a compound of 'grevling' [badger] and 'buer', meaning the type of small building, often used in conjunction with 'snekker' [carpenter] – 'snekkerbue'. Similarly to (9), this item could also be a literal translation. Both 'grevling' and 'buer' are somewhat in the same 'semantic area' as their respective ST parts, but both are so inherently different from their counterpart in terms of the words themselves, 'grevling' – 'brock' and 'buer' – 'houses', so I regard this as a transposition. How Høverstad has simplified the wording of 'brock' to 'grevling' does make it easier for a younger audience to understand the name. A less common name for 'grevling' in dialect is 'svintok',[17] so there is a similar word to 'brock' in Norwegian, which Høverstad could have used in order to be thematically consistent with using old Norse in names where the original derives from old English.

Item (12) is different in that it is a full name and the character's nickname. *Ham*, in this case short for *Hamfer*, and the surname *Gamgee* was discussed in item (4). The *Gaffer* can be either the informal way of an 'old man' or British slang for a 'boss' or someone who is in charge. The origins of *Gaffer* can be dated back to the late 16th century, where it might have been a contraction of 'godfather' and 'gammer', the word for an old countrywoman.[18] *Ram*, a.k.a. *Gammeln* is the TL translation. I found no apparent meaning behind *Ram*, and it might simply be a consonant change for the sake of change, even though Ham would work similarly, but perhaps as Norwegian has the pronoun 'ham' [he], it could be strange for some to use it as a first name. *Gammeln* is Norwegian slang for an old person, following Tolkien's original meaning of *Gaffer* if that is in fact it, which is only speculation as the name is not included in his nomenclature.

Brandybucks does have some old English roots, but the focus is on the history in *The*

[15] https://www.naob.no/ordbok/kare_2 Accessed March 2020
[16] https://www.naob.no/ordbok/mold Accessed March 2020
[17] https://www.naob.no/ordbok/svintoks Accessed March 2020
[18] https://www.lexico.com/en/definition/gaffer Accessed March 2020

Lord of the Rings universe. It contains the elements of the local *Brandywine River* and the family name *Oldbuck*. *Buck* also references to the word 'buck', a male deer (Tolkien, 1975:3). *Brennibukker*, as the original, does refer to other places in the book, such as 'Brennihaug', but the word *Brenni* itself does seem made up. It can be a spin on the Norwegian dialect 'brennevin', being a hard liquor, which would go well with the *Brandy* in the original. *Bukker* refers to the animal, which also does match the animal aspect of the original, but all in all is too different to be categorized as a literal translation.

The next two items are translated using literal translation. *Daddy Twofoot* does not have any significant meaning according to Tolkien, and it should just be translated "logically" (Tolkien, 1975:11). *Fatter Tvefot* is the result, *Fatter* being a common slang for 'Dad' or 'Father' and *Tvefot* has the prefix 'tve-' which derives from old Norse, meaning 'two'. *Hornblowers* comes from the English surnames 'Hornblow' and 'Hornblower', and in the book they are occupational surnames (Tolkien, 1975:7). The Norwegian translation *Hornblåser* is straight forward and retains the original meaning.

Phonological shift is a procedure that has been used specifically for this analysis. There are three examples of phonological shifts in the table (see Table 2). *Took* is the made-up surname of one of the Hobbit families. As Tolkien himself states, the name should be translated according to the language's phonetics (Tolkien, 1975:10). Høverstad has done just that with *TÓk*, as Norwegian does not pronounce the double 'o' in 'took' as such, therefore translating it with an 'Ó' replicates the sound. This is a creative work-around. Item (17) is an interesting example of translating with the names' history in mind using phonological shift. *Gandalf* is a clear central character in *The Lord of the Rings* universe. The character has close relations with the elf race throughout the history of the universe with his name meaning "Elf of the wand" or "Wand-elf" from the universes old northern Mannish.[19] Høverstad's translation resonates with the history of the name with *Gandal*v, containing the word 'alv'- the Norwegian name for 'elf'. Using phonological shift in the translation process to refer to deeper history behind the name is certainly creative and making it easier for younger people to understand the intricate meaning behind the character. The last item that contain a phonological shift is item (18). *Sancho* is a first name deriving from the Spanish and Portuguese form of the Late Latin name *Sanctius* or *Sanctus*, meaning 'saintly' or 'holy'.[20] The translation *Sanko* is more than likely do have been done to conform to Norway's typical spelling and phonetics, where the 'ch' is rarely used.

[19] https://lotr.fandom.com/wiki/Gandalf Accessed March 2020
[20] https://www.behindthename.com/name/sancho Accessed March 2020

The last section of the table are the two translations with rewriting as their dominant procedure. Rewriting is a relatively extreme way of translating, as it completely deviates from the ST. *Boffins* could refer to the British slang for a person engaged in scientific and technical things.[21] *Plumknoller* is an interesting change, as I found no Norwegian meaning behind *Plum*, but the English fruit is what comes to mind. *Knoller* is the plural Norwegian slang or dialect for one's head.[22] Høverstad's translation is a complete shift from the original. It seems like Høverstad has focused more on humor than the original meaning, as *Plumknoll* does have a funny tone to it, especially because of the word *knoll*. I believe humor is one of the aspects Høverstad has in mind when translating, specifically a type of humor that resonates with children, being easy to understand, absurd and funny sounding, which in effect makes his work fitting for a younger audience. The last item all together is a relatively sizable change to a first name. *Meriadoc* is not an important character early in the book, but he develops into becoming one of the key characters. It has old English origins, as most of Tolkien's first names and surnames do. Høverstad's translation *Munti* is interesting as it seems he has translated *Meriadoc*'s nickname "Merry". 'Merry' does not appear in the first chapter in the original work, but Høverstad has seemed to translate it with his pre-existing knowledge of the fact. I will therefore treat the translation as a 'coupled pair', disregarding the nickname of the ST. *Munti* is a large change to the original, changing the tone and structure of the name in general. This simplification is as previously mentioned, a key tool to cater your work for a younger audience, which I believe is the case for this item.

Determining if Høverstad's translations are childish or catered towards a younger audience can vary on the determination process itself. Do the majority of the examples have to be classified as childish, or is the fact that there are childish translations in general enough to deem them as childish? Høverstad's translative work being suited for children is a topic that has been discussed by academic writers in the past, which is worth taking into consideration. Høverstad uses strategies such as simplification, humor and funny sounding words, which are commonly used in childrens literature and for children in general. Examples like the last name in (1), (9) and (13) underline just that. It is also important to note that the original names do not seem like they have been made with the same strategies in mind, at least not to the same degree. The original names have a more 'adult' ring or feel to them, which does agree with Tolkien's statement that he did not write *The Lord of the Rings* for children. Høverstad might have wanted to include a wider audience by making the names

[21] https://www.lexico.com/en/definition/boffin Accessed May 2020
[22] https://www.naob.no/ordbok/knoll Accessed March 2020

more fitting for children with the strategies previously mentioned. It is hard to say if these names that have a more playful and 'childish' ring to them can put off more adult readers from enjoying the work, as the plot and story of the book certainly has a dark and quite violent tone, which might butt heads with the contrasting names.

Conclusion

I set out with this thesis to answer two questions: what procedures and strategies has Høverstad used in translating the names in *The Lord of the Rings*? And are Høverstad's translations of names in *The Lord of the Rings* catered to children – a younger audience? With the help of the theoretical background, the material and data, and a solid methodology, I have found some answers to these questions

The analysis shows the shifts and relationships between the different items. The most common procedures used are borrowing, modulation and transposition, sometimes used simultaneously. This shows that the majority of Høverstad's translations involve a form of shift, as only 2 items are translated using literal translation, 1 item with only borrowing used, and 4 first names that have been borrowed from the ST. The other 13 (and the last names of items (1)-(4)) items are translated with a procedure that involves a shift. Looking at the translations that I have deemed are addressed towards children or a younger audience, counting the first collection of last names, 10 of the 20 items are translations that are catered to children or a younger audience, as compared to the ST names. This means that 50% of the items are addressed to children, which is a surprising result. Determining if this means that Høverstad's translations address to children, as previously mentioned, depends on one's criteria's and determination process. I believe that since half of a relatively small data-set can be regarded as being catered to children, Høverstad's translations do cater to children, more-so than the ST.

The names are an integral and important part of a story and determining how they have been translated can give one a glimpse of the work of the translator. Determining what procedure and strategy you will use in translating is critical, similarly, determining who your audience will be is equally important. As Bell (1984) puts it, translating with someone's sociolinguistic identity in mind can greatly affect the style of language you use, and the style of your translation in general. The primary sociolinguistic identity in this thesis is one's age, the younger audience. Through the use of Toury's three-phase methodology, I have situated the text in the childish culture system, compared the coupled pairs, and attempted to make generalizations about the patterns I have identified in Høverstad's translations.

There were some obstacles or difficulties encountered during the analysis. Having Tolkien's nomenclature as reference for the analysis was certainly a good addition, but examples where the names are not included in the nomenclature, makes for relatively inconsistent methodology. Another obstacle was finding the origins of every name in both of the original and translated works, as some of them were not found.

In this thesis, I have looked at Tolkien's original names in *The Lord of the Rings* and Høverstad's Norwegian translations in *Ringenes Herre*, and how they compare to one another. Tolkien has been known for being careful and particular with words and names, which is reflected in his nomenclature, a response to translations he deemed to be failures. Looking at Høverstad's translations, and his past interviews, it seems that Høverstad is equally passionate about words and translation. The result is interesting and creative translations that both sticks to the original meaning and structure of Tolkien's work, and steers its own way and creates something new. Other matters to further research could be the translation of the complete works, not just the names, and see if they are geared towards a younger audience in general.

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