Translating Proper Nouns: A Case Study of Tolkien's The Hobbit

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1. Introduction

Translating fiction literature requires a delicate balance between fidelity to the source material and the necessity of making the text accessible and engaging for readers in the target language. Proper nouns play an important role in shaping the world and characters within a literary work. They are used as linguistic markers which provide readers with a valuable glimpse of the author's creative vision. When it comes to translating fiction, proper nouns present special challenges for translators. Proper nouns, such as the names of characters, places, and magical artifacts, pose special challenges due to their inherent cultural and linguistic meanings. These names often have symbolic meanings, allusions, or historical references that add to the rich structure of the narrative. A prominent example of this is J.R.R. Tolkien's timeless classic, *The Hobbit.*

Known for his meticulous worldbuilding and linguistic expertise, J.R.R. Tolkien created the elaborate and immersive world of *The Hobbit*. The proper nouns he created, like Bilbo Baggins, Gandalf, or the Misty Mountains, are not merely arbitrary designations, but integral parts of his fictional realm. They evoke a sense of wonder and give readers insight into the complex histories and mythologies underlying Middle-Earth. This case study focuses on the translation of proper nouns from English to Croatian in *The Hobbit*, exploring the unique challenges that arise when translating cultural works between these two languages.

By analysing translation choices made by the translator Marko Maras in his version of *The Hobbit* and their impact on the story, this study aims to provide insights into the complexity of translating proper nouns and the importance of preserving cultural and literary nuances in translation. Also, the analysis will give an overview of translation strategies employed, as well as quantify them. Eventually, this process will yield new, carefully considered, and potentially enhanced translation alternatives for some.

2. Translation Theory

Translation is a complex process in which meaning is transferred from one language to another. It requires not only linguistic ability but also an awareness of cultural nuances and contextual components. According to Catford, a Scottish linguist and phonetician of worldwide renown, any "theory of translation must draw upon a theory of language – a general linguistic theory" (1965:1). Catford contributed to the translation theory with highlighting his theories on equivalence, the shift in translation, and translation methods. He argues that achieving perfect equivalence between languages is practically impossible due to the inherent differences in linguistic systems:

> Now since every language is formally *sui generis* and formal correspondence is, at best, a rough approximation, it is clear that the formal meanings of SL items and TL items can rarely be the same. A TL dual may on occasion be the translation equivalent of an SL plural—for instance, Arabic *kitaabeen* as equivalent of English books—but it cannot have the same formal meaning. One is a term in a 2-term number-system, the other a term in a 3-term system; each gets a 'value' deriving from the co-existence of the other term(s) in the system. We cannot, therefore, talk about formal meaning being 'transferred' from SL to TL. The same is true of contextual meanings. The contextual meaning of an item is the groupment of relevant situational features with which it is related. This groupment varies from one language to another. It is rarely the same in any two languages… (1965:36)

Catford's point of view also suggests that an "approximate equivalence" in a translation can be accomplished by considering both textual equivalence and formal correspondence (1965:27). A textual equivalent is "any TL text or portion of text which is observed on a particular occasion [. . .] to be the equivalent of a given SL text or portion of text" (1965:27) whereas a formal correspondent is "any TL category (unit, class, structure, element of structure, etc.) which can be said to occupy, as nearly as possible, the 'same' place in the 'economy' of the TL as the given SL category occupies in the SL" (1965:27). He claims that a translator must find a balance between these two approaches to ensure effective communication (1965:27). In other words, translation is the replacement of textual material in one language (SL) by equivalent textual material in another language (TL) (1965:20).

Nida (1991:19) states that some professional translators "take considerable pride in denying that they have any theory of translation — they just translate". According to him

A theory should be a coherent and integrated set of propositions used as principles for explaining a class of phenomena. But a fully satisfactory theory of translating should be more than a list of rules-of-thumb by which translators have generally succeeded in reproducing reasonably adequate renderings of source texts (1991:20).

But even though there are numerous suggestions of the basic principles and procedures of translation, a full-scale theory of translation does not exist (1991:20). While preserving the meaning in translation is more important than preserving the form, according to Čačija and Marković (2019:198), the translator needs to balance it accordingly. Another choice a translator has to keep in mind is the question of foreignization and domestication (2019:198). The translator has to choose, based on the audience, between preserving the culturally specific term or replace it with a term that is more familiar to the targeted audience (2019:198).

3. Genre Translation

3.1. Fantasy Fiction and Its Translation

3.1.1. *Characteristics of Fantasy Fiction*

Fantasy fiction is an enthralling genre that transports readers to fictional worlds full of magic, mythical creatures, and epic adventures. It invites us to suspend our disbelief and enter worlds where the ordinary and fantastic coexist. Fantasy fiction, from ancient prophecies to dizzying magical spells, offers endless possibilities and inspires our imagination. It offers an escape from reality while simultaneously providing significant insights into human nature, with themes such as courage, friendship, and the triumph of good over evil. Fantasy fiction enchants readers of any age with its rich world-building, intriguing plotlines, and fascinating characters, encouraging them to dream, believe, and uncover the remarkable within themselves. Fantasy "may refer to the end result of the mental process of fantasizing, in which case it is a by-product of the mind's capacity to create images of objects not physically present or even possible" (S. Gates, B. Steffel and J. Molson, 2003:2). According to S. Gates et al., some critics suggest that fantasy fiction is evasive, escapist, and counterproductive because fantasy "may encourage some individuals to refuse to confront or resolve daily and long-term problems and tensions that mature people are expected to deal with" (2003:3). Contrary to this conclusion, the "escape" from reality can be healthy and productive as, "among other things, it can foster skill

in designing scenarios whereby individuals can pursue alternatives or try out new roles without actual risk" (S. Gates et al., 2003:3).

When it comes to characters in a fantasy work, at least one character in the work "should be explicitly rendered as human or human-like so that readers, identifying with him, her, or it, care about what happens to that character" (S. Gates et al., 2003:7). The authors support this with the fact that the reader's need

> to identify and empathize that is so strong, regardless of how richly detailed and evocative it may be, an imaginary world invites boredom and eventual rejection unless a human or sufficiently human-like character is also present with which readers, especially young ones, can become involved (2003:7).

Most fantasy fiction is rich in detail, with places, animals, language, and names that are often created by the author. Successful fantasy "incorporates the following criteria: internal consistency, originality, a capacity to incite wonder, vivid setting, and style" (S.Gates et al., 2003:10). Fantasy novels require attentive reading since their settings and characters are not familiar in everyday life. Including just jargon in the language of its characters will not suffice. The use of a fantasy language, such as Elvish language in Tolkien's works, raises the reader's ability to transfer themselves into another world.

3.1.2. Translation of Fantasy Fiction

The popularity of fantasy fiction is well-known, with innumerable novels, series, and even film adaptations enthralling readers and viewers of all ages. Translators play a crucial role in displaying fantasy fiction to the readers over the world. As Sabermahani and Ghazizade mentioned in their study, the particular nature of fantasy fiction "brings about certain features that can be rarely found in other genres" (2017:41). They claim that translating such works is challenging because

> it is difficult and sometimes impossible to find an equivalent in target language, which entirely matches with that of the source. Hence, a transcription of original and direct transfer of source items into target language is done to let the target audience have access to the source and decide on his/her own on how to decipher it (Sabermahani and Ghazizade, 2017:41).

One of the most challenging aspects of translating fantasy novels is expressing the genre's particular language and world-building features. Translators must manage the complexities of

these imaginative constructs, from imagined languages and mythical names to sophisticated magical systems and cultural references, in order to replicate the same sense of wonder and immersion for readers in the target language. The choices made in translating these components can have a significant impact on the readers' experience, and a professional translator must be creative and adaptable in order to authentically reflect the author's vision. In their article on *Translating Neologisms and Proper Nouns in Fantasy Fiction,* Čačija and Marković state that "it is generally agreed today that accurately conveying the meaning of a source text is more important than preserving its form" (2019:198). But on the other hand, "there are the intrinsic challenges of the genre which force translators to demonstrate the force of their own imagination in the rendition of invented languages or loaded proper names, but also in the accurate choice of register or the use of the proper techniques for culture-specific items (Birsanu, 2020:5).

When it comes to translating fantasy, many methods and procedures are used. Hein (2020:3) claims that a translator may use these methods and procedures when s/he faces a problem while translating a text. Newmark (1988, cited in Hein, 2020:3) differentiates methods from strategies with the following explanation: "While translation methods relate to whole texts, translation procedures are used for sentences and the smaller units of language".

Some of the methods that are used for translating a literary text are:

a) Word-for-word translation: the SL word-order is preserved, and the words translated singly by their most common meanings, out of context, and cultural words are translated literally.

b) Literal translation: the SL grammatical constructions are converted to their nearest TL equivalents, but the lexical words are again translated singly, out of context.

c) Faithful translation: attempts to reproduce the precise contextual meaning of the original within the constraints of the TL grammatical structures.

d) Semantic translation: it must take more account of the aesthetic value of the translation, that is, the beautiful and natural sounds of the SL text, compromising on 'meaning' so that no assonance, wordplay, or repetition jars in the finished version.

e) Adaptation: it is used mainly for plays, comedies and poetry, and the themes, characters, and plots are usually preserved, the SL culture converted to the TL culture and the text rewritten.

f) Free translation: it reproduces the matter without the manner, or the content without the form of the original.

g) Idiomatic translation: it reproduces the 'message' of the original but tends to distort nuances of meaning by preferring colloquialisms and idioms where these do not exist in the original (Hein, 2020:3).

The list of the procedures is the following:

a) Transference: the process of transferring a SL word to a TL text as a translation procedure.

b) Naturalisation: this procedure succeeds transference and adapts the SL word first to the normal pronunciation, then to the normal morphology (word-forms) of the TL.

c) Cultural equivalent: this is an approximate translation where a SL cultural word is translated by a TL cultural word. Their translation uses are limited since they are not accurate, but they can be used in general texts, publicity, and propaganda, as well as for brief explanations to readers who are ignorant of the relevant SL culture.

d) Functional equivalent: this common procedure, applied to cultural words, requires the use of a culture-free word, sometimes with a new specific term. This procedure occupies the middle, sometimes the universal area between the SL language or culture and the TL language or culture.

e) Descriptive equivalent: in translation, description sometimes has to be weighed against function. Description and function are essential elements in explanation and therefore in translation. In translation discussion, function used to be neglected; now it tends to be overplayed.

f) Synonymy: the word 'synonymy' is used in the sense of a near TL equivalent to an SL word in a context, where a precise equivalent may or may not exist. This procedure is used for a SL word where there is no clear one-to-one equivalent, and the word is not important in the text, in particular for adjectives or adverbs of quality. A synonym is only appropriate where literal translation is not possible and because the word is not important enough for componential analysis. Here economy precedes accuracy.

g) Through-translation: the literal translation of common collocations, names of organisations, the components of compounds (e.g., 'superman') and perhaps phrases is known as calque or loan translation. Normally, through-translations should be used only when they are already recognised terms.

h) Shifts or transpositions: a 'shift' (Catford's term) or 'transposition' (Vinay and Darbelnet) is a translation procedure involving a change in the grammar from SL to TL. One type is the change from singular to plural or in the position of the adjective. A

second type of shift is required when an SL grammatical structure does not exist in the TL.

i) Modulation: Vinay and Darbelnet coined the term 'modulation' to define a variation through a change of viewpoint, of perspective and very often of category of thought'.

j) Recognised translation: normally, when there is an official or general translation of any institutional term, it should be used.

k) Translation label: this is a provisional translation, usually of a new institutional term, which should be made in inverted commas, and can later be discreetly withdrawn. It could be done through literal translation.

l) Compensation: this is said to occur when loss of meaning, sound effect, metaphor, or pragmatic effect in one part of a sentence is compensated in another part, or a contiguous sentence.

m) Componential analysis: this is the splitting up of a lexical unit into its sense components, often one-to-two, -three or -four translations.

n) Reduction and expansion: these are rather imprecise translation procedures. However, for each, there is at least one shift to bear in mind, particularly in poorly written texts: SL adjective of substance plus general noun. For expansion, a not uncommon shift, often neglected, is SL adjective, English TL adverb plus past participle, or present participle plus object.

o) Paraphrase: this is an amplification or explanation of the meaning of a segment of the text. It is used in an 'anonymous' text when it is poorly written or has important implications and omissions.

p) Couplets: couplets, triplets, quadruplets combine two, three or four of the above-mentioned procedures respectively for dealing with a single problem. They are particularly common for cultural words if transference is combined with a functional or a cultural equivalent.

q) Notes, additions, glosses: the additional information a translator may have to add to his version is normally cultural (accounting for difference between SL and TL culture), technical (relating to the topic) or linguistic (explaining wayward use of words), and is dependent on the requirement of his, as opposed to the original, readership (Hein, 2020:4-6).

4. Translation of Proper Nouns in *The Hobbit*

4.1. J.R.R Tolkien's *The Hobbit*

J.R.R. Tolkien (1892 – 1973) is one of the most iconic writers of the 20th-century British literature. His works have been translated into many languages all over the world. Beyond his remarkable literary contributions, Tolkien also served as a respected scholar, specializing in Anglo-Saxon literature and language, translating the famous Anglo-Saxon work 'Beowulf.' He is best known for his fantasy novels, particularly *The Hobbit* and *The Lord of the Rings* trilogy. Tolkien's brilliant imagination and amazing storytelling abilities enthralled readers all over the world, immersing them in his meticulously built Middle Earth world. *The Hobbit* is a fantasy novel that was first published in 1937. The story is set in Tolkien's lavishly envisioned Middle Earth during its Third Age and acted as a prequel to The Lord of the Rings. *The Hobbit* has been adapted in various forms, most notably as an animated television film (1977) and as a series of live-action films (2012, 2013) directed by New Zealander Peter Jackson.[1]

The plot of the famous novel revolves around hobbit Bilbo Baggins, who sets off on a journey as assistant to a group of dwarves to reclaim an ancient dwarfish treasure now captured by Smaug, the dragon. The outcome of this quest is not only the recovery of the much-wanted treasure but also a discovery of the strengths and noble features of character that lie dormant in the heart of the little hobbit. In the process, he becomes more mature and responsible and more appreciative of the values of true friendship. The motif of personal development and enlightening is completed by a darker one, that of warfare, as the story ends in an epic confrontation, the Battle of Five Armies, which features all the races that gradually appear in the novel, as almost each chapter introduces a special race of the surreal creatures that populate Tolkien's Middle Earth.[2]

4.2. Theoretical Approaches to Translation of Proper Nouns

Translating proper nouns is a big challenge for many translators. The premise that "Proper names are never translated" (qtd. in Nord, 2003) seems to be adapted by many translators, yet

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[1] Hall, Esme Floyd. "The Hobbit". *Encyclopedia Britannica*, 16 Mar. 2017, https://www.britannica.com/topic/The-Hobbit. Accessed 11 June 2023.

[2] Copied from Roxana, Birsanu. "Applying Descriptivist Norms to Fantasy Translation." *European Scientific Journal ESJ*, vol. 16, no. 29, 2020, https://doi.org/10.19044/esj.2020.v16n29p1

more and more translators let their imagination run wild and do all sorts of things with proper nouns. One example of such translators is the Croatian translator Marko Maras, who translated Tolkien's *The Hobbit* completely into Croatian, including the proper nouns in his work. As Norouzi (2014) explains, "proper nouns are infrequent words relative to other common words. They usually indicate sex, age, history, specific meaning, cultural connotations, animals, companies, festivals, names of persons and geographical places". He states that whether a proper noun is real or invented, it plays a significant part in a translation (2014:153). In real life, proper names "may be non-descriptive, but they are obviously not non-informative" (Nord, 2003:183). He further explains that

> if we are familiar with the culture in question, a proper name can tell us whether the referent is a female or male person (*Alice – Bill*), maybe even about their age (some people name their new-born child after a pop star or a character of a film that happens to be *en vogue*) or their geographical origin within the same language community (e.g., surnames like *McPherson* or *O'Connor*, a first name like *Pat*) or from another country, a pet (there are "typical" names for dogs, cats, horses, canaries, etc., like *Pussy* or *Fury*), a place (*Mount Everest*), etc. Such indicators may lead us astray in real life, but they can be assumed to be intentional in fiction (2003:183).

As mentioned earlier, translating proper nouns is a challenging activity for many translators. The reason for that is, according to Norouzi (2014:153), that "they are not listed in dictionaries, so they are not part of our knowledge of the language". Theoretically, there are at least four ways of translating proper names:

> They can be **copied**, i.e., reproduced in the target text exactly as they were in the source text. They can be transcribed, **transliterated or adapted** on the level of spelling, phonology, etc. A formally unrelated name can be **substituted** in the TT for any given name in the ST [...] and insofar as a proper name in the ST is enmeshed in the lexicon of that language and acquires 'meaning', it can be **translated**. Combinations of these four modes of transfer are possible, as a proper name may, for example, be copied or transcribed and in addition translated in a (translator's) footnote. From the theoretical point of view, moreover, several other alternatives should be mentioned, two of which are perhaps more common than one might think: **non-translation**, i.e., the deletion of a source text proper name in the TT, and the **replacement** of a proper noun by a common noun (usually denoting a structurally functional attribute of the character in question). Other theoretical possibilities, like the insertion of the proper name in the TT where there is none in the ST, or the replacement of a ST common noun by a proper

noun in the TT, may be regarded as less common, except perhaps in certain genres and contexts (Hermans, qtd. in Aguilera, 2008:50-51).

According to Aguilera (2008:51), despite being concise, this sort of classification includes all the possible options that a translator may have.

But what happens when one author creates many different names of characters and places, as a part of a fictional language? According to Mhlambi (2007, qtd. in B.-Smemoe, Wilcox, Brown, Hoskisson, Nuttal, 2014:6), "fictional authors have been shown to choose names that match the personality of the character or that bring up stereotypes or archetypes". Many were focusing their research on Tolkien's languages and the personal names derived from these languages (Baker-Smemoe et al., 2014:8). Tolkien himself wrote a *Guide to the Names in The Lord of the Rings* after the Dutch and Swedish translations had come out. It is a collection of notes on the names of characters, places, and things in his novel and how they should be translated. It serves as a guideline for today's translators. There is often the question should proper nouns in fiction be translated at all, however, there is "actually no such thing as non-translation of proper nouns" (Čačija and Marković, 2019:203). As explained "even if a character's name is simply copied into the target text without any changes, a change will still occur since the reader of the target text will pronounce that name in a different way than the reader of the source text (Nord, 2003:185, qtd. in Čačija and Marković, 2019:203).

4.3. Translation of Proper Nouns in Marko Maras's *The Hobbit*

4.3.1.   Analysis of Translation Procedures in Maras's Translation

Below is a table featuring fifty-two original sentences containing proper names, their corresponding translations into Croatian, the employed translation strategy according to Hein (2020:3) and potential alternative translations for some of them that, according to the author of this paper, might have also been considered.

Table 1. Proper nouns, their translation and methods used

ORIGINAL	TRANSLATION	TRANSLATION METHOD	TRANSLATION SUGGESTION
1. "For the **Arkenstone** of my father," he said, "is worth more than a river of gold in itself, and to me it is beyond price. That stone of all the treasure I name unto myself, and I will be avenged on anyone who finds it and withholds it." (J.R.R Tolkien, 221)	1. Jer **arken-kamen** mojega oca – govorio je – vrijedi više od rijeke zlata, a za mene je neprocjenjiv. Taj kamen od cijeloga blaga prisvajam za sebe, i osvetit ć se svakome tko ga nađe i zataji. (Maras, 2018:194)	Word-for-word translation	Same
2. "You are a good fellow, Mr. **Baggins**, and I will take your offer kindly. If there should be anything to note, rouse me first, mind you! I will lie in the inner chamber to the left, not far away." (222)	2. Ti si dobar momak, gospodine **Torbaru**, i rado prihvaćam tvoju ponudu. Ako se nešto dogodi, najprije probudi mene, molim te! Leći ću u unjutranoj komori slijeva, to je blizu. (195)	Faithful translation	Same
3. The mother of our particular hobbit— what is a hobbit? I suppose hobbits need some description nowadays, since they have become rare and shy of the **Big**	3. Majka našeg hobita… no što je hobit? Mislim da u današnje vrijeme treba malo opisati hobite jer ich više nema toliko mnogo i zaziru od **ljudeskara**, kako nas nazivaju. (10)	Faithful translation	Veleljudi; Veli Ljudi

People, as they call us. (31-32)			
4. "And I won't take that from you, **Bill Huggins**," says Bert, and puts his fist in William's eye. (56)	4. A ja to neću trpiti, **Vili** Zagrljar! – reče Bert i opali Vilija šakom u oko. (35)	1. Literal translation 2. Faithful translation	1. Same 2. Grljar; Grljać
5. If you have ever seen a dragon in a pinch, you will realize that this was only poetical exaggeration applied to any hobbit, even to Old Took's great-granduncle **Bullroarer**, who was so huge (for a hobbit) that he could ride a horse. (42)	5. Ako ste ikad vidjeli zmaja u škrpicu, znate da je riječ o pukom pjesničkom pretjerivanju kad se tako opisuje bilo koji hobit, pa čak I prapraujak Staroga Tuka zvan **Gromoglasni**, koji je bio toliko golem (po hobitskim mjerilima) da je mogao jahati konja. (21)	Semantic translation	Same or Bikoglas
6. There was a large notice in black and red hung on the gate, stating that on June the Twenty-second Messrs Grubb, Grubb, and **Burrowes** would sell by auction the effects of the late Bilbo Baggins Esquire… (244)	6. Na vrtnim vratima visjela je Velika obavijest ispisana crnim i crvenim slovima, koja je proglašavala da će dvadeset i drugog lipnja gospoda Grebonja, Grebonja i **Rovaroš** prodavati na dražbi imovinu pokojnog Bilba Torbara… (218)	Faithful translation	Rovar
7. Very puffed he was, when he got to **Bywater** just on the stroke of eleven, and found he had come without a pocket-handkerchief! (51)	7. Bio je jako zadihan kad je stigao do **Porječja** tek što je odzvonilo jedanaest te ustanovio da nije uzeo ni rupčić! (30)	Literal translation	Privoda; Dorječje
8. This very height was once named Ravenhill, because there was a wise and famous pair, old **Carc** and his wife, that lived here above the guardchamber." (214)	8. I ova uzvisina nekada se zvala Gavran-brdo, jer ovdje je iznad stražarske komore živio mudar i slavan par, stari **Kark** I njegova žena. (187)	Literal translation	Same

9. That Somebody made the steps on the great rock—the **Carrock** I believe he calls it. (113)	9. Taj netko napravio je stube na velikom kamenu – mislim da ga zove **Kar-kamen**. (88)	Literal translation	Hrid
10. He loved maps, and in his hall there hung a large one of the **Country Round** with all his favourite walks marked on it in red ink. (45)	10. Volio je zemljovide, a u hodniku mu je visio veliki zemljovid **Okolice** na kojemu su bile obilježene crvenom tintom sve njegove omiljene šetnje. (23)	Faithful translation	Same
11. 'Five feet high the door and three may walk abreast' say the runes, but Smaug could not creep into a hole that size, not even when he was a young dragon, certainly not after devouring so many of the dwarves and men of **Dale**." (45)	11. Vrata visoka pet stopa, a troje može proći usporedno, kažu rune, ali Smaug se ne bi mogao uvući u toliku rupu čak ni kad je bio mladi zmaj, a kamoli nakon što je požderao sve one patuljke i ljude iz **Dola**. (23)	Literal translation	Same
12. There the Light-elves and the **Deep-elves** and the Sea-elves went and lived for ages, and grew fairer and wiser… (149)	12. Onamo su otišli Svjetlosni vilenjaci, **Duboki vilenjaci** i morski vilenjaci, i tamo su živjeli vjekovima, i postali su ljepši, mudriji…(124)	Literal translation	Mudri vilenjaci
13. For most of them (together with their scattered relations in the hills and mountains) were descended from the ancient tribes that never went to **Faerie** in the West. (149)	13. Naime, većina njih (zajedno s raštrkanim rodovima u brdima I planinama) potekla je od drevnih plemena koja nikad nisu otišla u **Vilin-Zemlju** na zapadu. (124)	Faithful translation	Same or Vilerija
14. A stream flowed under part of the lowest regions of the palace, and joined the **Forest River** some way further to the east, beyond the steep slope	14. Ispod jednog dijela najnižih razina palace tekla je neka rječica, koja se izlijevala u **Šumsku rijeku** nešto dalje na istoku, onkraj strme padine u kojoj	Literal translation	Same

out of which the main mouth opened. (155)	su zjapila glavna vrata. (130)		
15. Before you could get round Mirkwood in the North you would be right among the slopes of the **Grey Mountains**, and they are simply stiff with goblins, hobgoblins, and orcs of the worst description. (129)	15. Prije nego što zaobiđeš Mrku šumu sa sjeverne strane, morao bi proći obronke **Sivih planina**, a oni su puni najgorih mogućih goblina, hobgoblina i orka. (105)	Literal translation	Same
16. There was a large notice in black and red hung on the gate, stating that on June the Twenty-second Messrs Grubb, **Grubb**, and Burrowes would sell by auction the effects of the late Bilbo Baggins Esquire… (244)	16. Na vrtnim vratima visjela je Velika obavijest ispisana crnim i crvenim slovima, koja je proglašavala da će dvadeset i drugog lipnja gospoda Grebonja, **Grebonja** i Rovaroš prodavati na dražbi imovinu pokojnog Bilba Torbara… (218)	Faithful translation	Kopajtić
17. They differed from the **High Elves** of the West, and were more dangerous and less wise. (149)	17. Razlikovali su se od **vilenjaka visoka roda** sa zapada, a bili su opasniji i manje mudri. (124)	Faithful translation	Plemeniti vilenjaci
18. But I am afraid he was not thinking much of the job, but of what lay beyond the blue distance, the quiet Western Land and the **Hill** and his hobbit-hole under it. (179)	18. Ali bojim se da nije razmišljao o svojem poslu, nego o onome što je ležalo onkraj modrih daljina, o mirnoj zapadnoj zemlji, **Brijegu** i svojoj hobitskoj rupi pod Brijegom. (152)	Literal translation	Same
19. …stating that on June the Twenty-second Messrs Grubb, Grubb, and Burrowes would sell by auction the effects of the late Bilbo Baggins Esquire of **Bag-End**, Underhill, **Hobbiton**. (244)	19. …koja je proglašavala da će dvadeset i drugog lipnja gospoda Grebonja, Grebonja i Rovaroš prodavati na dražbi imovinu pokojnog Bilba Torbara iz **Torbareva** u Podbrežju u **Hobitovcu**. (218)	Faithful translation	Torbaški Kraj; Torbo-kraj Same

20. But go specially to my cousin Dain in the **Iron Hills**, for he has many people well-armed, and dwells nearest to this place. (215)	20. Svakako pođite mojem rođaku Dainu u **Željeznim brdima**, jer on ima mnogo oružnika i živi najbliže ovome mjestu. (188)	Literal translation	Same
21. There they were collected and tied together and floated back to **Lake-town**, which stood close to the point where the Forest River flowed into the Long Lake. (155)	21. Tamo su bačve bile skupljenje, vezane i oduvečene po vodi natrag do **Jezer-grada**, koji je stajao blizu točke gdje Šumska Rijeka utječe u Dugo jezero. (131)	Literal translation	Vodengrad; Jezerovac
22. "I seem to have got right to the other side of the Misty Mountains, right to the edge of the **Land Beyond**! (96)	22. Pa ja sam prešao na drugu stranu Maglenih planina, do ruba **Onostranog kraja**!	Faithful translation	Bezakonje; Onostranje
23. Tell me what you want done, and I will try it, if I have to walk from here to the East of East and fight the wild Were-worms in the **Last Desert.** (43)	23. Recite mi što želite da se učini i ja ću to pokušati, čak i ako moram pješačiti odavde do istočnog istoka i boriti se s divljim crvodlacima u **Posljednoj pustinji**. (22)	Literal translation	Same
24. There the **Light-elves** and the Deep-elves and the Sea-elves went and lived for ages, and grew fairer and wiser… (149)	24. Onamo su otišli **svjetlosni vilenjaci**, duboki vilenjaci i morski vilenjaci, i tamo su živjeli vjekovima, i postali su ljepši, mudriji…(124)	Literal translation	Same
25. Now they had gone on far into the **Lone-lands**, where there were no people left, no inns, and the roads grew steadily worse. (52)	25. Već su zašli duboko u **Samotinju**, gdje više nije bilo naroda ni svratišta, a putovi su bili sve gori. (31)	Faithful translation	Samotne zemlje or Pusti kraj
26. And it is a deal of a way even from the other side of them to the **Lonely Mountain** in the East where	26. A čak I nakon što prijeđemo, još treba mnogo putovati do **Samotne gore** na istoku, gdje Smaug	Literal translation	Same or Samotna Planina

Smaug lies on our treasure." (63)	leži na našem blagu. (41)		
27. In two days going they rowed right up the **Long Lake** and passed out into the River Running, and now they could all see the Lonely Mountain towering grim and tall before them. (174)	27. Nakon dva dana preveslali su **Dugo jezero** i ušli u rijeku Tekućicu, I svi su dobro vidjeli Samotnu goru kako se diže pred njima, sumorna i visoka. (148)	Literal translation	Same
28. Stick to the forest-track, keep your spirits up, hope for the best, and with a tremendous slice of luck you may come out one day and see the **Long Marshes**… (130)	28. Držite se šumske staze, nemojte klonuti duhom, nadajte se najboljemu, i ako budete imali mnogo sreće, možda jednog dana stignete na drugu stranu i ugledate **Duge močvare…** (105)	Literal translation	Same
29. "He was the father of the fathers of the eldest race of Dwarves, the **Longbeards**, and my first ancestor: I am his heir." (69)	29. On je bio otac otaca najstarijeg roda patuljaka, **Dugobradih**, i moj prvi predak: ja sam njegov nasljednik. (47)	Literal translation	Same
30. That marks a hidden passage to the **Lower Halls**. (44)	30. Ona označava tajni prolaz do **Donjih dvorana**. (23)	Literal translation	Same or Donje odaje
31. …and especially of the dark and dangerous wood, that lay outstretched far to North and South a day's ride before them, barring their way to the East, the terrible forest of **Mirkwood**. (121)	31. …a pogotovo o mračnoj I opasnoj šumi koja se proteže daleko na sjever i na jug, na jedan dan jahanja pred njima, na njihovom putu prema istoku, strašna **Mrka šuma**. (96)	Faithful translation	Same
32. By the time the wizard had finished his tale and had told of the eagles' rescue and of how they had all been brought to the Carrock, the sun had fallen behind the peaks of the **Misty Mountains** and the	32. Kad je čarobnjak završio priču s dolaskom orlova i letom do Kar-kamena, Sunce je već zašlo iza vrhova **Maglenih planina**, a u Beornovu vrtu izdužile su se sjene. (95)	Literal translation	Same or Magleno gorje

shadows were long in Beorn's garden. (121)			
33. "In the meanwhile where is he? I would give a good breakfast to know. I hope he is not up on the **Mountain** looking down at us!" (203)	33. Uostalom, gdje je on? Dao bih dobar doručak da to saznam. Nadam se da nas ne promatra s vrha **Gore**! (176)	Literal translation	Same or Planina
34. How he got there I don't know, but I found him a prisoner in the dungeons of the **Necromancer**. (48)	34. Ne znam kako je dospio tamo gdje sam ga našao, kao zatočenika u **Negromantovim** tamnicama. (26)	Literal translation	Same
35. "Thorin **Oakenshield**, at your service! Dori at your service!" (118)	35. Thorin **Hrastoštit**, sluga pokoran! Dori, sluga pokoran! (92)	Literal translation	Same
36. They made their first camp on the western side of the great southern spur, which ended in a height called **Ravenhill**. (175)	36. Prvi put su se ulogorili na zapadnoj strani velikog južnog obronka, koji je završavao uzvisinom po imenu **Gavran-brdo**. (149)	Literal translation	Same
37. Bilbo never forgot the way they slithered and slipped in the dusk down the steep zig-zag path into the secret valley of **Rivendell**. (65)	37. Bilbo nikad neće zaboraviti kako su se sklizali i posrtali u sutonu niz strmu stazu koja se spuštala cik-cak u tajnu dolinu **Razdola**. (43)	Idiomatic translation	Rivendel
38. They made north-west, slanting away from the **River Running**, and drawing ever nearer and nearer to a great spur of the Mountain that was flung out southwards towards them. (174)	38. Išli su na sjeverozapad, sve dalje od **rijeke Tekućice**, i dolazili sve bliže i bliže velikom ogranku Gore koji se ispružio na jug prema njima. (148)	Literal translation	Hitra Rijeka
39. I am **Roäc** son of Carc. Carc is dead, but he was well known to you once. (214)	39. Ja sam **Roäk**, Karkov sin. Kark je umro, ali nekad ste ga dobro znali. (187)	Literal translation	Same
40. Bilbo's cousins the **Sackville-Bagginses** were, in fact, busy	40. Bilbovi rođaci **Keseri-Torbari** bili su zauzeti mjerenjem	Faithful translation	Same

measuring his rooms to see if their own furniture would fit. (244)	njegovih soba da vide hoće li stati njihovo pokućstvo. (218)		
41. There the Light-elves and the Deep-elves and the **Sea-elves** went and lived for ages, and grew fairer and wiser… (149)	41. Onamo su otišli svjetlosni vilenjaci, duboki vilenjaci i **morski vilenjaci**, i tamo su živjeli vjekovima, i postali su ljepši, mudriji…(124)	Literal translation	Same
42. They discreetly disappeared, and the family hushed it up; but the fact remained that the **Tooks** were not as respectable as the Bagginses, though they were undoubtedly richer. (32)	42. Neprimjetno bi nestali, a obitelj bi to zataškala, ali isitina je da **Tukovi** nisu bili ugledni kao Torbari, iako su nesumnjivo bili bogatiji. (10)	Literal translation	Same
43. …stating that on June the Twenty-second Messrs Grubb, Grubb, and Burrowes would sell by auction the effects of the late Bilbo Baggins Esquire of Bag-End, **Underhill**, Hobbiton. (244)	43. …koja je proglašavala da će dvadeset i drugog lipnja gospoda Grebonja, Grebonja i Rovaroš prodavati na dražbi imovinu pokojnog Bilba Torbara iz Torbareva u **Podbrežju** u Hobitovcu. (218)	Literal translation	Same
44. But even the wild **Wargs** (for so the evil wolves over the Edge of the Wild were named) cannot climb trees. (102)	44. Ali čak ni divlji **vargovi** (jer tako se zovu zli vukovi preko ruba Divljine) ne mogu se popeti na stablo. (79)	Literal translation	Same
45. The return of Mr. Bilbo Baggins created quite a disturbance, both under the Hill and over the Hill, and across the **Water**… (244)	45. Povratak gospodina Bilba Torbara izazvao je pravu pomutnju, kako pod Brijegom, tako i iza Brijega i preko **Vode**, i bio je mnogo više od jednodnevnog čuda.	Literal translation	Same
46. Tell me what you want done, and I will try it, if I have to walk	46. Recite mi što želite da se učini i ja ću to pokušati, čak i ako	Literal translation	Same or Gigantocrvi

from here to the East of East and fight the wild **Were-worms** in the Last Desert. (43)	moram pješačiti odavde do istočnog istoka i boriti se s divljim **crvodlacima** u Posljednoj pustinji. (22)		
47. …grew fairer and wiser and more learned, and invented their magic and their cunning craft in the making of beautiful and marvellous things, before some came back into the **Wide World.** (149)	47. …i postali su ljepši, mudriji i učeniji, izmislili su svoju magiju i svoju domišljatu vještinu izrade divnih i čudesnih predmeta, a tek su se onda neki od njih vratili u **Bijeli Svijet.** (124)	Faithful translation	Daleki svijet
48. But even the wild Wargs (for so the evil wolves over the Edge of **the Wild** were named) cannot climb trees. (102)	48. Ali čak ni divlji vargovi (jer tako se zovu zli vukovi preko ruba **Divljine**) ne mogu se popeti na stablo. (79)	Literal translation	Same
49. That is only the beginning of the Misty Mountains, and we have got to get through, or over, or under those somehow, before we can come into **Wilderland** beyond. (63)	49. To je samo početak Maglenih planina. Moramo nekako proći kroz njih, preko njih ili ispod njih da bismo stigli do **Bespuća** na drugoj strani. (41)	Idiomatic translation	Divlji kraj
50. "You're a liar," said **William**; and so the argument began all over again. (59)	50. Lažeš – reče **Vili** I opet krene svađa. (37)	Semantic translation	Vilim
51. "I remember the Mountain well enough and the lands about it. And I know where Mirkwood is, and the **Withered Heath** where the great dragons bred." (44)	51. Dovoljno se dobro sjećam Gore i okolice. I znam gdje je Mrka šuma i **Uvela vriština** gdje su se množili veliki zmajevi. (23)	Faithful translation	Zmajska Pustoš
52. In the Wide World the **Wood-elves** lingered in the twilight of our Sun and Moon, but loved best the stars; (149)	52. **Šumski vilenjaci** u Bijelom Svijetu boravili su u sutonu našeg Sunca i Mjeseca, ali najviše su voljeli zvijezde, (124)	Literal translation	Šumski vilenjaci

Based on the findings provided, the analysis of the translation methods in Marko Maras's translation of J.R.R. Tolkien's *The Hobbit* shows a mix of different translation methods employed to convey the nature of the original text while adapting it to the target language and culture. Here is the analysis of some of the leading translation methods observed.

1. The *Arkenstone*, according to terminology, can roughly be translated as "precious stone". Arkenstone could be a modernization of the Old English name *eorclanstán* or an anglicization from the Old Norse name *iarknasteinn*, which appears in the Edda.[3] Maras translated the element "stone", therefore 'Arken-kamen' is the choice of the translator. Tolkien's wish was to translate the names in English form into other languages according to their meaning as closely as possible.

2. For the name *Baggins*, Tolkien suggested that "the translation should contain an element meaning 'sack' or 'bag'".[4] Maras has decided that Baggins should be translated as 'Torbar' into Croatian.

3. As for the term *Big People*, in Tolkien's Guide (p. 3) it is instructed that it should be translated according to its meaning. "*Big Folk* or *Big People* were names for the race of Men, given to them by the Hobbits".[5] Maras decided to translate this as 'ljudeskare', which means big man or giant in Croatian. The suggested alternative translation for this is 'Veleljudi'.

4. The name *Bill* in English is a nickname for William and is often used as an independent name. Because of that, the translator chose 'Vili' as the translation. The name *Huggins* is translated as 'Zagrljar' because it contains the word "hug", which in Croatian means "zagrliti". Another possible option for this translation could be 'Grljar' or 'Grljać' for it still retains the meaning of the original.

5. *Bullroarer* is the nickname of Bandobras, one of the characters in the novel. Tolkien explained that "*bullroarer* was a word used by anthropologists for instruments that made a roaring sound, used by uncivilized people and that it should be translated by sense, possibly alliterating on B" (p. 10). Maras's idea for the translation is 'Gromoglasni', but it could also be literally translated as 'Bikoglas'.

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[3] https://tolkiengateway.net/wiki/Arkenstone Accessed on 27 Aug. 2023
[4] Guide to the Names in The Lord of the Rings by J.R.R Tolkien
[5] https://tolkiengateway.net/wiki/Big_Folk Accessed on 27 Aug. 2023

6. The *Burrows* Family was an important Hobbit family of the Shire.[6] The noun *burrow* notes a hole or tunnel dug by a small animal, as a dwelling, therefore, Maras came up with 'Rovaroš' as the translation. An alternative translation suggestion for that could be 'Rovar'.

7. *Bywater* is a village name located "beside the wide pool along the course of the Water, the main river of the Shire. It should be translated based on its contextual sense" (p. 13). The translator decided to use 'Porječje' as the appropriate translation. The suggested alternative translation is 'Privoda' or 'Dorječje'.

8. *Carc* was one of the ravens who lived on Ravenhill, one of the foothills of Erebor, the Lonely Mountain.[7] *Carc* is likely an onomatopoeic name, so the translation remains 'Kark', adapted to Croatian language.

9. "The *Carrock* was a stony eyot in the upper reaches of the River Anduin, to the north of the Old Ford".[8] Maras decided to translate only the second element, resulting in 'Kar-kamen' as a translation. A possible alternative for this translation could be 'Hrid'.

10. The original parts of the Shire were subdivided into four Farthings. Shire-hobbits referred to their respective farthing as the *Country Round*.[9] 'Okolica' seems like an appropriate translation for this term.

11. *"Dale* was a great city of the Northmen which was by Smaug and rebuilt as the capital of a great kingdom after his demise. The word *dale* means "valley", since it was built in the Celduin valley between two arms of Erebor".[10] Maras translated this as 'Dola' literally.

12. For the term *Deep-elves,* Maras did not provide the best solution. He translated this term literally, but the word "deep" refers to "wise, learned". Therefore, a more suitable translation suggestion would be 'Mudri vilenjaci'.

13. "In the folklore of the hobbits of Middle-earth, *Faerie* was the land of the Elves across the Sea".[11] The translator chose the term 'Vilin-Zemlja' as the translation for this term, which effectively conveys the meaning into Croatian. The original term *Faerie* was formed as a portmanteau of the words "fairy = vila" and "prairie = prerija", so another translation suggestion could be a mixture of these two terms into 'Vilerija'.

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[6] https://tolkiengateway.net/wiki/Burrows_Family Accessed on 27 Aug. 2023
[7] https://tolkiengateway.net/wiki/Carc Accessed on 27 Aug. 2023
[8] https://lotr.fandom.com/wiki/Carrock Accessed on 27 Aug. 2023
[9] https://lotr.fandom.com/wiki/Farthing Accessed on 28 Aug. 2023
[10] https://tolkiengateway.net/wiki/Dale#Etymology Accessed on 28 Aug. 2023
[11] https://lotr.fandom.com/wiki/Fa%C3%ABrie_(term) Accessed on 28 Aug. 2023

14. The term *Forest River* and *Grey Mountains* can literally be translated as 'Šumska rijeka' and 'Sive planine'.

15. As explained by Tolkien in his *Guide to the Names in The Lord of the Rings* (p. 7), the term *Grubb* is a hobbit name, and it "should be translated in some way more or less suitable to sound and sense". The name comes from the verb "dig, root, in the ground", so Maras's suggestion is 'Grebonja'. A possible translation suggestion to this could be 'Kopajtić', because it is a surname which appears in Croatia and has the prefix "kopaj" which means "dig".

16. Maras descriptively translated the term *High-elves* as 'vilenjaci visoka roda', but a more suitable translation for this would be 'Plemeniti vilenjaci'.

17. Hobbiton *Hill*, usually referred to as *The Hill*, or the hill of Hobbiton, stood to the north of the town of Hobbiton.[12] The term *Hill* is literally translated as 'Brijeg', which is a good term to convey the true meaning of the place.

18. In the Guide (p. 12), "*Bag End* is described as the local name for Bilbo's house and is meant to be associated with the end of a "bag" od "pudding-bag" = cul-de-sac". Tolkien wanted it to be translated by sense, with the element "bag" translated into the target language. Maras translated the term as 'Torbarevo'. Another possible suggestion would be 'Torbaški Kraj' or 'Torbo-kraj'.

19. *"Hobbiton* was a village in the central regions of the Shire". The ending *-ton*, frequent in English placenames means "town, village".[13] A suitable translation into Croatian is 'Hobitovac', as the ending of placenames in *-ac* is frequent in Croatia.

20. "The *Iron Hills* were a range of great hills in the north-east of Wilderland and were rich in iron".[14] Therefore, the term was literally translated as 'Željezna brda'.

21. The *Lake-town* was constructed entirely of wood and stood upon wooden pillars.[15] Maras decided to translate this as 'Jezer-grad' so the audience could imagine the picture of the town while reading. Additional translation suggestion to this could be 'Vodengrad' or 'Jezerovac' as it stood upon pillars sunk into the Long Lake.

22. The *Land Beyond* refers to Rhovanion, a large region of northern Middle-earth. "Many wild horses and wild kine roamed the plains of Rhovanion".[16] Maras translated this as

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[12] https://tolkiengateway.net/wiki/Hobbiton_Hill Accessed on 28 Aug. 2023
[13] https://tolkiengateway.net/wiki/Hobbiton#Etymology Accessed on 28 Aug. 2023
[14] https://tolkiengateway.net/wiki/Iron_Hills Accessed on 29 Aug. 2023
[15] https://tolkiengateway.net/wiki/Lake-town Accessed on 29 Aug. 2023
[16] https://lotr.fandom.com/wiki/Rhovanion#cite_note-1 Accessed on 29 Aug. 2023

'Onostrani kraj', to give the reader the sense of the unknown wilderness. Another possible suggestion to this could be 'Onostranje'.

23. "The *Last Desert* is mentioned only in The Hobbit. When Bilbo Baggins insisted to Thorin and Company that he was fit to be the burglar on their quest, he said he was willing to travel to the "East of East" which, according to him, was the location of a region known as the *Last Desert* where the wild Were-worms lived".[17] This term can literally be translated as 'Posljednja pustinja'.

24. The term *Light-elves* referred to "those Elves who had seen the light of the Two Trees in Valinor".[18] Maras kept the meaning and translated this as 'Svjetlosni vilenjaci'.

25. "The *Lone-lands* was a name used by Hobbits (and possibly the Bree-landers) for the wilderness east of Bree-land".[19] The translator's solution is 'Samotinja', but other suitable suggestions could be 'Samotne zemlje' or 'Pusti kraj'.

26. The *Lonely Mountain* was "a large mountain in the north-east of Rhovanion".[20] Maras literally translated the term as 'Samotna gora', and another suitable option could be 'Samotna planina'.

27. "The *Long Lake* was an oval-shaped lake situated at the confluence of the Forest River and the northern reaches of the River Running, south of the Lonely Mountain. The lake was about twenty miles from north to south, and at least five miles from east to west at its widest".[21] The literal translation of this term is 'Dugo jezero'.

28. The *Long Marshes* were a region of marshes and pools dotted with isles that flanked both sides of the Forest River.[22] This term has in Croatian the literal meaning 'Duge močvare'

29. The same applies to the term *Longbeards,* which in Croatian means 'Dugobradi'.

30. The *Lower Halls* were the vast bottommost cellar of Erebor, serving as the lair of Smaug the Dragon.[23] Maras translated this with 'Donje dvorane', which is a good option, but another possible translation could be 'Donje odaje'.

31. *Mirkwood* was "a great forest east of the river Anduin in Rhovanion. *Mirkwood* is an English name, which means "gloomy wood". It is a combination of "mirk" and

[17] https://tolkiengateway.net/wiki/Last_Desert Accessed on 29 Aug. 2023
[18] https://tolkiengateway.net/wiki/Calaquendi#Etymology Accessed on 30 Aug. 2023
[19] https://tolkiengateway.net/wiki/Lone-lands Accessed on 30 Aug. 2023
[20] https://tolkiengateway.net/wiki/Lonely_Mountain Accessed on 30 Aug. 2023
[21] https://lotr.fandom.com/wiki/Long_Lake Accessed on 30 Aug. 2023
[22] https://tolkiengateway.net/wiki/Long_Marshes Accessed on 30 Aug. 2023
[23] https://tolkiengateway.net/wiki/Great_Hall_of_Thr%C3%A1in Accessed on 30 Aug. 2023

"wood"".[24] Tolkien suggested translating it by sense, using elements of poetic or antique tone (p. 18). The translator chose the term 'Mrka šuma', which effectively conveys the impression of a gloomy and dangerous wood.

32. "The *Misty Mountains* was a great mountain range that lay between Eriador in the west and the Great River Anduin in the east".[25] Maras translated it with 'Maglene planine', but since it is a mountain range, the suggested translation is 'Magleno gorje', because "gorje" is a suitable term for the mountain range.

33. The term *Mountain* refers to the *Lonely Mountain.*

34. Tolkien explained in his Guide (p. 8) that the term *Necromancer* should be translated. *Necromancer* is one of the names for Sauron.[26] A translation for this term already exists in the Croatian language, which Maras used in his work, and is 'Negromant' or 'Nekromant'.

35. Thorin *Oakenshield*, was "the King of Durin's Folk".[27] The translation for this is the combination of "oak = hrast" and "shield = štit", which gives the term 'Hrastoštit'.

36. *Ravenhill* was "an outlying hill beneath the height of Erebor, the Lonely Mountain". It got its name for the ravens that lived there for many years.[28] Hence, the translation 'Gavran-brdo'.

37. *Rivendell* "was an Elven outpost in the Misty Mountains on the eastern edge of Eriador. *Rivendell* ("cloven-dell") is the Common Speech translation of the Sindarin name Imladris ("deep dale of the cleft")."[29] Tolkien left it up to translators to translate this by sense or to leave it untranslated (Guide, p. 18). Maras decided to translate this as 'Razdol', which in Croatian has the meaning "an oblong valley between the hills"[30], but it can also be retained as 'Rivendel'.

38. The *River Running* was "a long river that flowed from the Lonely Mountain, through the Long Lake and down through Rhovanion to the inland Sea of Rhûn".[31] Maras translated it literally as 'rijeka Tekućica', but a more suitable translation could be 'Hitra rijeka', as rivers are known for their fast flow.

[24] https://tolkiengateway.net/wiki/Mirkwood#Etymology Accessed on 30 Aug. 2023
[25] https://tolkiengateway.net/wiki/Misty_Mountains Accessed on 30 Aug. 2023
[26] https://tolkiengateway.net/wiki/Sauron Accessed on 31 Aug. 2023
[27] https://tolkiengateway.net/wiki/Thorin#Appearance Accessed on 31 Aug. 2023
[28] https://tolkiengateway.net/wiki/Ravenhill Accessed on 31 Aug. 2023
[29] https://tolkiengateway.net/wiki/Rivendell#Etymology Accessed on 31 Aug. 2023
[30] https://jezikoslovac.com/word/3vk3 Accessed on 31 Aug. 2023
[31] https://tolkiengateway.net/wiki/River_Running Accessed on 31 Aug. 2023

39. *Roäc* was the chief of the ravens of Ravenhill near Erebor and is likely an onomatopoeic name.[32] Maras kept the name as 'Roäk'.

40. According to Tolkien, *Sackville* in the name "*Sackville-Baggins* is an English name (of more aristocratic association than Baggins)". The elements "sack" and "bag" should be translated (Guide, p. 9). Maras used the translation 'Keser-Torbar', as one of the meanings for the noun "sack" is "kesa".

41. The *Sea-elves* were known for crafting of rafts and paddle-driven boats. Maras translation for this term is 'Morski vilenjaci', which contains the literal meaning behind the original.

42. According to Tolkien, "*Took* is a hobbit-name of unknown origin representing actual Hobbit Tūk. It should thus be kept and spelt phonetically according to the language of translation" (p. 10). Maras respected the author's wish and translated it as 'Tuk'.

43. *Underhill* was the part of Hobbiton that lay directly beneath Hobbiton Hill.[33] As stated in the Guide (p. 11), it should be translated by sense. Maras inventively used the term 'Podbrežje'.

44. *Wargs* or Wild Wolves were a race of evil wolves, as called by the Northmen of Rhovanion.[34] The translator's solution to this translation was to keep the term phonetically into the target language and translated it as 'vargovi'.

45. "The *Water* was the main river of the Shire". The naming of the *Water* may be a parody of some sorts of Celtic hydronyms that mean simply "river" or "water".[35] Maras translated it literally as 'Voda'.

46. *Were-worms* were creatures told of in the stories of hobbits, possibly mythical, thought to be terrible monsters that made their home in the Last Desert, said to be located far to the east of the Shire.[36] The element "were-" is a Germanic term that refers to male humans, suggesting a creature similar to "Werewolves".[37] Because of this, Maras decided to translate the term as 'crvodlaci', as in "vukodlaci". According to another definition, Were-worms "are depicted as a very unusual breed of legless, wingless dragon, capable of altering their shapes."[38] Based on that, a possible translation suggestion for this term could also be 'Gigantocrvi'.

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[32] https://tolkiengateway.net/wiki/Ro%C3%A4c#Etymology Accessed on 31 Aug. 2023
[33] https://tolkiengateway.net/wiki/Underhill_(village) Accessed on 31 Aug. 2023
[34] https://tolkiengateway.net/wiki/Wargs Accessed on 31 Aug. 2023
[35] https://tolkiengateway.net/wiki/The_Water Accessed on 31 Aug. 2023
[36] https://lotr.fandom.com/wiki/Were-worms Accessed on 31 Aug. 2023
[37] https://tolkiengateway.net/wiki/Were-worms Accessed on 31 Aug. 2023
[38] https://tolkiengateway.net/wiki/Were-worms Accessed on 31 Aug. 2023

47. The *Wide World* may refer to Middle-Earth outside of the Shire and east of Faerie.[39] Maras translated it as 'Bijeli Svijet', but another suggestion could be 'Dalek svijet'.

48. The term *Wild* was literally translated as 'Divljina'.

49. Rhovanion or *Wilderland* "was the name of the lands on the east side of the Misty Mountains but was often used to include the wild lands on the west side, Eastern Eriador".[40] According to the definition, 'Bespuće' is "an area where one cannot find one's way around, a vast, impassable, inaccessible area".[41] Therefore, Maras decided to use that term. Another possible suggestion to this could be 'Divlji kraj'.

50. The translation for the name *William* in Croatian is 'Vilim', which is a better solution than the translator's suggestion 'Vili'.

51. The *Withered Heath* was "a long narrow valley in the eastern part of the Grey Mountains, where they forked into two thin ranges. On the floor of this long east-west valley between the mountains was a heath, burned and blackened by its inhabitants, being the breeding-ground of dragons".[42] Maras's translation solution for this term is 'Uvela vriština', where "vriština" means "spacious open area, overgrown with grass and low bushes".[43] Another possible translation suggestion could be 'Zmajska pustoš'.

52. The term *Wood-elves* has literally been translated as 'Šumski vilenjaci'.

Table 2. Methods used in translation of proper nouns in Maras's *Hobit*

Method	Number of proper nouns translated using that method
Literal translation	33
Faithful translation	15
Word-for-word translation	1
Semantic translation	2
Idiomatic translation	2

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[39] https://lotr.fandom.com/wiki/Wide_World Accessed on 31 Aug. 2023
[40] https://tolkiengateway.net/wiki/Rhovanion Accessed on 31 Aug. 2023
[41] https://hjp.znanje.hr/index.php?show=search_by_id&id=eVZlWQ%3D%3D Accessed on 31 Aug. 2023
[42] https://tolkiengateway.net/wiki/Withered_Heath Accessed on 31 Aug. 2023
[43] https://enciklopedija.hr/natuknica.aspx?ID=65505 Accessed on 31 Aug. 2023

In Maras's translation, the choice of translation procedures seems to accomplish a balance between conveying the spirit and fantasy of the original text while making it accessible to Croatian readers. The analysis reveals the translator's dedicated effort to represent Tolkien's intricate world-building and character names in the target language. Of 52 proper nouns found and analysed, 33 of them or 62.26% were translated using the method *literal translation*. Another 15, 28.30%, were translated with *faithful translation* method. 1 proper noun or 1.89% was translated using *word-for-word translation.* 2 of them or 3.77% were translated with the *semantic translation* method and another 2, 3.77%, with *idiomatic translation* method. This shows us that there is preference for the literal translation method. The reason for that can be partly explained by the fact that for the majority of the terms there already exist a translation in the Croatian language.

3. Conclusion

In conclusion, this study delves into the complex area of translating proper nouns in the context of J.R.R. Tolkien's masterpiece, *The Hobbit*. By exploring translation theory and delving into the genre-specific challenges of fantasy fiction, we establish a foundation for understanding the complexities of translating proper nouns when it comes to linguistic and cultural boundaries. Translating proper nouns is a task requiring not only linguistic competence but also a keen appreciation for the world-building and cultural nuances of the source material. By examining the translation approaches used in Marko Maras's Croatian translation of *The Hobbit*, we gained valuable insights into the decisions made to capture the essence of Tolkien's creation to the audience and convey it effectively. Throughout the analysis, we have witnessed the interplay between literal and semantic translation methods. Of 52 proper nouns found and analysed, 33 of them or 62.26% were translated using the method *literal translation*. Another 15, 28.30%, were translated with *faithful translation* method. 1 proper noun or 1.89% was translated using *word-for-word translation*. 2 of them or 3.77% were translated with the *semantic translation* method and another 2, 3.77%, with *idiomatic translation* method. These methods demonstrate the adaptability and creativity needed to convey the richness of Tolkien's universe without sacrificing the originality of the source text. In the larger context of translation studies, this case study serves as a reminder of the particular challenges posed by proper nouns, which carry cultural, historical, and imaginative weight. These findings highlight the importance of striking a balance between linguistic accuracy and preserving the fantastical elements that define the fantasy genre. Finally, translating proper nouns in the context of *The Hobbit* enlightens the relationship between language and world-building, inviting us to explore the dynamic integration of linguistic art and narrative imagination. This study contributes to the field of translation studies and honours the enduring legacy of J.R.R. Tolkien's masterful storytelling. Tolkien transcends linguistic boundaries and resonates across cultures and generations.

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Abbreviations

- o SL = Source Language
- o TL = Target Language

Summary

This study focuses on the complex process of translating proper nouns, particularly in the setting of fantasy fiction, utilising J.R.R. Tolkien's famed book, *The Hobbit,* as a case study. J.R.R. Tolkien, known for his rigorous worldbuilding and linguistic expertise, constructed the rich and fascinating world of *The Hobbit*. His invented proper nouns, such as Bilbo Baggins, Gandalf, and the Misty Mountains, are not just arbitrary designations, but important components of his fictitious world. The study digs into the various elements of fantasy fiction that influence translation and examines the translation methods used in Maras's translation of *The Hobbit*. This study sheds light on the difficulty of translating Tolkien's imaginative universe into Croatian language, providing useful insights into the art and theory of literary translation.

Keywords: The Hobbit, translation theory, translating proper nouns, J.R.R. Tolkien, Marko Maras

Sažetak i ključne riječi

Ovaj je rad usmjeren na složeni proces prevođenja vlastitih imenica, osobito u kontekstu fantastične fikcije, koristeći slavnu knjigu J.R.R.Tolkiena, Hobit, kao predmet analize. J.R.R. Tolkien, poznat po svojoj rigoroznoj gradnji svjetova i lingvistickoj stručnosti, stvorio je bogat i fascinantan svijet Hobit-a. Vlastite imenice koje je osmislio, kao što su Bilbo Baggins, Gandalf i Misty Mountains, nisu samo proizvoljni nazivi, već su i bitni sastavni dijelovi njegova fiktivnog svijeta. Istraživački se dio rada bavi različitim elementima fantastične fikcije koji utječu na prijevod i proučava metode prevođenja korištenih Marasovom prijevodu Hobit-a. Ovaj rad pojašnjava poteškoće prevođenja Tolkienova maštovitog svemira na hrvatski jezik te pruža korisne uvide u umjetnost i teoriju književnog prevođenja.

Ključne riječi: Hobit, teorija prevođenja, prevođenje vlastitih imenica, J.R.R. Tolkien, Marko Maras