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# 1.1 Introduction

Translation is something essential in the global world that develop very fast. Thanks to translations, we can read our favorite book in a foreign language. We can watch a movie without worrying that we do not understand some important dialogs. However, the translation is not only convenience, it is also hard work. A lot of people do not treat it seriously argue that it is enough to know some words in language and translate literally. Anyone who knew the world of translation, knows what it heavy, but also necessary thing.

A perfect example of the problems in translation is one of my favorite high fantasy trilogy: The Lord of the Rings, written by JRR Tolkien. Proper names in the book were a real challenge to interpretors. This work is intended to show some problems and discuss decisions taken by the translators.

Translation studies has been discussed at first from a theoretical perspective. What is different about free translation of literal translations, and what actually translation studies is.

The work describe the problem of foreignization and domestication. The main topic of work is proper names which Tolkien was very significant. In particular translations shown is a problem domestication and foreignization, before which the translators of the novel have to stand and cope with. Make the proper names were simple in reception for everyone or leave them in the original sense.

As further, has been presented Tolkien 's success. How books influenced on pop culture as well as inspired other artists to create something equally wonderful. Basic issues concerning the plot of books, and the about author.

The first chapter focuses on the strategies, methods, as well as the very definition of Translation Studies. Before the analysis is done, should be discussed the theoretical look of translation. What exactly it is Translation Studies, which can be learn from the theoretical part. In the case of translation it is better is the free translation, the general meaning of the original text, or whether the literal translation of which appears reader style is presented. Then, the issue of domestication and foreignization, not only the definition and an overview of these strategies, but also their meaning in translation, as they refer to the translators.

The second chapter is a reference to the previously outlined strategy Translation Studies, and this is domestication and foreignization. In this case, the topic based on an approximation of selected examples of proper names. Proper names are selected from the books that the number of translations made not only a problem but also interesting material to create a work on the subject. The combination of several translations of the original text of the author. Translator who decided to use Domestication, which is presents the world with the book in a more closer way of environment to the reader. On the other hand, that a some translators decided to foreignization, in this case giving significance as close as possible to the original names.

The third chapter will be about plot and life of the author, and an explanation of why the Tolkien's novel was so well received and considered a masterpiece. After a short biography of the author, there is also description of the plot, and a brief description of the most important characters in the story. There is of course examples where were the work of Tolkien can be found like movies, and computer games.

In the last chapter there is a place for the analysis of individual examples of translation of the book. They were taken into account translations of three Polish translators: Jerzy Łoziński, Maria Skibniewska, as well as Mr. and Ms. Frąc. the most interesting examples were selected and collected directly from the original version of the book and summarized together with translations. The analysis will be based on comparing several versions, as well as personal opinions in connection with translations.

I chose this topic because Lord of the Rings is one of many series that caused a huge impression on me. I read the book several times, but still there is something incredible in it, which means that I always coming back to read it. Not only books but also movies became for me something extraordinary. I also played computer games based on this topic. However, in retrospect, I noticed what the hard work was done by translators, thanks to them I could read this series, so I wrote a work of translation to thank for it

This work is not fully exhaust the subject. It contains only selected examples of proper names, which were translated in two different ways.

The Subject domestication and foreignization is very useful for prospective translators who will surely grapple with a similar problem in the translation of foreign author's books. This work will facilitate this task and make the part of Translation Studies was simpler and clearer.

# 2.1 Translation theory

Translation is considered to be something very similar to other scientific fields. Wittgenstein said that translation is like a mathematical task. It is hard to disagree. The translation is like creating something completely new. Transmiting the content from one language to another, which might seem simple, but it also requires knowledge, skills, but above all the knowledge of a foreign culture. The main task of the translator is transfer the meaning of the original text written in the source language into the target language, as described this Basil Hatim and Jeremy Munday. "The first sense Focuses on the role of the translator in taking  
the original or source text (ST) and turning it into a text in another language (the  
target text, TT). "(*Hatim & Munday*, 2004, p. 3).  
In other words, paraphrases text of the original into the target language. At first glance, it seems very simple, but the translator must contend with many problems that characterized his work as something recognized as difficult. Jakobson distinguished three categories, behind which followed, and they were:  
 **- Rewording** – interpreting lingual signs by means of other signs from the same language.  
 **- Translation** – interpreting lingual signs by means of signs from another language.  
 **- Transmutation** – interpreting lingual signs by means of signs from non-lingual sign systems.

All that we need to pass in a second language must be clear and understandable for everyone. The real achievement is to create translations that after reading it looks like it was written just in the translated language, like the original. Also, as mentioned Jeremy Munday and Basil Hatim, an important addition to the translations it is also adaptation. It is responsible for the translation of historical and geographical point of view. History, geography and culture of the language, everything has a huge impact on translation. There are of course many more factors responsible for the creation of translations that fully reflected the original.

# 2.2 Translation Studies

Translation Studies is something that happened at the turn of the history of science communication skills between human beings, of course. At the beginning it was strongly associated with religion. However, Jakobson believes that "(...) discussion on translation centers around Certain key questions of linguistics. Including equivalence between items in the SL and TL and the notion of translatability. "(*Hatim & Munday*, 2004, p. 7). Translation Studies is engaged in many areas of the world of science, the examples we have here: "These include comparative literature, computer science, history, linguistics, philology, philosophy, semiotics, and terminology." (Wikipedia, 2015). One of the discussed by many translators problem is a literal translation. It could be right, but only if the text is not in itself any cultural details. Many texts has the characteristic details that are not possible in a literal translation. However, it does not end at the very literal translation. For translation collects a lot of equally important procedures mentioned by Jacek Waliński: "(such as borrowing, calque, and

literal translation), and oblique procedures (transposition, modulation, equivalence,

and adaptation)" (Bogucki, Goźdź-Roszkowski, Stalmaszczyk, 2015, p. 7). In short, Translation Studies is a collection of many departments that deal with the translation, but not the text itself, but translating culture and specific details of the text.

## 

# 2.3 - History of this field

As I mentioned at the beginning translations were strongly associated with religion, the first great-known work that has been translated, is of course all known Bible. The first historical translations were just related to Latin.

From a historical point of view, Translation Studies was once heavily targeted. They ordered to translators, as they explain what to avoid. The first translations were from Latin to Greek. Then philosophers and educated orally and in writing decided what it actually can be explained and why. They agreed they first principles of translation.

In the 60s of the 20th century in Moscow, people found that language learning should cover all its forms. Do not close in only one academic section, so that others have gained in their mind, and not just literature and linguistics. In very rapidly throughout the world began to that referred to.

There was a first compare the French and English language (Quebec). Published book: "Toward a Science of Translating". Chomsky has revolutionized the translation of the Bible, and John C. Catford took a translation from a linguistic perspective.

In the late 60s and 70s very developed in the field of literary translation. Research on literary translation has been collected in James S. Holmes at the Third International Congress of Applied Linguistics. He suggested the separation of the disciplines of translation in this case. "A visual" map "of Holmes' proposal would later be presented by Gideon Toury in his 1995 Descriptive Translation Studies and Beyond."



(Munday, 2001, p. 10).

In the 90s it increased the number of schools and universities teaching in this field. "In 1995 a study of 60 countries revealed there were 250 bodies at the university level offering courses in translation or interpreting" (Wikipedia 2015). Ten years later this number was doubled, in result translation studies developed very rapidly on a global scale.

In the late 90s there was a concept of the difference between the non-essentialist and empirical approaches. In result, we have created a new method and theory, which initiated the growth of other disciplines of language, such as linguistics, comparative literature, cultural studies, philosophy, sociology or historiography. Another issue is the conflict between theory and practice in translation. "As the prescriptivism of the Earlier studies gives room to descriptivism and theorization, professionals see less applicability of the studies." (Wikipedia, 2015).

However, translating is not just text, know this very well translators who have created a new department of translation, namely: Cultural translation. It is a kind of cultural transformation, which aims to transfer the metaphor of a translation in a second language through cultural analysis of the source language. This was cause to translation brought together two cultures, but in a sense this is a difficult task, and sometimes even impossible.

There are a lot of cultural things that translation will never be easy. A great example is humor. Even proficiency in the target language does not help that translation because many phrases are known only within a given culture. The reader must have an excellent knowledge of the source and target languages in most cases it is impossible. This case is called in Translation Studies, as Cultureme.

In the 21st century, interest in the theory and practice in the field of ethics has grown at a very fast pace. "Some have come to the assumption That the idea of translation itself could be ethically doubtful, while others receive it as a call for considering the relationship between text and author or translator as more interpersonal, THUS making it an equal and reciprocal process." (Wikipedia, 2015). How should he treats the text that must be in his own words into the language of the target in accordance with the source text?

At this point, the interpreter responsibility concerning the translation has increased considerably. Increasingly, translators are under the microscope society for geopolitical reasons. They must act ethically, belong to a particular culture, which translate into another language. "This leads to the Conclusion That translating and interpreting cannot be Considered solely as a process of language transfer, but also as Socially and politically directed activities." (Wikipedia, 2015).

Basil Hatim and Jeremy Munday claim that: "Translators’ organizations have pushed for due recognition of their work and status, but they are also aware of their responsibilities". (*Hatim & Munday*, 2004, p. 304).

They created a code of ethics, which is designed to help in such a situation, in order to reduce uncertainty and improve professionalism in some very demanding areas, such as medicine or the military. However, there is still no clear situation on ethics in translation, opinions on the subject are different. Translator should in most cases be guided by their own opinion, it creates translation, despite fidelity to the original.

"This is a serious matter. But in such an exercise of power

over the reader, in all likelihood by the translator, authors can also be the targets of

exclusion. Invoked here by the exclusive translator would be real or imagined

textual-rhetorical as well as social/cultural **norms** operative in the TL." (*Hatim & Munday*, 2004, p. 307).

Going back to ethics and cultural translation, the main reason for quoting exactly these points in Translation Studies department is another area of translation, which is close to this work. Translation, which relies on domestication and foreignsation, or transfer in the best way translation from the source language to the target using the zoom cultural, and though leaving the original version.

# 2.4 - Domestication and foreignization

"Foreignization – The translator retains the original form of the lexical item and/or structure as in the title characters of *Hamlet, Harry Potter* or, in a recent film series, *Downton Abbey,* in the English original and its Polish translation (...)Domestication *–* the translator resorts to the TL repertory of proper names, compound parts, etc., as in *Wuthering Heights – Wichrowe* *Wzgórza*, or *Alice in Wonderland – Alicja w Krainie Czarów.*" (Bogucki, Goźdź-Roszkowski, Stalmaszczyk, 2015, p. 45).

The study concluded there is a problem of translation names, which can cause many problems. This chapter is devoted to Domestication and foreignization, which plays a huge role. This is the type of strategy in which we must decide how we want to translate the source text. Do we want it as close as possible and compare our culture, or keep it as it was. But what exactly these terms mean? According to Wikipedia: "Domestication is the strategy of making text closely conform to the culture of the language being translated to, which may involve the loss of information from the source text.", while the Foreignization is the strategy of retaining information from the source text, and involves deliberately breaking the conventions of the target language to preserve its meaning (Wikipedia, 2015).

Also Munday, and Hatim have their own definition of the term. "(...) the translator operating within a social and cultural context (the choice, for example, between Venuti’s domesticating and foreignizing translation), in the translation of ideology they examine the extent of mediation supplied by a translator of sensitive texts." (*Hatim & Munday*, 2004, p. 103)

This strategy works well in many cases where we are dealing with the translation of two radically different languages or specific parts of the text. Some interpreters believe that the best solution is the translation, in which the reader had had perfectly matched to his culture and language. On the other hand, we have translators who decided to foreignzation. They gave all the characteristic layer just like the original version.

Venuti claims that: "Domestication and foreignization deal with 'the question of how much a translation assimilates a foreign text to the translating language and culture, and how much it rather signals the differences of that text'". (Venuti, 1998, p. 404)*.*

The choice of the theme of this work is strongly associated with these terms, as chosen translators: Jerzy Łoziński, and Maria Skibitniewska are examples already mentioned domestication and foreignization. Jerzy Łozinski his attention turned toward demestication harder, so that the reader has the impression that the book is written originally in its country. All the characteristic aspects of culture are domesticated. We also have a version of Maria Skibitniewska who decided strictly a matter of culture and the world in the original leave to the reader thought that the world in which history was happening science-fiction, magical.

Referring to Lawrence Venuti any translations should decide which strategy is closer to him, or who is most suitable to translate what he chose. Each step is a process of translation. Even the decision how to translate the text should be called translation. We do not write the text, but we choose a strategy that will present the text in some form.

Veluti says that English is the language docile and very often texts translated into English based on the strategy of domestication. It is alleged to translators who rarely succumb text foreignsation, because in his view the original text loses its cultural layer. Reducing the originality of the text leads to the closure of the culture.

The text, which has undergone domestication in the "brutal" way was deprived of work-specific cultural aspects. As a result, one gets the impression that the text was not translated, but written in the target language. Here comes the question, what exactly depends on the interpreter? Because often in the translations that is the point. To show the reader that the text is fully understandable. Lawrence Venuti strongly supports the strategy foreignsation, he believes that "an ethnodeviant pressure on [target-language cultural] values to register the linguistic and cultural difference of the foreign text, sending the reader abroad" (Wikipedia, 2015).

He claims that translator should emphasize the presence of source text and instead allow for domestication it should form the reader to assimilate the cultural differences that are in the source text.

However, you cannot use just one strategy. You should not choose between foreignsation and domestication. According it: "This is Which Relates texts to translate and Which to ignore. This sensitive decision is closely bound up with the translation strategy  
favored by a given translation tradition" (*Hatim & Munday*, 2004, p. 193).

Translator alone should decide what you can ignore and leave, as foreignsation, and what can the reader be too difficult to imagine and understand, in this case domestication it is the best option.

# 2.5 Equivalence

"A central term in linguistics-based Translation Studies, relating to the relationship of similarity between ST and TT segments. Also one of Vinay and Darbelnet’s TRANSLATION PROCEDURES, referring to the translation of fixed expressions such as idioms with an EQUIVALENT that is very different in FORM" (*Hatim & Munday*, 2004, p. 339).

Also, "concludes that a careful analysis of possible taxonomies of translation procedures encourages one to look beyond simple structural alterations between source language and target language, and to see the role of the translator as a creative intermediary between the original author and the target audience in the process of translation-mediated communication" as said Jacek Waliński (Bogucki, Goźdź-Roszkowski, Stalmaszczyk, 2015, p.7)

Often called dynamic equivalence and formal equivalence. It is a kind of technique, which consists of literalism in both languages, the source and the target. A great example is the Bible. Often they referred to as "sense-for-sense translation (translating the meanings of phrases or whole sentences) and word-for-word translation (translating the meanings of words and phrases in a more literal method)" (Wikipedia, 2015).

According to this, the most important is fidelity to the details of lexical and grammatical source. On the other hand, dynamic equivalence focuses more on passing more natural, literalism.

The main message of this technique is that the reader can understand the text in both languages at the same level. Dynamic equivalence has changed and has been called functional equivalence, because it fulfills the function of the equivalence of the original text with translated text.

"A translation which preserves the effect the ST had on its readers and which tries to elicit a similar response from the target reader" (*Hatim & Munday*, 2004, p. 339).

Dynamic equivalence is used to adhere strictly to the rules of grammar of the original language, the most important case of this technique it is when readability of the translation is more important than preservation of the grammatical structure of the source language.

"Formal equivalence focuses attention on the message itself, in both form and content. In such a translation one is concerned with such correspondences as poetry to poetry, sentence to sentence, and concept to concept." (Munday, 2001, p. 41).

Formal equivalence is a technique that much harder to cope with, because the source language may contain some word that there is no exact and appropriate substitute in the target language. In this case the translator can use a neologism that creates a new word in the language translated representing the concept of the word of the source language.

The more the source language differs from the language of the target, the bigger problem in the literal translation and the use of both techniques equivalence. On the other hand, in using these two techniques, reading the translated text may give the reader a chance to analyze the source text preserving, for example untranslated idioms and grammar rules to preserve the original function of the language.

All presented techniques of Translation Studies department are very important for translations of texts in any language. Mentioned selected techniques such as equivalence, whether domestication and foreignsation are particularly important for this work. It may be noted that all of these techniques have been used for the translation of the book "The Lord of the Rings" by Łozoziński and Skibitniewska. This section does not necessarily exhaustive theoretical translation studies, and contains only the most important for this work information about the used techniques.

On the basis of analysis techniques was conducted translating names in the novel "The Lord of the Rings".

# 2.6 Untranslatability

"The sense may be translated, while the **form** often cannot. And the point where **form**

begins to contribute to sense is where we approach un**translatability**. This clearly

is most likely to be in poetry, song, advertising, punning and so on, where sound

and rhyme and double meaning are unlikely to be recreated in the TL." (Hatim & Munday, 2004, p. 10).

On way to the translation can be found something that translate just cannot be possible. Many texts in the original language contains content that can be understood, or read with the full sense only in its original meaning. Trying to translate the text into another language can become not only a problem but also a problem that cannot be solved.

The lack of reference of the source language to the target language is not just the only problem. Often even one of them is the translator, and more specifically his knowledge.

**"Untranslatability** is a property of a text, or of any utterance, in one language, for which no equivalent text or utterance can be found in another language when translated. Terms are, however, neither exclusively translatable nor exclusively untranslatable; rather, the degree of difficulty of translation depends on their nature, as well as on the translator's knowledge of the languages in question "(Wikipedia, 2016).

# 2.7 Free vs. Literal translation

" Literal translation, direct translation, or word-for-word translation is the rendering of text from one language to another one word at a time (Latin: "verbum pro verbo") with or without conveying the sense of the original whole.

In translation studies, "literal translation" denotes technical translation of scientific, technical, technological or legal texts.

In translation theory, another term for "literal translation" is "metaphrase"; and for phrasal ("sense") translation — "paraphrase." (Wikipedia, 2016).

Another solution, which allows the interpreter's work is a literal translation, or those that Munday called "sense-for sense".  
The differences between these two strategies are very clear. One of them is trying to keep the form of text, as it is in the original sense of not caring, and sense-for-sense emphasis on translation, which must refer to not form text, and its point (Munday, 2001, p.19).

In the past, literal translation was something on the agenda. An example of a historical word-for-word is The Roman lawyer and writer Cicero and St. Jerome, who translated the Greek Septuagint  
Gospels into Latin in the fourth century and also one of the most famous works that have been translated in this way is if course mentioned The Bible. Literal and Free translation, of course, are used even now. The authors mentions that there are some groups of languages for which the Literal strategy is very suitable, of course, it is Spanish. (Hasim & Munday, 2004, p. 11).

# 2.8 Translation Procedures

The procedure for translating text is closely related to the strategies mentioned above, such as equivalence, whether literal and free translation. Literal translation is focused on each element of the word, but free is more "frivolous" because in this case has a meaning which needs to be changed to the needs of the target language.  
In many cases literal translations may be a problem with vocabulary that is different by culture and customs. Jacek Waliński gives well-known example, "apple pie", which translated into Polish correctly is "szarlotka" rather than "ciasto jabłkowe". As you can see the structure of language is heavily dependent on cultural aspects. Another example is the meaning of sentences. When Polish write: "Prosimy nie wyrzucać pełnych kubków" that literally sounds: "We ask this not throw away cups full," which can become a linguistic misunderstanding, because the Englishman sentence translated literally makes no sense. (Bogucki, Goźdź-Roszkowski, Stalmaszczyk, 2015, p. 55-56).

We should not be done through a single word, because it often destroys the meaning of an entire sentence in the target language. (Hasim & Munday, 2004, p. 27).

Jacek Waliński described that in Polish formality of the text can be easily identified by the fact how we relate to the person for whom the text "Pan, Pani" while in English, even when we have the text relating to the content of the formal we have "you", which may pose a huge problem.

Literal translation also carries behind borrowings that begin to change the counterparts of the target language.

(...)terms borrowed from English tend to be associated with the modern socio-economic development, which seems to explain why some companies in Poland decide to call their human resources departments “Dział Human Resources” instead of “Dział Kadr”." (Bogucki, Goźdź-Roszkowski, Stalmaszczyk, 2015, p. 59).

Very often the literal translation is also used "calque", and examples of it exist in our daily lives, such as: “przeglądarka internetowa” (Internet browser), “drapacz chmur” (skyscraper) or “zdrowa żywność” (healthy food). So, borrowings and calques are linked.

"**Literal translation,** or *word for word* translation, relies on the direct transfer of a text from SL into a grammatical and meaningful text in TL." said Jacek Waliński. Translation in this strategy, mainly focused on the target language. Also it works well when the text is interrelated, or similar like Portuguese to Spanish. However, the literal translation that does not fully comprehensible and meaningful result cannot be allowed.

He also mentions a strategy that called Transposition.

*"Transposition involves replacing one word class with another without*

*changing the meaning of the text. It can be applied intralinguistically, i.e. within*

*a particular language. For instance, “She announced she would resign” can be*

*transposed to “She announced her resignation”. Similarly in Polish, instead of*

*saying “Ogłosiła, że rezygnuje” we can use “Ogłosiła [swoją] rezygnację”."* ." (Bogucki, Goźdź-Roszkowski, Stalmaszczyk, 2015, p. 61).

If the word that has been moved does not change the meaning, and the expression of translation, this strategy is very useful.

Next is the modulation that is used to improve the translation. Despite grammar, translated sentence can simplysounds bad, which shows that it depends on the linguistic context. Jacek Waliński gives an example: "Are you on the phone?” as “Czy masz/posiadasz telefon?” and “He is 40 years old” as “On ma 40 lat”.

As the last strategy was presented adaptation. The main point here is cultural difference that Jacek Waliński presented the example of translating "He kissed her daughter on the mouth", where he translated from English into French, it can be awkward, because the cultural aspects here have a different meaning for this translation into French requires a completely different approach translator. Adaptation should be used when the meaning of the translated text is not appropriate in the target language when it seems very unnatural and incongruously customs of the country.

During translation, deviations from the source text is nothing uncommon. For sounding text respectively, translator need to use a number of strategies that will help make the text in the target language sounded like it was originally written, not translated. Translator needs to work on words, phrases, sentences, focusing not the text itself, but also on cultural value, which very often cause a problem, but form a text more pleasant for the reader.

"More recently, an increasingly important role is attributed to cognitive

linguistics as the frame of reference for the discipline of translation studies." (Bogucki, Goźdź-Roszkowski, Stalmaszczyk, 2015, p. 61-65).

# 3.1 Proper names - definition

The second division is focused on the proper names. The difficulty of translating them focused on a number of factors. Until today there is a dispute of translators, who are divided into groups of those who want to translate proper names, and those who do not want to do and feel that it is outrageous. Proper names play a very important role in this work, because the translation of the book Lord of the Rings was based mainly on the translation of proper names from the original book. Translation of names is considered by many to be the toughest division. Very often, translators cannot cope with this, but not because they were done poorly, but by the fact that these opponents and supporters of translations of proper names are not only as translators, but as readers. What it actually is the proper names?

Proper names are often included in many things: names of persons, animals, companies, geographical places, zodiac signs and festivals. Evelina Jaleniauskienė claims that: "a proper name is “a name for an individual person, place, or organization having an initial capital letter” and "“racial, ethnic, national, and religious identity" (Evelina Jaleniauskienė, 2009, p. 31-32).   
However, Saleh Delforouz Abdolmaleki claims that: "Theoretically speaking, proper names are beyond the scope of language and are to be sought in encyclopedias rather than dictionaries." (Saleh Delforouz Abdolmaleki, 2012, p. 832). What is more in ", Proper names in Translation: An Explanatory Attempt", it is easy to find another definition for proper names: "(...) proper nouns have no meaning or connotations and are therefore both untranslatable and not be translated". (Saleh Delforouz Abdolmaleki, 2012, p. 832).  
For comparison, has been given another definition of proper names: "the one applied to a certain thing to distinguish it from the rest of the same species. They are always written in capital letters. Truly, proper names are all the expressions which are denominations and particular titles of things, but they are only called proper names when they are formed by only one or several words that do not form a complete sentence." (Elvira Cámara Aguilera, 2008, p. 1).

Definitions of proper names are very similar in each of the translators. They are associated with the names of places, people, animals, or even entities unrealistic. Invented name is a noun defines a special object real or unreal. Very often it cannot be called otherwise, these are special names only for those objects. The problem lies in translating them, because very often the target language has no equivalent word.

# 3.2 Types of proper names

There are many kinds of names, what describe. Elvira Cámara Aguilera believes that the names have their basic principles, which most of them holding up, and with this one:  
" ORTOGRAPHIC:

- Proper names are capitalized.

MORPHOSYNTACTIC:

- Proper names have no plural forms.

- Proper names are used without articles.

- Proper names do not accept restrictive modifiers.

REFERENTIAL:

- Proper names refer to single unique individuals.

SEMANTIC:

- Proper names do not impute any qualities to the objects designated and are therefore meaningless.

- Proper names have a distinctive form of

definition that includes a citation of their expression." (Elvira Cámara Aguilera, 2008, p. 2).

Taking into account dividing the proper names, can also be divide them into types depending on what describe.

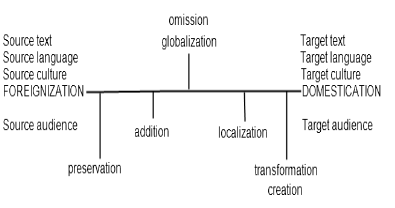
* Names of people: Here are the figures real and unreal. A great example are the names of historical figures, which cannot be translated into the target language, because you cannot identify the person and the merits of another existing person. However, there is a good chance that instead of finding a similar person in the country to translate the nickname of a historical figure on the target language.   
   \* Real: "Names of important figures should be translated, (...) name of saint people and Biblical or Quarnic characters should be translated eg. John The Baptist, (...) Names of philosophers, scientists and sages which have already accepted translation should be replaced with their accepted equivalence." (Saleh Delforouz Abdolmaleki, 2012, p. 833).  
   \* Unreal: In the case of names as fictional case it is quite complicated. It all depends on the novel, which translator has to translate. Abdolmaleki suggests that: "Proper names in fairy stories folk tales and children literature are often translated on the grounds that children and fairies are the same all over the world". What is more, he claims that: "in novles and allegorical dramas like Pilgrim's Progress, Everyman, etc., where the characters are not specyfically English, their names should be translated". (Saleh Delforouz Abdolmaleki, 2012, p. 833).
* Names of places: The proper names places it can include two main types: Real geographical locations, streets, towns, villages, and those used in the fictional fairytale worlds and not only. In the translation, eg. Geographical names is easier than translating the form, because the names of places contain specific meaning in almost every language. Very rarely, the translator must add an explanation of the site, to bring them to the reader.  
   \* Real places: "When the nature of a place is unknown to the target text reader, translator should provide it with a classifier, (...) Names of firms, streets, private institutions, schools, universities, hospitals, etc., are in principle not translated since they are related to the source language culture.   
   \* Fictional places: "While in translating place names of serious literature we must convey the nationality of the names, there is not such obligation in translating place names in comedies, fairy tales and children literature." (Saleh Delforouz Abdolmaleki, 2012, p. 835).
* Names of objects: Next category are items that have their own name. These things all around us. They are divided into the two examples, however, very similar to each other: Brand names and object eponyms. An example of such a name is known to everyone, "aspirin", which in most countries has the same name, so its translation is meaningless. The same subject is the "Walkman", which has retained its name almost everywhere.  
  According to the " Proper names in Translation: An Explanatory Attempt": (...) if they are familiar for the TT readership we transfer them, otherwise we should provide a descriptive term" (Saleh Delforouz Abdolmaleki, 2012, p. 835).
* Charactonyms: "(...) is a name expressing the characteristic of the bearer. Proper names play an important role in a literary research. They point to the setting, social status and nationality of characters. The names containing in their stems components of common nouns and of other parts of speech come along with their nominal function, carry out the function of characterizing a person or a place (Hatim and Munday, 2004, 131).   
  Normally, charactonyms are transcribed for transliterated, but if they contain any special information that should be included, need a description of the proper name.
* Motivator: "(...) is a part of text , expressing by the means of synonyms, homonyms, confusables and words with similar semantic fields resemblance with the meaning of a morpheme or morphemes of the proper name and giving the name its characterizing function". (Saleh Delforouz Abdolmaleki, 2012, p. 836).  
  It distinguishes between two groups: explicit and implicit. The former, explicit is expressed by words, or combinations thereof. The latter, implicit has the character based on the context of the source text.

# 3.3 Translation Strategies of Proper Names

To deal with proper names in the translation need a special tactics. Each of the above described explains the best and worst based on their experience. For the purposes of translation proper names, or even not, there was created many strategies. They were created by the many excellent translators. Each of these strategies seems to be different, as they refer to different things, but in reality they are very much alike.  
"All of them use different classification or even different terms to label their strategies but, in fact, their procedures are similar." (Evelina Jaleniauskienė, 2009, p. 32).

1. Preservation - Eirlys E. Davies claims that: "(...) occurs when a translator transfers the term directly into the TT with no further explanation." (Evelina Jaleniauskienė, 2009, p. 32). An example of preservation are mythologies. Where names, rituals and distinctive names are preserved in the original, without any explanation.
2. Addition - when a translator “decide[s] to keep the original item but supplement[s] the text with whatever information is judged necessary” (Evelina Jaleniauskienė, 2009, p. 33). The basis of this tactic is the knowledge of the interpreter about the culture of the readers of both target and source languages. Additional information may be in the form of a footnote, additional text, or side notes.   
   "Newmark discuss also cultural footnotes as an additional procedure, and says that they are more variable and more justified in scholarly literature, and much less so in popular writing (Ways to Translation, 2015, p. 135).
3. Omission - when translators decide, as Davies writes, to “omit a problematic CSI altogether, so that no trace of it is found in the translation” (Evelina Jaleniauskienė, 2009, p. 33). Mainly this involves the omission of the text and leaving it just as it reads in the source language, the dialect remains intact in the translation.
4. Globalization - "the process of replacing culture-specific references with the ones which are more neutral or general” (Evelina Jaleniauskienė, 2009, p. 33). The tactic is based on domestication. It involves converting words from source language to a more generalized, more neutral word. Instead of writing "cat called Saimon, it will be only a "cat "".
5. Localization - "when translators try to anchor a reference firmly in the culture of the target audience” (Evelina Jaleniauskienė, 2009, p. 33). This is the complete inverse of the aforementioned globalization. Translation contains the exact meaning, so grammatical and phonological. An example would be: "Winnie-the-Pooh," it gives Polish "Kubuś Puchatek".
6. Creation - "means a creation of a CSI which is firmly or totally different from the ST or is not present in there" (Evelina Jaleniauskienė, 2009, p. 33). Very rarely used tactic involving the omission in the context of their own names and alliteration and add it completely elsewhere.

Categorization of translation strategies, which places each strategy along a continuum between foreignization and domestication:



In the book "The Translation of Proper Names in Children's Literature," have given the strategies used by the translator with the proper names. They are very similar to those listed above.

According to Elvira Cámara Aguilera strategies are:

1. Copy - reproduced in the target text exactly as they were in the source text.
2. Transcribe - "transliterated or adapted on the level of spelling and phonology." (Elvira Cámara Aguilera, 2008, p.3).
3. Substitute - If the proper name in the target language is possible by a similar lexicon in the source language can be translated.
4. Replacement - Renaming proper name in source language with some synonymous in the target language. This is very risky, but highly popular children's books.
5. Insertion - placement proper name from target language where there is not in the source language, or replace proper name from source language with words from target language, may be regarded as less common, except perhaps in certain genres and contexts of a particular proper name.

# 3.4 Case of age in proper names

All of these strategies have been created not only to adhere to them, but to look for a new strategy, which will facilitate the translation of names. It is important that the original text of the source language was the most translated in a way accessible to the reader. Can be seen that all of these strategies are also dependent on each other and in a way similar to each other.  
In the translation of names, it is important to choose the right strategy to readers. An example is the probable age of the reader. We can appoint three groups  
  
1. Pre-reading children (0 to 6 years old)   
2. Children capable of reading and writing (from 6 to adolescence)   
3. Adolescents and youngsters

Every translator should realize who is the recipient of the text. It is important that the reader understand the exact message text. "Children with their imperfect reading abilities and limited world knowledge are not expected to tolerate as much strangeness and foreignness as adult readers." (Elvira Cámara Aguilera, 2008, p.5).

# 3.5 Type of work

The biggest problem in the translation of names are bonds which are devoid of two different languages. It is important to convey the image of the object, place or character, which by its name in the source language is confusing for the reader. The most common books that are struggling with this problem are fairy tales for children. An example of includes: " in *Wuthering Heights – Wichrowe Wzgórza*, or *Alice in Wonderland – Alicja w Krainie Czarów."* (Ways to Translation, 2015, p.45).

Fairy tales, science-fiction novel, an adventure novel, a play, and many other types of work includes a lot of proper names that cannot be treated in the same way. The fact is that science fiction and fairy tales for children are the types of proper names, which are usually translated.

"Some of the most popular fairy tales around the world contain personal names within the title. Of the examples we are going to present, somewhere written by the brothers Grimm, some are traditional tales recounted by Perrault and laterby the brothers Grimm, one belongs to Lewis Carrol and one to an unknown author" (Elvira Cámara Aguilera, 2008, p. 6).

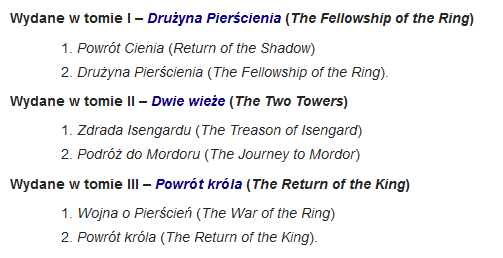
Very often the reason for the translations of certain names is simply this, to whom the book is addressed. The explanation for that could be That it participates in what is known as "allegory".

"Allegory is the representation of an abstract thing or idea by an object that keeps a certain relation with it, whether real, conventional, or created by the artist’s imagination" and " In our case, proper names within an allegorical work, it seems that a general consensus exists in relation to translation. Newmark considers that names should not be translated “except, of course, in allegories." (Elvira Cámara Aguilera, 2008, p. 7).

Translation of names is a very difficult and challenging topic for each future interpreter. There are many strategies that are also defined by the type of the translated text. On the whole, the translation of proper names is a challengefor translators. It is impossible to Achieve absolute equivalence because of subtle hidden Allusions in proper namesor specificaspects in the languages.

# 4.1 Lord Of The Rings - description

The novel Lord of the Rings is a type of fantasy written by John Ronald Reuel Tolkien (in short J. R. R. Tolkien). "The name “Tolkien” (pron.: Tol-keen; equal stress on both syllables) is believed to be of German origin; Toll-kühn: foolishly brave, or stupidly clever – hence the pseudonym “Oxymore” which he occasionally used. " (www.leaderu.com , 2016) The story takes place in the fictional world of Middle-earth. The novel is a continuation of the author's earlier book called: Hobbit, or There and Back Again.  
Very often mistakenly called a trilogy. However, all three parts consisting of one whole. They were issued in this way by the pressure of publishers to the author. The entire novel is divided into six parts:



(Wikipedia, 2016).

The novel was written 12 years (even in times of World War II!), Was released in the UK in 1954 and 1955 has been translated to dozens of languages.

# 

# 4.2 Lord Of The Rings - About plot

The action takes place 60 years after the events of the previous books: Hobbit, or There and Back Again. Wizard Gandalf after his arrival in the Shire (hobbit's village) meets his friend, who turns out to be the owner of the Ring created by Sauron himself, ruler of darkness. It is a powerful artifact with which is able to control the other rings of power. If Sauron gets his hands on the only ring that all the land is doomed. In contrast, the only way to avoid disaster is to destroy the ring in the place where it was forged. Tasks undertaken Frodo, Bilbo relative (the main character of the book Hobbit). It is allocated his team, whose aim is to protect the little hobbit against the forces of evil. However, during the expedition, the whole team are separated. Frodo with his faithful friend Sam find their way to destroy the ring. The task is terribly difficult, because the ring evokes a strong commitment to each person who sees it. An example of this is Gollum (figure very popular not only in the film and the product directory, but now even in pop culture). This creature is a guide Hobbits, to a place where only the ring was forged. It turns out that the creature still cannot resist the jewelry and try by all means pick up it. In the meantime, the rest of Middle-earth led by the wizard Gandalf and Aragorn (heir to the throne) is gearing up for a big battle with the army of Sauron. The fate of this land depends mainly on two little hobbits and their great mission.

# 4.3.1 J.R.R. TOLKIEN - About author

J.R.R Tolkien, namely J. R. R. Tolkien specialized in Old and Middle-English. Creating Tolkien Lord of the Rings was greatly influenced by a number of works from the Old English. "One of the best-known influences on Tolkien is the Old English epic –or, more correctly, extended elegiac – poem Beowulf." (Clive Tolley, 1992, p. 4).

He taught as a professor at Oxford, has written a variety of works and novels, one of the most famous is the already mentioned Hobbit, which was released in 1937, and Lord of the Rings 1954-1955 year. Both books, in particular The Lord of the Rings was a metaphor about the real world. The same world in your directory was very diverse, in his novels dominated fantasy. In his magical world he created such races as: Elves, Dwarves, Trolls, Orcs (or Goblins), Hobbits and of course men and women. It is known and admired by millions of readers around the world.

# 4.3.2 Biography

He was born in Bloemfontein in the Free State of Orange in 1982. In 1985 he lost his father, who died of yellow fever. His mother in 1899 converted to Catholicism which had a huge impact in his work. November 14, 1904, Mother twelve Tolkien died after a six-day diabetic coma.  
In 1908, Tolkien meets his wife Edith Braat. Trouble romance at a young age he described in his book The Silmarillion. "When Ronald was 16, and she 19, they struck up a friendship, Which Gradually deepened." (Http://www.tolkiensociety.org, 2016). Tolkien gaining knowledge linguistic began to create its own language based on Spanish and Gothic. " Other writings that intrigued Tolkien in his youth were the Anglo Saxon epic Beowulf and the Middle English Sir Gawain and the Green Knight." (Michael A. Hall, 2005, p. 5).

In 1909 he won a scholarship to Oxford. After studies delving into other languages, he began to study the Finnish language, and he became the basis for the creation of the fictional language of the Elves. After a long separation, Tolkien met Edith and married in 1916. The writer took part in the First World War, including the Battle of the Somme. As the author says, the view of the war caused a huge influence on his work may be seen in The Lord of the Rings. Later that same year, in November Tolkien sent back to England because he suffered from trench fever. In 1917 he became the child, John Francis Reuel. In subsequent years, he was also born: Michael Hilary Reuel (1920), Christopher John Reuel (1924), and Priscilla Mary Anne Reuel (1929). In 1921 he joined Oxforcie, where he tried to be a teacher. Three years later, his dream came true, the writer was promoted to full doctoral degree. In 1930, Tolkien begins work on a novel, now known as the Hobbit. Seven years later, he manages to give a very important Phonebook in life, which was directed to children. During the Second World War began work on a continuation of The Hobbit, which were the beginnings of Lord of the Rings. "Tolkien was disappointed at the apparent failure of The Silmarillion, but agreed to take up the challenge of" The New Hobbit "." (Http://www.tolkiensociety.org, 2016).  
In 1954 it is published the novel The Lord of the Rings. Tolkien's work has been published in three volumes (The Fellowship of the Ring, The Two Towers, Return of the King). Further years of his life, Tolkien spent working on The Silmarillion, which, however, until the end of life is not finished and that only after his death was released by the writer's son, Christopher Tolkien. His wife died in 1971. Then, two years later he died J.R.R. Tolkien, aged 81.

# 4.4. The World of Lord Of The Rings

Tolkien's novel turned into a true masterpiece. Admired by a large number of readers live to see not only translation, but also video. Adaptation of his books became very popular. The Lord of the Rings existed not only as a wonderful movie, but as an icon of pop culture. " Tolkien's work provides a very good example of this process, going from being art and little more, to becoming a popular culture phenomenon, and finally becoming a merchandising juggernaut." (Michael A. Hall, 2005, p. 5).

Based on the novel Tolkien was nominated 30 times until the Oscars, and managed to get 17 statuettes. Other awards received by films include Golden Globes, Grammy, Hugo, and Saturn awards. Although the "trilogy" film already has 15 years, it is still perceived as one of the better movies filmed. "Probably the merchandising campaign for The Lord ofthe Rings came as a result of Peter Jackson's very faithful production of the books on film.97 Though the movies only did marginally well at the academy awards for the first two movies, it ended up winning best picture for the last movie plus enough awards to tie it for the place of most awards won.98 Not surprisingly, there were cloths, toys, games, video games, cups, calendars, swords, and undoubtedly more." (Michael A. Hall, 2005, p. 5).  
But this is not the end, the world of Middle-earth lived to see even video games that depict events directly from the book, or are only based on them and thus get to know the world of Tolkien from scratch. The Lord of the Rings: The Battle for Middle-earth, strategic game based on the events of the book and film, The Lord of the Rings: The Third Age, a computer game based on the events of fictional characters not met in the book, but still based on the world's books.  
Novel J.R.R. Tolkien caused a huge impression on me. The world in which the author presented the whole land and adventure, which created the characters are unbelievable. On the work of Tolkien, you can read a lot of praise and positive feedback, "JRR Tolkien's The Lord of the Rings trilogy is a genuine masterpiece. The most widely read and influential fantasy epic of all time, it is also quite simply one of the most memorable and beloved tales ever told. "(http://www.tolkienlibrary.com, 2016).

# 4.1 Introduction to analysis

According to the OALD, a proper name is a "a word that is the name of a person, a place, an institution, etc. and is written with a capital letter, for example Tom, Mrs. Jones, Rome, Texas, the Rhine, the White House". (oxfordlearnersdictionaries, 2016) "Lord of The Rings contains a lot of names of characters and places and because of fantasy content it also contains a lot of fictional races and buildings. Full list of the names in Lord Of The Rings are included in this work and are discussed in this chapter.

# 4.2 Personal names

A lot of personal names have been left untranslated in series "Władca Pierścieni" in Maria Skibniewska's version. In contrast, in the version of Jerzy Łoziński we have to deal with translating approximation and even character names. They have been translated into Polish, so the reader can easily memorize the characters in the native language. Most of the characters in the version of Łoziński very easily be assigned to the original English version. However, not all, because we have to deal with a completely changed names.

The first example of this is the proper name "Bilbo Baggins", the main character in the book "The Hobbit," which was also shown in the "Lord of The Rings. In the version of Mary Skibniewska he is "Bilbo Baggins", the translator uses a strategy very popular for names which is omission. In most versions of Skibniewska see this tactic. However, in the version of Łoziński can be see a completely different version of the name of this hero. This is the "Bilbo Bagosz." Complete change in the name and translate it makes the character becomes more simple for the Polish reader. Bagosz is the surname that exists as a real Polish surname, making it easier to remember to the Polish reader.

Another example is the character name Meriadoc Brandybuck, commonly in a novel called by other heroes of "Merry". Skibniewska, further use of the same tactics and left the proper name unchanged. While Łoziński has changed completely, and thus in its version we have: "Radostek Gorzaleni". It has been translated in this way because the name "Merry," says about being joyful, happy. This shows the nature of the characters by name.

It might seem that the translator is worried only about the main characters, or characters that play a very important role in the novel. However, each character who is mentioned by name should somehow be treated through an interpreter. Another character in the original book, "Farmer Maggot." Namely in the case of the preceding it has been left with the same name by Skibniewska. The difference is similar in English "Farmer" to Polish. Skibniewska not need at all to worry about his profession. In the version of Łoziński character called "Kmieć Chętka." It is a hobbit living in the swamps of Eastern Southfarthing the estate Bamfurlong. A friend of Tom Bombadil. According to SJP Kmieć is "Peasant having farms on Their Own leasehold" (SJP, 2016). After once again Łoziński try to bring the reader the meaning of even word simple such as "Farmer".

In his translation Łoziński used a multitude of tactics, one of which is mentioned in the second chapter of "Insertion" by Elvira Cámara Aguilera. An example of this tactic is the character in the book named Aragorn. In the book, Tolkien character is presented with his nickname "Strider." Also in a similar manner it was translated version of Skibniewska. Translation is "Obieżyświat", which is consistent with a simple ratio to Polish. Łoziński went a step further. He would not give him such a nickname. He treated his "profession" as "Łazik". According to SJP word "Łazik", is of course also called vagrants, globetrotter and a strider.

Another interesting example of translating names as a creature whose small hobbits Sam and Frodo hit while hiking. It is a great spider, who in the original novel was called "Shelob." Invented name that has not been treated calque tactic. Skibniewska applied some of the tactics "Transcribe", because the name of this form is translated into Polish as "Szeloba ", very similar to the original. Łoziński, in his version, completely omitted the name of creation, and he added an explanation in its very name, because he called" Pajęczyca". Uses once again "Insertion." An easy way to show the reader what really is a monster called the original Shelob.

Mouth of Sauron has been translated in a very interesting way. It is a figure that is referred to as a "messenger", "envoy". However, in the literal sense of "Mouth" means "Usta". That's how it translated by Jerzy Łoziński, because we have his version of "Głos Saurona", it is a character who speaks for a Sauron. However, Maria Skibniewska changed its literal name "Mouth of Sauron" to "Rzecznik Saurona". She transformed its name in closer to the "Messenger of Sauron", "Wysłannik Mordoru".

Another important figure, whose proper name is translated in a specific way that fits character, as was in the case of Merry. Grima, otherwise known as Wormtongue. His nickname also is connected with his character in the novel, to which they referred both translators. This figure is very insidious, and is also at the service of the forces of evil. Translating the name of the character required to find in Polish animal, which also is considered a symbol of deceit and betrayal. Maria Skibniewska decided to call it a "Gadzi Język". This applies to most common reptile called a snake. Well known, it is a symbol of deception in the Bible, while Tolkien was not only a Christian, but he was fascinated by Christianity itself. Jerzy Łoziński translated the name to "Żmijowy Język", as seen in a very similar way. Everything was based on a combination of snake in religious culture, what has worked in both versions.

The following three examples have been treated the same way by Maria Skibniewska. She used again omission. Characters such as Samwise Gamgee, Smeoagol, and Arwen. All these figures sound quite the same in the original Tolkien's books. Jerzy Łoziński decided to change something. Samwise Gamgee a friend of one of the main character Frodo was translated in a way that is presented in the books. Samwise called "Gaduła". Well known from the books, it is a character who actually often speaks up, so the translation most reflects the character of this form. Next is Smeoagol, very characteristic not only in the book or the film but in pop culture. It is found in the book "The Hobbit." Its name in translation of Łoziński is "Smaduł" operated here more to transcribe and tried once again to facilitate the Polish reader reception. The last figure is Arwen, which in translation by Łoziński as "Aurena", which is also much easier to remember and pronounce it by the Polish reader. This is the elf in love with the aforementioned character Aragorn.

As seen most of the names translated by Maria Skibniewska was omitted, while Łoziński at all costs wanted to translate them on the basis of transcription, meaning in the book, and even translating the form to the realities of the target language.

# 4.3 Names of places

In most cases, the geographical names are not translated. Almost all the geographical names in Lord Of The Rings are strictly fictional. There are no references to any existing places or geographical features.

Names of geographical places were also a problem for both translators. Once again, you can meet with very similar strategies for their translations ak for character names. The most well-known and clear differences in the translations is an example of the village where inhabited by hobbits. In the original book, we deal with the name "Shire". Looking at the translation Maria Skibniewska, you will see the same thing in the case of "Bilbo Baggins". "Shire" remains the same in the translation. Łoziński version is completely different. Previous strategies indicate more frequently used tactic by Łoziński of translation studies. Domestication is most commonly used by the translator because "Shire" in his translation is "Włości". Referring to the dictionary of the Polish language "Włości" is a mansion, a large landed estate, the word was often used in former times. Łoziński is trying to bring the world created by Tolkien through the inclusions of Polish culture.

Another example, which shows significant differences in the translations of the translators, and also show that tactic has been used by them in the case foreignzation and domestication is the town "Bag End". Skibniewska left the city intact. Łoziński decided to explain what is the "Bag End". He called them his version of "Bagoszno." Many Polish cities end up very similar to the said example. For instance Leszno, or even Trzemeszno. The end of "-szno" adds overtones used in our culture and language, which changes the tenor of Bagoszno.

Domestication strategy is also used in another embodiment. The original name of the village of hobbits in the Lord Of The Rings is named "Hobbiton". Maria Skibniewska clung to foreignzation therefore ideal for this tactic was to use omission, which completely does not work in version Łoziński. Skibniewska left Hobbiton, while Łoziński simplified name and drew her to the Polish realities of Hobbiton giving the name of the "Hobbitów". It can still notice a fantasy world, which is in the name, but the translation has changed its reception. "Hobbitów," as "Bagoszno" associate our native names of cities and villages.

The last example confirming the choice given strategies by translators is "Sackville". It is the ancestral village located hobbits in the Shire, or "Włości". Also, it was a family name living there hobbits. " The **Sackville-Baggins** was a wealthy Hobbit family of the Shire (...)" and " It was founded by the marriage of Longo Baggins to Camellia Sackville, heiress of the Sackville family headship." (http://lotr.wikia.com,2016)

Despite significant differences between easy and translates them both, you can find examples of names that do not apply as the previous examples. "Rivendell" is the seat of the elves in Tolkien's world. This name is associated with a safe place, because it was its destiny. Elves, who inhabited the city was far away from the conflict. It is very difficult to find counterpart, which fit perfectly to reflect such a place in the Polish language. The strategy already mentioned, often used by Łoziński, which Insertion could not check. Łoziński decided to fabulous Rivendell was named in his translation of "Tajar."

Translation towns and villages is a big problem for each interpreter. But this is not the end of problems with their own names in the geographical case. There is still a lot of names of other things that also cause problems. One of them is the river. In the original version of The Lord of the Rings there is a huge river measuring about 400 miles. The name of the place is associated with its inhabitants, treebeards and ents. These creatures resemble a Middle-earth mythology, walking and living your own life tree. The river, which flows through the largest cluster is called the River Ent. Maria Skibniewska becoming the foreignzation decided to make calque and translated into the "River Ent." Jerzy Łoziński decided to approach the matter in a different way. He translated most of the names of villages and towns in the novel. Therefore, it has been translated by the river Ents. But not in the way she did it Skibniewska. Łoziński decided to call it a "Entyda." The target language can find many counterparts translated into the river. "Entyda" is very similar to the name of the Polish rivers such as Nida, Brda, Wda, and even Reda. Names of rivers completed in a similar way to Entyda is much more. Names of these rivers are easier to assimilate for readers target language, which is why the strategy used by Łoziński called Localization. This is another tactic used very often by translators who decide to domestication.

The last example of geographical names in case there are places not only such as lakes, cities, villages, but also the mountain. Names of places in the Lord Of The Rings is really a lot. The work was awarded one example, to also mention the problems of translation. Mount Doom, which is one of the most important places in Middle-earth. It was here that was created only a ring of Sauron, and also here it must be destroyed. It was a very important place, so translators have to take care of the proper name. Maria Skibniewska decided to translate Mount Doom "Góra Przeznaczenia," based on the story of the book. From the outset, it must be carried here and destroyed a ring worn by the little hobbit Frodo. While the mission that has to do his "destiny", so the name of this mountain has a specific ratio to the story. Jerzy Łoziński decided to give this important place, a different attitude. In his translation of the mountain is called "Góra Przeklęta". What shows that Mount Doom in the Polish translation of a bad thing. The translation "Góra Przeznaczenia" notes that there is no show the this mountain as a place where you are staying evil Sauron, while in the second translation Łoziński is trying to show it.

# 4.4 Name of buildings

The names of their own buildings, or specific places, also been a problem in the book Lord of the Rings. However, they are very similar to the geographic locations in the section above. In this case you have selected only one example, as a display of the problem, but it represents and shows most of the problems in the book.

Barad-dûr is a tower that has become a fortress of Sauron, its headquarters. It is located close to Mount Doom. As you can see, it is a hotbed of evil and place Sauron himself, the primary villain in the book. Translating this building should not be a problem, but taking into account the selected explains this further we have two different versions. However, they are very similar, as can be seen that despite the differences in the choice of strategies are also similarities. Maria Skibniewska decided to call it the "Mroczna Wieża". This shows the ideal climate in which it was presented this structure. It is a reference to the frightening appearance, as well as to the headquarters of the main bad character. Łoziński in a very similar way treated the proper name. He referred to the color of the building and decided to call it "Czarna Wieża". As in the case of the word dark, so black is a reflection of the evil that lives in it. Hearing the name of the building in both translations, it is known that it is hidden. As seen in this short case it is possible to find not so much a compromise which is very similar translation. Sometimes domestication is very similar culturally to the source language.

# 4.5 Names of races

Fantasy world often proves that the human race is not the only one, and so well developed. The Lord Of The Rings, we have to deal with many of them, for example, orcs, dwarves, elves or hobbits mentioned earlier. It might seem that the translation they should not be very different even from each other so diametrically different foreigzation and domestication. Yet discrepancies appear, and great will it compare versions of translations.

The first example is quite simple creatures mentioned, the River Ent. There are creatures out there that look like trees, but they have the ability to exist as a humanoid characters. They can speak, walk, etc. They are treebeards. In the version of Maria Skibniewska were called as "Drzewiec" (one unit). It would seem that you cannot find a more domesticated title for this creation. The very name "Drzewiec" is known in the community from various sources, such as computer games, other fantasy books, or Slavic beliefs. However, at a time when the Lord of the Rings was translated by Jerzy Łoziński fantasy world was not as widely understood. He decided to bring Spars for more Polish names and created "Drzewacz."

Another example is much more complex. It concerns the breed that resembles a small people, but very brave. These are dwarves. In the world of Tolkien played a huge role not only in the book "The Hobbit," but also in the Lord of the Rings. Taking as an example translation Skibniewska we see fairly simple version, which works in many books are simply "Krasnale," "Krasnoludy." However, the problem appeared in recognition of the breed as a whole, and recognition as sex. In the English version does not really matter because the word "dwarves" does not show any problems with sex. When the Polish language we speak, "Krasnoludy" we see only the male gender. However, this problem has not been solved, and Łoziński decided to bring figures of dwarfs for a more rustic version, that is, those with fairy tales and stories Slavic. They are called "Krzatowie." The house elves are much more popular creatures in the Polish culture, because Łoziński opted for such a translation.

# 4.6 Proper names - Evaulation of analysis

Maria Skibniewska and Jerzy Łoziński chose two extreme strategies for translating great works of Tolkien. Domestication and foreignzation today divides translators supporters of the tactics. Domestication is used very frequently in fairy tales for children who have to bring the child around the world, so they can understand the meaning of the whole history of the book. This is what was used to Łoziński. Its main objective was to introduce Polish readers of the world, who could not quite understand.. The world in which happens to share the book is full of magic and various creatures and specific places, it is hard to grasp everything in a way that it looks like the culture of the target language. Maria Skibniewska decided to leave this wonderful world as it is only to help the reader understand how the world of Middle-earth. There is no question about approximately the world to our reality, as hard to find the perfect reference.

This is a real feat to Tolkien's world to put in our world and present it in Polish reality, although I agree with the description of domestication tactics mentioned in the second chapter. It is a very useful strategy especially in books targeted to a young audience. Foreignzation in my opinion, worked perfectly in the translation of The Lord of the Rings. Despite reading this in Polish language still not lost the magic that gave her a Tolkien. Nevertheless, you should have great respect translator Jerzy Łoziński be so efficient creation of Polish culture version of Lord of the Rings. However, the version of Maria Skibniewska is most suitable for me and it is this version that I considered to be the original translation of the novel.

The examples used in the analysis, and the subject does not exhaust the topic completely foreigzation and domestication in the translation of The Lord of the Rings, but only based on it and contains its small part.

# 5.1 Conclusions

Translation is a act of transffering "meaning" contained in one set of language sings to another language. This is complex matter, because of the fact that two the same languages never exist. There is no word-for-word case in languages. It can be done but sometimes in awful way.

In front of a translator many tasks, which must cope with. One of the most difficult in the subject line of work was a choice between domestication and foreignzation. Rating translations of the book Lord of the Rings remains contentious today. Each of these strategies has its followers.

Given the arguments that in work, can be safely said that the separation of translations for the worse or better depends on the strategies that have been used. What type of books and to whom it is directed it has become a real example of their validity. So, come to the conclusion that there is no worse or better strategies to translate anything, and the choice of a particular strategy is very important in the context of translation.

Literature and Internet sources were essential to this work. It was easy to find a reference to those described strategies by other translators. A very important source of work was a book, The Strategies for Translating Proper Names in Children's Literature by Evelina Jaleniauskienė. Despite the fact that The Lord of the Rings is not just a book addressed to the younger generation, it was the many references to any type of literature, so it was easy to find a lot of interesting and necessary information.

Also very necessary book proved Introducing Translation Studies, Translation and an Advance Resource Book, as well as Ways to Translation, which ideally provide an introduction to the work, that is the theory, which proved to be essential.

Extremely important turned out to be Internet sources, which provided assistance in the form of dictionaries, as well as websites dedicated to the author of The Lord Of The Rings, as the book itself.

The work showed that the problem in the translation of proper names still exists. Taking as an example the two translators Maria Skibniewska and Jerzy Łoziński managed to create a comparative analysis of proper names in the context of the form of real or not, geographic locations, special buildings, or races, species. The analysis allowed to assess not the competence of translators, and the choices they made creating a translation. The work does not prove that the selection of one of them is worse, and proves that the purpose of the use of strategy in translation is to whom the book is addressed.

The problem in the translation of proper names is huge. The work does not exhaust in any way examples that one could be added, and the book Lord of the Rings by Tolkien, is just one of many examples, faced by translators worldwide. For the purpose of the work selected examples, and the directory has been limited. However, the same theme is very comprehensive.

The work is the culmination of my work student in the subject of translation. Incredibly great was the fact that I could use as an example of a favorite fantasy series, which is the Lord Of The Rings. I could fathom translation strategies, and their solutions and looking at the work in a different way. Translation is very important in the life of our society and will be a very long time as an indispensable tool of communication and translation of goods such as books, movies, or computer games.

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