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STRATEGIES OF TRANSLATING ANTHROPONYMS IN J. R. TOLKIEN'S *THE LORD OF THE RINGS*
(comparison of English and Armenian versions of the epic)

ABSTRACT

The article considers the strategies employed in the translation of anthroponyms in J. Tolkiens *The Lord of the Rings* into Armenian. Anthroponyms here are used with the dominant quasi-anthroponyms to create the mythical and magic atmosphere of the Middle Earth. They relate to the class of realia or culture-bound words, which have increasingly been in the centre of attention of translators and are relevant. Culture-bound proper names of *The Lord of the Rings* demand consideration to preserve the intention of the source text, resulting in different proportion of adequate and equivalent analogues.

Key words: *translation strategies, adequacy, quasi-anthroponym, cultural adaptations, The Lord of the Rings, Armenian, semantic-pragmatic level of translation*

РЕЗЮМЕ
ПЕРЕВОДЧЕСКИЕ СТРАТЕГИИ АНТРОПОНИМОВ В КНИГЕ ДЖ. ТОЛКИЕНА *ВЛАСТЕЛИН КОЛЕЦ* (СОПОСТАВЛЕНИЕ АНГЛИЙСКОЙ И АРМЯНСКОЙ ВЕРСИЙ ПОВЕСТИ)

В данной статье рассматриваются переводческие стратегии антропонимов, использованные в книге Дж. Толкиена *Властелин колец*. Антропонимы, которые используются в книге, являются реалиями, которые создают мифическую и сказочную атмосферу Средиземноморья. Антропонимы-реалии требуют от переводчика особого внимания для передачи авторской интенции. В результате, в переводческих аналогах по-разному распределяются адекватность и эквивалентность.

ԱՄՓՈՓՈՒՄ
Ջ. Ռ. ԹՈԼԿԻՆԻ *ՄԱՏԱՆԻՆԵՐԻ ՏԻՐԱԿԱԼԸ* ԳՐՔՈՒՄ ՕԳՏԱԳՈՐԾՎԱԾ ԱՆՁՆԱՆՈՒՆՆԵՐԻ ԹԱՐԳՄԱՆՈՒԹՅԱՆ ՌԱԶՄԱՎԱՐՈՒԹՅՈՒՆՆԵՐԸ
(վեպի անգլերեն և հայերեն տարբերակների համեմատությունը)

Հոդվածում քննվում են Ջ. Թոլկինի *«Մատանիների տիրակալը»* գրքում օգտագործված անձնանունների թարգմանության ռազմավարությունները: Այստեղ օգտագործված անձնանունները իրույթներ են, որ ստեղծում են Միջ-երկրի առասպելական և հեքիաթային մթնոլորտ: Դրանք վաղուց գտնվում են թարգմանիչների սևեռուն ուշադրության ներքո, ուստի և դրանց ուսումնա-սիրությունը արդիական է: *«Մատանիների տիրակալը»* անձնանուն-իրույթները ուշադրություն են պահանջում թարգմանչից ելակետային տեքստի հեղինա-կային մտադրության փոխանցման համար: Դրա արդյունքում տարբեր ձևով են դրսևորվում ադեկվատ և համարժեք թարգմանական տարբերակները:

Բանալի բառեր ՝ թարգմանության ռազմավարություններ, ադեկվատու-թյուն, անձնանուն-իրույթներ, մշակութային ադապտացում, Մատանիների տի-րակալը, հայերեն, իմաստագործաբանական թարգմանություն.

The study of culturally-related words or realia has increasingly been in the focus of translatology. An instance of realia has received little attention namely as regards their translation from English into Armenian, since it tacitly indicates cultural contexts difficult to render. This article namely concerns the translation of quasi-anthoponyms in J.R.R. Tolkien's *The Lord of the Ring: the Fellowship of the Rings*, which are deeply meaningful and complex to decode, as they carry the imprint of Irish mythology or "Elfish", the Bible, other historical sources. The fascinating and magical realm of the

Middle Earth and its inhabitants looks very real in the Armenian translation. This adequate impact achieved by the translator has been due to a range of strategies that masterly expressed the inner sense of the referents. They help to reveal the intended meaning, authenticity and adequacy, and have been reviewed on the basis of the compiled corpus.

Equivalence, Adequacy and Translation Strategies

Translation is about equivalence: translation itself is transmission of a text from one language by equivalent textual material into another language (Catford, 1965). It implies the search for relevant replacement of both meaning and the function of the message.

The type of equivalence related to the authenticity and idiomaticity of rendering is termed dynamic, while the equivalence that focuses on the words - formal equivalence (Nida, 1964). The equivalence on the level of words is equivalence on the syntactic level, followed by equivalence on semantic level, which requires identity of semes (semic level) or referential identity – the expression tied to typical situations with possible loss of lexeme. The highest level of equivalence is the pragmatic level, which is often the compensatory rendering of an extralinguistic situation (Бреус, 2000). The syntactic and semantic levels are associated with translating the referential function in institutional and legal contexts, while the phatic and expressive make heavier use of pragmatic translation and may sacrifice meaning for the form to deal with the problem of non-equivalence.

This article dwells on non-equivalence at word level. Non-equivalent text is culture-bound and is not fixed in the dictionaries; it may also be not-lexicalized, or semantically complex, have distinctive connotations, language-specific morphology, context-specific and different in frequency (Baker, 1992). As a result, they may lose the intended effect and blur the message of translation.

Non-equivalent words also include personal names, which are defined as culturally specific names for unique individuals with no ready one-to-one

equivalent in TL (Newmark, 1988). Proper names can be conventional, which are meaningless, and loaded or "motivated" – expressive fictional and quasi-real names (Davies, 1996). Their expressiveness marks supplementary essential information to be considered while translating. These come in two types: those common in many cultures and "meaningful" proper nouns with special connotations (Davies, 2003). The latter are names created by the authors to convey certain information, found mostly in creative texts. These are called quasi-anthroponyms, which like anthroponyms carry information about world, environment and relationships. They reveal the cognitive processes incarnated in language, providing an anthropocentric study of language. This link between language and cognition has been given by W. Humboldt, who views language as outer representation of the national spirit, that depicts the specific and refined characteristics of ethnic spirit (Farkas, 2014).

The omitting of cultural information results in unacceptable translation, so culturally bound anthroponyms demand special attention on the part of translator.

The expressive element of proper names employs a wide range of linguistic means, so are the translation means prompted by the imagination and capacity of the translator. This puts forward the concept of translation adequacy, that is the evaluation of its relevance and correspondence to translation function. It is "the restoration of the integrity of form and meaning by the means of TL" (Гудий, 2012).

Adequacy is the propensity to most full and sophisticated transmission of form, meaning and expressive connotations, adhering to the norms of the TL. Adequacy is not always associated with exactness like equivalence, but with commeasurability and stylistic relevance. Adequacy, rather than equivalence, prevails in the translation of creative writing. This often involve the use of means that do not correspond to the form of SL, but fulfill the expressive function. Adequacy should also meet the textual anticipation of the reader. It focuses on the process rather than result (Newmark, 2001), also on choosing

translation strategy to fit a specific communicative situation, its rhythm and environment.

The translator's decision is an optimal compromise, sacrifice of the subsidiary for the functionally dominant. Adequacy is also associated with the language standard/ norm, satisfying register requirements and being pragmatically equivalent, often evaluated by reverse translation. However, full adequacy of expressive function is reached to a certain extent, making the translator a co-producer of the text. Adequacy is gauged on the level of the text, requires knowledge of broad context. Adequacy requires pre-translation analysis and interpretation of the ST.

Adequacy and equivalence are key notions for translation studies, but equivalence is an initial benchmark of translation that evaluates the closeness of SL and TL, while adequacy traces the semantic, stylistic and pragmatic relevance between them.

As mentioned, adequacy is also about the choice of translation strategy – "translator's potentially conscious plans for solving concrete problems" (Kriegs, 1986: 18). The main translating strategies of proper names used in Armenian translation of J.R.R. Tolkien's *The Lord of the Rings: The Fellowship of the Ring (1975)* are brought below (Nedelcheva, 2017). The quasi-anthroponyms are treated as culture specific concepts as they belong to a fairy-tale book full of stories and legends (Harvey, 2000).

1. Transcription, borrowing or transliteration strategy, that is copying the letters/ phonemes of SL, if it is appropriately received by the readers of TL.

2. Calquing, blueprint, word-for-word, formal, direct or literal translation, when the components of the word are translated literally, with minor transformations, and they are understandable to the audience. It is preferable if it ensures pragmatic and, therefore, referential translation and is relevant (Newmark, 2001). Both transcription and calquing are dubbed as preservation. Preservation

is contrasted with transformation, which involves either lexical-grammatical or semantic modification.

3. Lexical-semantic transformations – specification, generalization/ neutralization, addition/ creation, omission, divisions, componential analysis, condensation,

4. Grammatical transformation – replacement of part of speech, grammatical forms, morphological structure reordering.

Semantic transformations are:

5. Functional equivalence, localization, domestication or naturalization; stylistic-semantic transformation, pragmatic translation, compensation, using a referent in TL culture whose function is similar to that of the source language (SL). It is adopted to minimize the oddities of the source text. Therefore, it is close to the strategy of cultural equivalence proposed by Newmark (Newmark, 1988; Levitskaya, 1973).

6. Descriptive, paraphrasing, illustrating, classification or self-explanatory, extension.

Strategies sometimes combine resulting in couplet or complex strategies (Латышев, 2007).


Methodology

The study included the method of **theoretical analysis** that outlines the approaches to equivalence and adequacy, and types of translation strategies. It also employs **comparative analysis** to compare all cases of Armenian translation with the English ones and **statistical method** to cluster and identify the distribution of translation strategies. Relevantly the article gathers literature on equivalence and translation of proper words from online and offline available sources, then compares anthroponyms in the original text with its translation and state their frequency distribution.

All the proper names have been selected from The Fellowship of the Ring (1975) and its Armenian translation, done in 1989 by E. Makaryan. The

manually extracted anthroponyms form a parallel English-Armenian corpus of more than 120 proper names. These include titles, first names, last names and nicknames.

Results of the Study

The results of the study differentiate the main strategies analyzed on the material f English and Armenian versions of the epic. They are presented in the chart below.
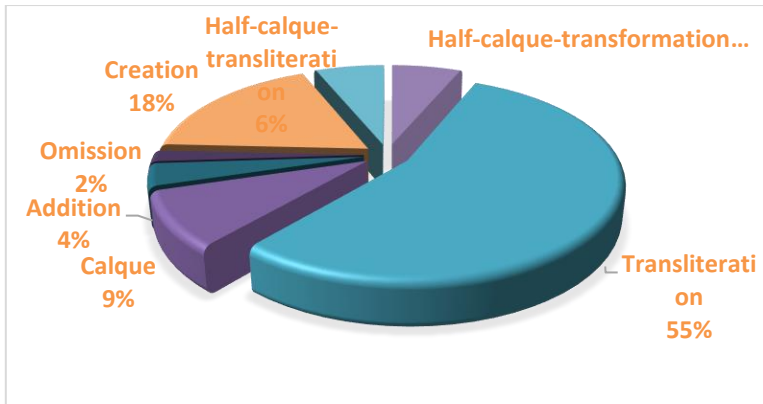
Frequency of distribution of translation strategies applied to chatacter names of J. Tolkien's *The Lord of the Rings*

1. *Transliteration* strategy is pervasive in the *Lord of the Rings*, which yielded 120 cases of transliteration. Very few of the names are common in both the Armenian and English languages, like Merry or Sam. The purpose of preservation of fictional and mythical names is probably the creation and plunging the readers into mythical atmosphere. Therefore, the translations are equivalent and adequate. Examples may serve Frodo – Ֆրոդո, Bilbo - Բիլբո, Ham Gamgee - Հեմ Գամջի, Brandybuck – Բրենդիբաք, Drogo – Դրոգո, Primula- Փրիմուլա. The translation with the shift of only one sound is also considered to be transliteration (Բաղդասարյան, 2018; Казакова, 2001).

1.a. *Transliteration + omission strategy* was also observed in the example of *Pippin* translated as *Փին:*

2. *Calque translation* Among less frequently occurring calque translations are Bagginses – Պարկինսներ, Sackville Bagginses - Քաք-Պարկինսներ *Gaffer – ծերուկ, Fatty – զիրուկ, Dark Lord – Սև տիրակալ,* Sandyman – Ավազունս, *Daddy twofoot – հայրիկ երկթաթ,* Swordsman of the Sky – Երկնային Սուսերակիր.

The words *bag* and *sacks* have their Armenian eaquaivalents պարկ and պաք, hence we have *Պարկինս* and *Քաք* as family names. Besides, this choice of the mentioned equivalent word corresponds to the one suggested in *Notes on Nomenclature* made J.R.R. Tolkinen to assist translators of the book into other languages. According to the paper, the translation of the name should contain an element meaning *bag* or *sack*. Also, the translator made the clever use of the plural form of the word, *Քաքներ, transferring* negative connotation in TL in the episode where the greediness of the family members is described.

Gaffer is equivalent to TL *ծերուկ,* the hypocoristic form of the word *ծերունի,* giving the word more hearted shading. The name *Fatty* is a humorous first name which carries an extra meaning of the character's appearance. In order to preserve the meaning, the name is translated literrally as *Գիրուկ,* suffix -ուկ used to form a pet word from the name. This two examples sound very natural in Armenian with a tinge of localization. The nickname *The Dark Lord* is literally translated as *Black Lord* as a synonym to the word *dark* in the meaning of evil, malicious.

2.a. Calque+localisation *Hornblowers* is an English surname related to the occupation of the people who carry it. It is translated in TL as *Զուռնաչներ. Զուռնա* is an Armenian ethnic wind instrument, and with the addition of particle -չ-, propably a part of the inflection -*աչի,* denoting occupation, both of which display localisation. This forms a couplet calque + localisation.

2.b. Calque+localisation+grammatical The element of localisation is much stronger in the name of *Sandyman*. The word is a compound name consisting of *sand* which means *ավազ* in Armenian and the word *man,*

substituted with suffix –*ունս* common for second names in Armenian, introducing strong localization, as well as grammatical transformation from a compound to a derivative.

3. *Half-calque strategy* or couplet is applied in cases when the first parts of them were translated literally, using equivalent words adequate to those in SL. Half-calques come in two flavors:

3.a. *Half-calque-transliteration,* when the first part is literally translated and the second part of the character names were preserved, example may *Saruman the White - Սարուման Ճերմակ, Thorin Oakenshield - Թորին Կաղնեվահանը, Sauron the Great - Սաուրոն Մեծ, Gandalf the Grey - Գենդալֆ Մոխրագույն.*

3.b. *Half-calque+modification,* when the first part is translated word-for-word and the second part of the character is modified, for example *Proudfoots – Մազքաթներ, Old Took - Առասպելական Տուկ, Old Holman - ծերուկ Բույնս,* Master Hamfast - պատվարժան Հեմֆասթ.

The name *old Took*, translated in Armenian as *առասպելական,* meaning *legendary.* The context provides ground for such transformation with regard to the considerable age of the character, which not all hobbits could reach. Therefore, it is not equivalent, but it is adequate. The English surname Holman which here is supposed to be hole + man is translated as *ծերուկ Բույնս.* The literal translation of the word *hole – Բույն* is used together with ending -s.

Master Hamfast represents another example where the character name is not literary translated, but rendered in TL as *պատվարժան Հեմֆասթ,* meaning *honourable, respectful* conveying the reverential attitude of the speaker to the personage, while *master* means *teacher, head of household or having complete control of smth.*

Մազքաթ is a compound word the first component of which means *hair* and the second one has the meaning of *foot.* The translation of the name in TL does not literally reflect its sense in SL language which is *Proudfoot.* For adequate transformation the translator used extra information and description

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of the character, *whose feet were large, exceptionally furry,* and included it into the part of the name.

4. The strategy *of addition* is applied in translation of the names *Legolas – էլֆ Լեգոլաս, Celebrimor – էլֆ Սելեբրիմոր, Gloin – թզուկ Գլոին.*

In order to indicate the type of a character the *էլֆ-elf* is added to the first and second examples while translating the name. A similar addition is is done in the third example as well where *թզուկ* is added to the name *Gloin* in order to convey the meaning of the name in the source text. In all three examples the addition is one word which provides extra information to specify the type of the character.

5. Two cases of omission in TL were analysed. The names are *Ferny, and the Banks*. All three names, which were created by the author were deleted in the translated text by the translator and are not mentioned in the target text. The first one is character's first name and the last name is the name of the whole family. Presumably, this strategy was chosen because the names belong to the secondary characters that are not that important to the development of the plot. Thereby, the strategy of omission is not very popular in this translation. The names were not mentioned in the whole text, but the quality of the translation was not harmed.

6. The Armenian translation of the novel is marked by abundant use of creation strategy. Creation strategy is when the source meaning is not preserved, but it f=bears certain resemblance with localization, as both of them require creativity from the translator. The examples of creation found in TL are: *Boffin – Բոբունակ, Grubbs – Գեղանցիներ, Chubbs - Ուրունցներ և Իմունցներ, Burrowses - Խորափորներ, Bolgers - Կուղրունցներ, Bracegirdles – Յափորիկներ, Brockhouses – Փորսուղներ, Lobelia – Սերի-նիա, Esmeralda – Զամիրալդա, Sancho Proudfoot – Կրծունիկ Մագաթաբ, Gildor Inglorion - Գարալդ Ինգլորին, Halfast – Հելիուս, Butterbur - Լավր Նարկիս.*

The first example *Boffin,* meaning expert, is translated as *Բոբունակ* meaning *loaf or fatty.* The translation here deals not with the meaning but

sounding of the character name: the first two sounds are the same in both languages, and suffix -*ակ* is added to form a hypocoristic form of the name.

The name *Գեղանցի* illustrates another example of the meaning of the word and addition of a suffix. Here the meaning of the word *grub* in the sense of *uneducated, ignorant, unmannered* in combination with the inflection -*ն* is used to give it sounding of an Armenian surname. *Chubbs* is transformated in TL by two names *Ուրոնցներ և Ինոնցներ* literary meaning *their folks and our folks* with the inflection -*նց* denoting a family name in Armenian. Rendering of *Burrowses* the translator uses the literal meaning of the word *to dig* and added the word *deep* as the result of which the family name *Խորափորներ* literally meaning *deepdiggers* emerged.

Next example is *Bolger* translated as *Կուղրոնցներ*. This translation of the family name means *beaver* which has nothing in common with the name in *Bolger*, referring to something fatty and tubby, as suggested by J. Tolkien. Another family – *Bracegirdles,* is used in the text with reference to the hobbit tendency to be fat and so to strain their belts, recommended to be translated as *tight-belt, or belt-tightener / strainer / stretcher*. Translation as *Ջափորիկներ* comprise the word *tummy,* a notion adjacent to girdle, being thus translation on the pragmatic level. The preffix -*g*- make it sound like an Armenian name.

The name *Brockhouses* consists of *Brock*, meaning *Badger*, combined with the meaning of *house, family*. The translator renderred only the first element using the word *Փորսուղ* and omitted the second.

Gildor Inglorion is transformed into *Գարալդ Ինգլորիոն* in the TL. *Gilgor* means *generation of joy* in Hebrew, while TL *Գարալդ or Harald* means *leader of the army,* but the personage, carrying that name, is not described as a warrier. Such alteration can be justified by the intention of the translator to use a name which has an Old English sounding.

The personage *Halfast* is described in the novel as a skillful hunter, from Old English *hālfæst - hale and firm*. The translator evidently used the name *Հելիուս* from *Helios*, the god of the sun in Greek mythology, the

personification of power and strength, namely the creation power. Helios is used in association with spirit and bravery characteristic of the character. Here a difference can be noticed between the analogues, one if which has the connotation of strength and the other of creation. But since Halfast is not a main character and is mentioned only episodically, the translation can be considered adequate, but not equivalent.

Female names *Lobelia* and *Esmeralda* are rendered in TL as *Սերինիա* and *Զամիրալդա*. Although the implication for transformation of the first character remains unknown, but the name harmoniously fits its character and the fantasy genre of the novel. While conveyans of the name Esmeralda into *Զամիրալդա* is supposedly connected with the meaning of the name in Armenian. The name *Esmeralda* means *emerald* in Spanish and sounds like *զմրուխտ* in Armenian. The translator applies word play by adding z from the Armenian equivalent of the name and changing the first sound -e- into -a-.

The translation of the name *Sancho Proudfoot* illustrates a case of transformation of a word with a positive connotation into a word with a negative connotation. *Sancho Proudfoot* is rendered in TL as *Կրծունիկ Մաղաթութ։ Կրծունիկ* means rodent with the suffix *-ունիկ* forming hypocoristic form of the name. Such change of connotation is adequate taking into consideration the fact of the greediness characterising the personage in the first chapter of the book.

Thus, the study of translation strategies of quasi-anthroponyms from English into Armenian revealed six main strategies – *transliteration, calque, half-calque, addition, omission* and *creation.* The most prevailing strategy is transliteration which encompassed 53% of all cases. Most character names were transferred to the target text without any changes or sometimes with the shift of only one sound in order to adapt it to TL, resulting in equivalent and adequate translation.

The second and third frequent strategies are creation (17%) and half-calque (14%). The strategy of creation required the translator either to create

a completely new one than presented in the source text, sometimes semantically related to the source item. Though creations are not equivalent, they are adequate and fit the context of the target text. Half-calque technique came in two flavors of couplets: *half-calque+transliteration* and *half-calque+modification*. The latter made use of phonetic, cultural, grammatical adaptations in order to put the reference firmly into source text, being adequate and not equivalent, while *half-calque+transliteration* is both equivalent and adequate.

The strategy of calque or word-for-word translation is not as frequent as the previous ones, because common nouns some transformations or complete changes to make them culturally relevant. The strategies of addition and omission are not very popular. Only several names needed an extra explanation and a few names were considered unnecessary or unimportant for the development of the story.

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