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ENGLISH DEPARTMENT

MASTER THESIS

**Depiction of different characters and species through the translation of
speech and songs in J.R.R. Tolkien's "The Hobbit"**

ZAVRŠNI MAGISTARSKI RAD

**Prikaz različitih likova i vrsta kroz prijevod govora i pjesama u knjizi
„Hobit“ J.R.R. Tolkiena**

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Abstract

J.R.R. Tolkien uses different styles of speech and choice of words and sounds to illustrate what the personalities of certain characters (e.g. Bilbo, Smaug, Gollum) are like and how the cultures of different species are distinguished (e.g. hobbits, dwarves, elves, trolls, etc.) Considering that this book is primarily targeted at children, whether they can read it themselves or they meet the dialogue and rich world of Tolkien by listening to it read out loud, it is important for the translator of the book to illustrate the speech of characters as faithfully as possible, for readers to have a clear image of personality and the cultural diversity of characters presented in the source language (English). It is of great importance that the book is translated in such a way that it is possible for Croatian-speaking children to understand the richness of language and narration used in Tolkien's literary masterpiece. The focus of the research of this thesis will be answering to the question whether the translation equivalents managed to transfer the atmosphere similar to the atmosphere created in the original of the book. The method of research is comparative analysis of the original and the translation of speech and songs in J.R.R. Tolkien's *The Hobbit*.

Key words: translation, Croatian translation, equivalent, source language, target language

Sažetak

J.R.R. Tolkien koristi različite stilove govora i izbor riječi i zvukova kako bi dočarao kakvi su karakteri određenih likova (npr. Bilba, Smauga, Golluma) i kako se razlikuju kulture različitih vrsta (npr. hobita, patuljaka, vilenjaka, trolova, itd.) Imajući u vidu da je knjiga prvenstveno namijenjena djeci, bilo da je sami čitaju ili ih netko drugi upoznaje sa dijalogom i bogatim svijetom Tolkiena čitanjem naglas, za prevoditelja knjige je bitno da prenese govor likova što vjernije da bi čitatelji imali što jasniji prikaz karaktera i kulturološke različitosti likova predstavljenoj na izvornom (engleskom) jeziku. Vrlo je važno da se knjiga prevede na način koji će omogućiti djeci sa hrvatskog govornog područja da razumiju bogatstvo jezika i pripovijedanja koji su korišteni u Tolkienovom književnom remek djelu. Fokus istraživanja u ovom radu bit će na odgovaranju na pitanje jesu li prevodilačka rješenja uspjela prenijeti sličnu atmosferu koja je dočarana u izvorniku knjige. Metoda istraživanja je komparativna analiza izvornika i prijevoda govora i pjesama likova u knjizi *Hobit* J.R.R. Tolkiena.

Ključne riječi: prijevod, hrvatski prijevod, ekvivalent, izvorni jezik, ciljni jezik

1) Introduction

The aim of this thesis is to comparatively analyse the source text of J.R.R. Tolkien's *The Hobbit* and the Croatian translation of the book. The comparative analysis will be conducted by using a descriptive-analytical approach to research whether the translator managed to use appropriate translation equivalents to create an atmosphere similar to the atmosphere created in the source (English) language in the target language (Croatian).

In order to illustrate the differences in style of speech and songs and to distinguish between different species and their specificity of language and their choice of words, their personality, relevant examples will be examined. It is important to mention that the focus of the comparative analysis will be on the depiction of different characters and species through the comparative analysis of translation of speech and songs in Tolkien's *The Hobbit*.

Having in mind that translation for children is a process with many challenges, it is important to choose an appropriate translation strategy and expressions to evoke an atmosphere and a world as close as possible to the one that Tolkien wanted to be achieved in children's minds while reading and entering the wonderful world of Middle-Earth.

As stated in Baker (1992, p. 112): "A translation may be undertaken for a variety of purposes. The ultimate aim of a translator, in most cases, is to achieve a measure of equivalence at text level, rather than at word or phrase level. More often than not, a translator will want the reader to accept a given translation as a text in its own right, if possible, without being unduly alerted to the fact that it is a translation."

What we are looking for in a good translation is such an equivalence that it can be recognised as an ordinary text written in the target language, and not as a translation. When we are discussing the translation of *The Hobbit*, we need to mention the translators who invested their minds, time, and knowledge to bring Tolkien's world closer to Croatian-speaking children and adults, Zlatko Crnković and Neven Antičević. Both translators had very interesting choices of equivalents in Croatian, having the task to translate the dialogues, Tolkien's special style of narration as well as the songs sung by different species and characters.

There is some specificity that English language holds and that cannot be fully translated into the Croatian language. However, both translators left a very interesting material which is to be discussed and analysed in this thesis.

1.1 Theoretical framework

In order to analyse the Croatian translation of Tolkien's *The Hobbit*, we first need to introduce some theoretical background on the basis of which the analysis will be conducted. What is very important, if not essential, for the process of translation from a source language to a target language is to be familiar with translation strategies that can help translators solve certain problems that might occur in the process of translation and that can make their translations as faithful to the source text as possible.

Before further discussion about the translation strategies, we need to provide a definition of a translation strategy. Lörcher's definition of a translation strategy is as follows: "a translation strategy is a potentially conscious procedure for the solution of a problem which an individual is faced with when translating a text segment from one language into another". Translation strategies are problem-centred and as such they offer the solutions to the problems that occur in the translation process (quoted in Chesterman, 2016, p 88).

Some of the translation strategies we are to discuss are connected to the specificity of use of language and the choice of words in the process of translation. When translating, it is important for translators to have different options to choose from in dealing with possible problems in translation.

We will provide several strategies important and relevant for further analysis described in Baker (1992, p 16). The first strategy is related to the register and the linguistic choices concerning translation:

"Register - tenor of discourse - linguistic choices vary depending on interpersonal relationships; translating the level of formality" The level of formality is very differently expressed if we observe different characters' style of speech and way of expression in Tolkien's *The Hobbit*.

We also have a strategy connected with the above-mentioned strategy called field of discourse. Baker describes field of discourse as a situation when "linguistic choices will vary according to whether the speaker is making a political speech or discussing politics" (pp 15-16).

What is also very important for translators is to be aware of is the significance of context in translation. Newmark writes about the context being omnipresent but relative (p 80); a translator without knowledge of context can face many problems in translation because sometimes context is essential to understand registers we translate in.

When translating a text, translators want their translations to sound as natural as possible. To achieve a level of naturalness, Newmark gives us criteria to follow: “you have to ensure: a) that your translation makes sense; b) that it is written in ordinary language, the common grammar, idioms and words that suit that situation.” The translators strive to achieve as high a level of naturalness as possible by choosing appropriate words or expressions to make the target text clear to the audience for which it is written. (p 80)

Translators have to be careful when choosing equivalents in the target language. There are many challenges that need to be faced by using proper strategies, e.g., idioms and fixed expressions are very difficult to translate as the equivalent in the target language may not exist. However, there are certain strategies that could be used as possible solutions in the process of translation from source to target language.

As explained in Baker (1992, p. 71), the most frequent translation strategy of translating idioms is “using an idiom of similar meaning and form” implying translators’ use of an idiom in the target language which conveys approximately the same meaning as the source-language idiom and, in addition, consists of equivalent lexical items. This sort of match can rarely be achieved.

In the process of translation, one of the essential terms the translator has to be aware of is translational equivalence that is defined in Glossary of Linguistic Terms as follows:

“Translational equivalence is the similarity between a word (or expression) in one language and its translation in another. This similarity results from overlapping ranges of reference.”

It is also important to define a translation equivalent. It is defined in Glossary of Linguistic Terms as follows: “A translation equivalent is a corresponding word or expression in another language.” (Translational equivalence, 2017)

Another two translation strategies useful for problem solving are translation by addition and translation by omission. Translation by addition is defined as “translation in which something is added to the TT that is not present in the ST.” (Dickins et al., 2017, p 21, quoted in Altarabin, 2019, p 15)

Mona Baker explains translation by omission as follows: “If the meaning conveyed by a particular item or expression is not vital enough to the development of the text to justify distracting the reader with lengthy explanations, translators can and often do simply omit translating the word or expression in question.” (Baker, 1992, p 40)

There are many translation strategies to choose from and translators, especially the translators of literary texts, have to be careful when choosing a strategy because the final translation, the level of naturalness, and many other factors depend on the strategies and equivalents chosen in translation. The process of translation is a very complex process, but it can be easier if we follow the strategies.

1.2 About the author

John Ronald Reuel Tolkien (born in January 1892 in South Africa and died in September 1973 in England) was a South African-born English novelist and scholar. He worked as a professor of Anglo-Saxon and English language and literature at Oxford (1925–59), he achieved fame for his heroic epic *The Lord of the Rings* (1954–55), consisting of *The Fellowship of the Ring*, *The Two Towers* and *The Return of the King*. *The Hobbit* (1937) serves as an introduction to the series, *The Silmarillion* (1977) and *The Children of Húrin* (2007) as “prequels.” (Hammond, Encyclopaedia Britannica) His books have been translated into more than 40 languages and have sold many millions of copies worldwide. Tolkien was a passionate language lover. From his childhood, he invented new languages with grammar rules and pronunciation, and it is known that he created elvish and dwarfish languages for the *Lord of the Rings* trilogy.

“Wayne G. Hammond gives an excellent evaluation of Tolkien’s children’s stories: The significance of Tolkien’s children’s stories has not been fully appreciated. They gave him opportunities (or excuses) to experiment with other modes of storytelling than the formal prose or poetry he used in writing his mythology. In a children’s story he could be unashamedly playful, even childlike, with words and situations.” (Tolkien, 2002, p 5)

“The *Hobbit* represents the first coming together of these various facets of Tolkien’s writings — his poetry (there are sixteen poems in *The Hobbit*, plus eight riddles); his artwork; the peoples and places from his invented mythology (Elrond, Mirkwood, and the Necromancer, Sauron); and the style and accessibility of his writing for children, together with a kind of playfulness drawing on his professional knowledge of medieval languages and literature. All of these come together and blossom in *The Hobbit*, while similarly they would bloom in *The Lord of the Rings*.” (Tolkien, 2002, p 5)

1.3 Plot summary of “The Hobbit”

The fantasy novel begins with the description of a cosy Hobbit hole in which our hero-to-be, a hobbit named Bilbo Baggins, lived. Bilbo lived just as any other Hobbit in Hobbiton, Bag-End; enjoying the beautiful landscape of the Shire, with love for good food and a relaxing lifestyle until an old wizard Gandalf paid him a visit asking him to join in an adventure as a burglar. His companions on this journey were thirteen dwarves, led by Thorin Oakenshield, who had a claim on the throne of the Lonely Mountain. His kingdom had been taken by Smaug, a dragon, and the dwarves and Bilbo set out to reclaim the kingdom’s treasure.

The adventure had many challenging situations to deal with: being captured by trolls, then being imprisoned by goblins. When escaping the goblins, Bilbo was left behind and met Gollum (a creepy creature that once was a hobbit) in a cave. Gollum wanted to eat him, but they played a riddle game and Bilbo won. Later, he escaped from Gollum by putting on the ring he had found in cave, which could make him invisible. After Bilbo joined the company again, wargs (wolf-like creatures) attacked them and they were saved by eagles and Beorn (he was a shape-shifter, man-bear). That was not the end of the obstacles they had to surmount. Later, they were caught in giant spiders’ webs and captured by elves in Mirkwood.

After all the troubles, Bilbo managed to enter Smaug’s lair and have a conversation with him. He made him furious by stealing a golden cup and the dragon went to destroy Lake Town, a nearby town inhabited by humans. A brave archer, Bard, managed to kill the dragon. The humans of Lake Town and the elves of Mirkwood went to the Lonely Mountain to ask for their share of the treasure, but Thorin became overwhelmed by greed and did not want to give them anything. The humans and elves managed to besiege the mountain when Gandalf returned bearing bad news of the war that was about to start. An army of goblins and Wargs attacked the Lonely Mountain, and all of them fought together to defeat them. Even Beorn and the eagles came to help and defeat an evil army together. After the Battle of Five Armies, Bilbo came back to Hobbiton and continued his cosy life in his beloved hobbit-hole. He was not respected by his people anymore, but he did not care because he had experienced the greatest adventure he could imagine and he made new friends and memories worth remembering.

1) Comparative analysis

Now that we are familiarised with the relevant information for our analysis, we can start our comparative analysis by introducing characters whose style of speech and language use are relevant for our research and looking at relevant examples that illustrate the way they speak and their choice of words. The purpose of the analysis is to observe whether the translator managed to transfer the atmosphere from the source language to the target language through the depiction of different characters and species in J.R.R. Tolkien's *The Hobbit*.

2.1 Trolls

The trolls are crude and violent creatures by nature. They express themselves quite primitively, using informal language with many specific phonetic features that help us create an image of the personality of the trolls while reading. It is important to understand the original text features in order to translate it properly.

The trolls and their language are vividly described in *The Hobbit*: “*But they were trolls. Obviously trolls. Even Bilbo, in spite of his sheltered life, could see that: from the great heavy faces of them, and their size, and the shape of their legs, not to mention their language, which was not drawing-room fashion at all, at all.*” (Tolkien, 1999, p 34)

After we have created an image of trolls and their personality and language in our minds, we can analyse two examples where trolls' language and style of speech is illustrated:

“Mutton yesterday, mutton today, and blimey, if it don't look like mutton again tomorrer”, said one of the trolls. (Tolkien, 1999, p 34)

“Ovčetina jučer, ovčetina danas, a proklet bio ako ne bude i sutra ovčetina “, reče jedan od njih. (Tolkien, 2014, p 39)

The translator managed to achieve this by more colloquial and more informal choice of words (informal to such an extent that it is ungrammatical). Tolkien himself decided to use uncommon expressions in English, therefore the translator chose uncommon expressions in Croatian to transfer the specific style of speech distinguishable for the trolls. According to Baker's term, field of discourse, “an abstract term for “what is going on” that is relevant to the speaker's choice of linguistic items”; in this example we can see that the choice of vocabulary is unusual, but that

there is also ungrammatical form of the auxiliary verb do (*if it don't look like mutton...*) to show us the way trolls speak. There are two informal expressions used in this example: *blimey* and *tomorrer*, which are interesting to look at from a translator's perspective.

Blimey is translated with a Croatian equivalent *proklet bio*, which is a good equivalent because the expression in English is used for expressing surprise, anger, excitement and the expression *proklet bio* has a similar use. Meaning of the expression *Blimey* is not equivalent to the meaning of the chosen equivalent in Croatian *proklet bio*, but the translator decided to use a stronger expression in order to achieve the meaning. *Tomorrer* is a more colloquial expression for tomorrow, translated with an unusual equivalent *sjutra*, a common expression in the Montenegrin standard language, and both the expressions in English and Croatian are uncommon. The translator chose the uncommon equivalent to achieve the peculiarity the trolls' language possesses.

The translator chose translation by using ungrammatical words or expressions, field of discourse, as well as proper equivalents in the target language to help him achieve the level of naturalness and to transfer the atmosphere into Croatian as faithfully as possible. For the target text to reflect all the uncommonness of the trolls' speech and their language, the translator had to use the strategy of translating by using ungrammatical forms.

To transfer the atmosphere from source to target text, the translator has to choose adequate word equivalents in target language that will reflect similar or identical meaning compared to the source language.

However, creating a good translation does not only depend on the choice of words, but it also depends on many factors such as equivalence that is connected to the choice of words and is defined in Glossary of Linguistic Terms as "the similarity between a word (or expression) in one language and its translation in another. This similarity results from overlapping ranges of reference." (Translational equivalence, 2017) The equivalence is essential when it comes to searching for suitable words or expressions (equivalents in the target language) to transfer the atmosphere and the trolls' style of speech from the source language to the target language. One of the essential strategies relevant for our analysis is translating the level of formality, as explained in Baker (1992, p 16). The trolls' speech is very informal, therefore the informality and the colloquiality and the non-standard language and the trolls' way of expression has to be reflected in the translation to the target language.

„Yer can't expect folk to stop here for ever just to be et by you and Bert. You've et a village and a half between yer, since we come down from the mountains. How much more d'yer want? And time's been up our way, when yer'd have said "thank yer Bill" for a nice bit o' fat valley mutton like what this is.” (Tolkien, 1999, p 34)

“Ne misliš valjda da će se čeljad ovđe zadržavat svakog časa samo da bi ti i Bert imali šta žderat? Otkako smo sišli sa planine, vas ste dvojica izjeli selo i pol. Kol'ko bi još ćeli? A nekad ste borami i govorili: 'Fala ti Bille' i za dobru komadinu masne ovčetine iz doline ko što je ova. “
(Tolkien, 2014, p 39)

In the second example it is even more noticeable how colloquial the trolls' language is. From the very beginning of the first sentence, we can see informal form of personal pronoun you - *yer* which occurs again later in the paragraph and repeats many times to emphasise informality of language and speech. We also have phonetically adjusted verbs like “*et*” in the first sentence which occurs twice in this example. It is interesting how Crnković approached this paragraph and this way of speech. He used no equivalent for *yer* because Croatian grammar needs no explicit subject (the person feature is contained in the verb suffix), yet he expressed the informality and colloquiality by translating *here* as *ovđe*, using a rather informal and colloquial expression common in the standard Montenegrin language, and uncommon in Croatian. (Pravopis crnogorskoga jezika i rječnik crnogorskoga jezika (Pravopisni Rječnik) 2009, p 38)

He also translated *et* as *žderat* the first time it appeared in the paragraph, while in the second sentence, it is translated as *izjeli*. The expressions in Croatian are very uncommon, even the expressions that are already characteristic for non-standard language such as *borami* that is originally used as *bogami* that is already an uncommon expression in Croatian. According to Croatian Linguistic Portal, the expression *borami* is used in conversational Croatian and is uncommon in the standard Croatian language, and the expression *bogami* is used in speech or in writing to emphasise what is spoken or written. (Hrvatski jezični portal, 2021) The translator had the intent to make trolls' style of speech and choice of words sound as colloquial as possible by using ungrammatical word forms to illustrate the specificity of the trolls' speech that is characterised by ungrammaticality.

The atmosphere created in the source text creates an image of the trolls as primitive simple-minded creatures using very informal language in their communication with frequent use of colloquial expressions. We meet trolls as primitive, unfriendly creatures that need to be avoided if possible.

When we are looking at the Croatian translation, we can see that the atmosphere Tolkien created in the source language is very well transferred into the target language, because when we compare the source text with the target text, we have the identical image of the atmosphere and the trolls as characters. The level of naturalness is very high, because of suitable choice of equivalents in the target language.

2.2 Giant spiders

The giant Mirkwood spiders are very vicious and malevolent creatures who live in the dark forest of Mirkwood. As goblins and trolls, they speak to one another. We can see their choice of words and way of expression in the following example:

“It was a sharp struggle, but worth it,” said one. “What nasty thick skins they have to be sure, but I’ll wager there is good juice inside.”

“Aye, they’ll make fine eating, when they’ve hung a bit,” said another.

“Don’t hang ‘em too long,” said a third. “They’re not as fat as they might be. Been feeding none too well of late, I should guess.”

“Kill ‘em, I say,” hissed a fourth; “kill ‘em now and hang ‘em dead for a while.”

“They are dead now, I’ll warrant,” said the first.

“That they are not. I saw one a-struggling just now. Just coming round again, I should say, after a bee-autiful sleep. I’ll show you.”

(Tolkien, 1999, p 147)

*„Bila je to teška borba, al se isplatila “, rekao je jedan od njih.
„Imaju doduše gadnu, debelu kožu, al bi se kladio da su iznutra sočni. “
„Aha, bit će to prava gozba kad malo odviše “, napomene drugi.
„Samo nek ne vise predugo! “ubaci treći. „Mogli bi bit i malo deblji. Reko bi da se u
zadnje vrijeme nisu bogzna kako hranili. “*

*„Ubit ih treba, kažem vam ja “, prosikće četvrti. „Ubit ih pa ih mrtve objesit nek
vise neko vrijeme! “
„Ja vam jamčim da su već otegnuli papke “, opet će onaj prvi. „Bogme nisu.
Vidio sam baš maločas jednog od njih kako se batrga. Reklo bi se da se upravo
budi iz pre-ekrasnog sna. Evo pogledajte! “(Tolkien, 2014, pp 140-141)*

The atmosphere in the source text is rather creepy, because we meet giant talking spiders that are leading a discussion about the best way to cook Bilbo and the company. When it comes to the spiders' personality, we can conclude that they are intelligent and yet very malicious creatures, and that their style of speech as well as language are very similar to those of the trolls.

The translator managed to transfer the atmosphere from source to target language very well because we can feel the spiders' maliciousness and unfriendliness by reading this unfortunate scene. To achieve the identical effect in target language and transfer the vividness and informality of the giant spiders' language as faithfully as possible, the translator had to opt for informal choice of words, as well as use of more vivid expressions, even idioms that do not occur in the source text. Even Tolkien used special sentence structures in English and made the spiders' language and style of speech distinguishable by use of abbreviated verb forms and sometimes even through the verbs themselves (e. g. the verb *hissed* causes the creepiness of the spiders increase in our minds).

In this example, we can notice the similarity of spiders' language and the language of the trolls in the before mentioned example. When we look at their choice of words, the first expression “*aye*” catches our attention because it is archaic and rarely used in contemporary English language. What is also very noticeable is the shortened verb forms such as *'ll* for will, *'ve* for have; there are also short pronoun forms such as *'em* for them. All these short forms used in communication signal that their language is rather informal. What is also noticeable is the

similarity in hissing of the giant spiders with Gollum's hissing, because we can see that it is expressed explicitly in Gollum's case by using repetition of letter *s*, and in spiders' case it is implicitly shown through "*hissed a fourth*".

The translation of this excerpt is appropriate, because the translator used proper Croatian equivalents to create the atmosphere of the scene and to evoke character of the spiders to the readers of the book. What is particularly interesting is the translation of the sentence: *They are dead now, I'll warrant*, to *Ja vam jamčim da su već otegnuli papke*, because we do not have any English idiomatic expression such as *kicked the bucket* in the original text which would be the back translation to English of the Croatian expression *otegnuli papke*. However, the translator felt free enough to use an idiomatic expression in the context of spiders' informal way of communication and he felt that it is relevant for transferring the spiders' way of speech in Croatian language by using more idiomatic expression and choosing more colloquial and vivid equivalents in the Croatian language.

The translator decided to translate the expression mentioned above by choosing a proper equivalent in an idiomatic expression in Croatian, as explained in Baker (1992, p 71), the most frequent translation strategy of translating idioms is choosing an idiom of similar meaning in the target language.

What is also interesting is that in the English text we have *They are dead now, I'll warrant, said the first.*, and in the Croatian translation the translator has added an expression that is not in the English text: *opet će onaj prvi*. The back translation to English would be: *said the first one again*- which does not suit the text written in English: *said the first* that would be more precisely translated to Croatian as follows: *reče prvi (pauk)*. Although it does not suit the written text, it is adequate choice of the translator because he relied on the provided context.

We can draw the conclusion that, in the case mentioned above, Crnković used the translation strategy called "Translation by addition", as explained and defined in (Dickins et al., 2017, p 21, quoted in Altarabin, 2019, p 15): "translation in which something is added to the TT that is not present in the ST."

Crnković was aware of the role of context, as Newmark emphasises translators should be:

“My last point, in fact, is that, in translation, the translator indeed has to be aware of all the varieties of contexts - so many it is idle to list them again - but this does not mean that context is the overriding factor in all translation, and has primacy over any rule, theory or primary meaning. Context is omnipresent, but it is relative. It affects technical terms and neologisms less than general words; it permeates a structured text and touches disjointed texts rather lightly. Where a writer deliberately innovates, the translator has to follow him, and blow the context.

A translator with his eye on his readership is likely to under-translate, to use more general words in the interests of clarity, simplicity and sometimes brevity, which makes him ‘omit’ to translate words altogether. (A translator has to account for every SL word, not to translate it.) Under-translation is justified if an informative text is deficient in clarity. It is not justified if it is unnecessary and is a mere retreat from a literal translation.” (Newmark, 1988, p 80)

Sometimes translators decide to translate the given text more freely, relying on the context given in the text itself, as Crnković did in the cases mentioned above.

That they are not. I saw one a-struggling just now. Just coming round again, I should say, after a bee-autiful sleep. I'll show you.

Bogme nisu. Vidio sam baš maločas jednog od njih kako se batrga. Reklo bi se da se upravo budi iz pre-ekrasnog sna. Evo pogledajte!

Here we have an interesting sentence- *That they are not*, where we can notice that the emphasis is put on the fact that the dwarves are not dead by the word order in the sentence. The translation of this sentence is also interesting because the translator chooses proper Croatian equivalents *Bogme nisu.*, which also illustrate the spider’s certainty in the fact that the dwarves are not dead. As we mentioned before, the translational equivalence is an essential term for translators to understand in order to translate any register of text and, in this case, to transfer the atmosphere and the characteristics of Gollum’s language. The next sentence also has very interesting choice of words, since *struggling* is translated to Croatian as *batrga* which is a very vivid equivalent that suits the expression in English and illustrates the spiders’ specific

language. What is particularly interesting is the translation of the last sentence in this example of spiders' speech: *I'll show you*. It is translated to Croatian as follows: *Evo pogledajte!* which when we do the back translation into English looks as: *Here, look!* and the sentence in English would be more precisely translated to Croatian as: *Pokazat ću vam*. Here the translator relied on the context, and wanted to make the translation sound more vivid when read to children.

Taking all above into consideration, we can see that the translator managed to achieve the level of naturalness, as well as to respect the level of formality in process of translation from the source language to the target language by using ungrammatical forms in translation, translation by addition, by relying on the context, and choosing appropriate equivalents in the target language.

2.3 Gollum

“Sssss” said Gollum, and became quite polite. “Praps we sits here and chats with it a bitsy, my preciousss. It likes riddles, praps it does, does it?” (Tolkien, 1999, p 70)

„Sss“, prosikće Golum i sasvim se upristoji. „Možžžda bi sjeo vamo i popričččo malo sss njim, zzzlato moje? Možžžda voli zzzagonetke, možžžda ih voli, ha?“ (Tolkien, 2014, p 69)

The atmosphere in source text is ominous - we have Gollum thinking about challenging Bilbo to a riddle game, offering two possible endings for Bilbo - if he loses the game, he is to be eaten, but if he wins, Gollum will show him the way to the exit of the cave. Gollum is a lonely, creepy creature that communicates to itself and uses rather informal and even ungrammatical language while speaking. He is neither as primitive as the trolls are, nor is his style of speech vivid as the spiders'; yet his style of speech is specific in a phonetical sense, because when read out loud, the phonetic effect is achieved by repetition of certain letters (phonemes) and Gollum sounds as though he hisses. There are some similarities to the spiders and yet the “hissing” is expressed in two completely different ways – in Gollum’s case the hissing is shown through the repetition of the letter *s* in the source text, as well as in the target text and it is shown more implicitly than the hissing of the giant spiders shown explicitly by using the verb *hissed*.

The translation is as interesting as the source text, because certain things could not be translated in the most precise way, although the translator made an effort to make translation look and sound as natural as possible and to transfer the atmosphere created in the source text. It is interesting that Gollum's speech in the original was illustrated by a very frequent use of letters (for phonetical purposes) and constant use of Present Simple Tense (to the extent that sentences become ungrammatical) that is not reflected in Croatian translation in that manner. In translation, the hissing sound is illustrated by frequent use of letter *s*, but we can also notice frequent use of letters *ž*, *z* and *č* (*možžžda*, *popričččo*, *zzzlato*). The translator makes words ungrammatical by adding the redundant letters to illustrate the sound that characterises Gollum's speech characteristic for his personality.

When we look at the beginning of this example, the first appearance of the sound *s* also appears to be kept in Croatian, and what even emphasises it is the translation of the VP *said Gollum* as *prosikće Golum*, because by reading the verb *prosikće* in Croatian, readers have a very clear image of the hissing sound Gollum makes. It is perhaps an appropriate equivalent because of the context the translator had to translate the VP *said Gollum*, although the more usual translation of the VP mentioned above would be *reče Golum*, as the verb *say* is usually translated to Croatian as *reći*.

At the beginning of the second sentence of this example of Gollum's speech we can see the word *perhaps* being spelled in an unusual way: *praps*. In Croatian translation, the misspelling of the word is only expressed by the repetition of the sound *ž* in the word *možda* which creates a certain effect when being read, however, it does not help to fully achieve the atmosphere achieved in English version of the book. It is also interesting how the question tag in the sentence *It likes riddles, praps it does, does it?* Is translated as *Možžžda voli zzzagonetke, možžžda ih voli, ha?* Where we can see that the question tag marker *does it?* Is translated only with *ha?* In Croatian. The Croatian equivalent used for the question tag marker *does it?* Is quite different because the translator decided to use the question word *ha* to make the ending of the sentence shorter and more effective when being read. The equivalent used fits in the description of the personality of Gollum because of its informal use in speech and writing.

The translator has a complex challenge of transferring both the atmosphere and Gollum's style of speech as well as the language he uses and its characteristics. To transfer Gollum's style of speech and his language, the translator had to opt for the use of ungrammatical words or expressions in the target language for the readers to be able to create an image of Gollum as a creepy and primitive creature.

2.4 Thorin Oakenshield

Thorin Oakenshield is the leader of the thirteen dwarves. When we read about the first appearance of the Dwarves in Bilbo's hobbit hole, Thorin is described differently than other dwarves, because of his royal origins. He acts solemnly and he uses very formal language to communicate with other characters. In the book, he is described as an *enormously important dwarf*. (Tolkien, 1999, p 11)

We are met to discuss our plans, our ways, means, policy and devices. We shall soon before the break of day start on our long journey, a journey from which some of us, or perhaps all of us (except our friend and counsellor, the ingenious wizard Gandalf) may never return. It is a solemn moment. Our object is, I take it, well known to us all. To the estimable Mr Baggins, and perhaps to one or two of the younger dwarves (I think I should be right in naming Kili and Fili in instance), the exact situation at the moment may require a little brief explanation –

(Tolkien, 1999, p 17)

Okupili smo se da pretresemo naše planove, metode, sredstva, smjernice i zamisli. Uskoro ćemo, još prije nego svane, krenuti na naše dugo putovanje, putovanje s kojeg se neki od nas, a možda i nitko od nas (osim našega prijatelja i savjetnika, dovitljivog čarobnjaka Gandalfa), neće možda nikad vratiti. Ovo je svečan trenutak. Nadam se da smo s našim ciljem svi dobro upoznati. Ipak, možda radi cijenjenog gospodina Bagginsa i radi jednog ili dvojice mlađih patuljaka (mislim da neću pogriješiti ako spomenem Kiliya i Filiya, na primjer) trenutna situacija zahtijeva jedno malo, kratko objašnjenje. (Tolkien, 2014, p 22)

In this example, we can notice that the Thorin's language used in this speech is very formal and appropriate for the situation in which the speech is delivered. From the very beginning of the excerpt, we can notice that, compared to the trolls' speech, there are no colloquial expressions in this speech, that it is very well structured and it reflects the royal status of Thorin Oakenshield, the leader of the dwarves. *We are met to discuss our plans, our ways, means, policy and devices.* In this sentence, we can see a rather serious and solemn choice of words. Very interesting Croatian equivalents are chosen to translate this sentence. The expression *to discuss our plans* is translated as *da pretresemo naše planove*, where the verb *pretresti* is an unusual equivalent for English verb *to discuss* because it would be usually translated as *raspraviti, razgovarati*. The verb *pretresti* is a metaphorical verb; its literal meaning is *to search in detail*, while its connotative meaning is *to thoroughly talk over a topic, to discuss a topic*, etc. However, the Croatian equivalent is appropriately chosen and it illustrates Thorin's speech because of its formality and because it suits the situation in which Thorin delivers his speech and it gives seriousness to Thorin's speech. The expression *our ways, means, policy and devices* is translated as *metode, sredstva, smjernice i zamisli* where Crnković chose adequate equivalents in Croatian language, however, the expression *policy* and *devices* was translated in an unexpected way, as a translator he adjusted the choice of Croatian equivalents to the context of Thorin Oakenshield's speech and to faithfully transfer the high level of formality of his speech from source to target language. The translation of the above-mentioned expression is an example of more strategies such as equivalence, the level of formality, and level of naturalness.

What is also interesting to notice is that ... *I think I should be right*... was translated to Croatian as *Mislim da neću pogriješiti*..., Crnković chose to translate this part of the sentence by using a negation in translation of the sentence that contains no negation in English. It is interesting

that in Croatian language this sentence does not change its meaning due to the negation inserted in the translation. In translating expression *the exact situation at the moment* Crnković used the strategy of translation by omission, as defined in Baker (1992, p 40), translators have the option of omitting a word or expression if they estimate its meaning is not essential to understand the text.

Here we can notice the omission of the adjective *exact*, as the whole expression is translated as *trenutna situacija (the situation at the moment)*. The translator as a reader estimated the text and concluded that translating the adjective *exact* along with the rest of the expression was redundant for the readers to understand the text.

2.5 Beorn

Beorn is a shape shifter - he sometimes takes the form of a bear, sometimes he is a human being. The atmosphere we see in the source text is Beorn's delight because Gandalf and the company killed the Great Goblin. His personality is reserved and he does not trust many people or creatures, but he decided that he is fonder of dwarves after hearing of their feat.

His style of expression and language he uses are quite different from styles of other characters mentioned above, as we can notice by observing the following example:

It was a good story, that of yours, said Beorn, but I like it still better now I am sure it is true. You must forgive my not taking your word. If you lived near the edge of Mirkwood, you would take the word of no one that you did not know as well as your brother or better. As it is, I can only say that I have hurried home as fast as I could to see that you were safe, and to offer you any help that I can. I shall think more kindly of dwarves after this. Killed the Great Goblin, killed the Great Goblin! he chuckled fiercely to himself. (Tolkien, 1999, p 124)

Dobra vam je bila ta priča, reče na kraju Beorn, ali mi se još više sviđa sad kad sam se uvjerio da je istinita. Ne smijete mi zamjeriti što vam nisam povjerovao na riječ. Da živite na rubu Mrkodola kao ja, ne biste povjerovali na riječ nikome koga ne poznajete kao svog rođenog brata, ili još bolje. Ovako, mogu samo reći da sam se požurio kući koliko sam brže mogao da se uvjerim da vam se ništa nije dogodilo, i da vam pomognem koliko mogu. Sad, nakon svega ovoga, imam bolje mišljenje o patuljcima nego što sam ga imao. Ucmekali ste Velikog Goblina, ucmekali ste Velikog Goblina! nacerio se jarnosno sebi u bradu. (Tolkien, 2014, p 119)

Beorn speaks in a common manner, but there are no colloquial expressions in his speech. His style of speech is neither formal nor primitive. There are some formal expressions, but compared to Thorin Oakenshield's style of speech the level of formality is not as high as Thorin's. It is interesting that the translator used a very colloquial Croatian equivalent for English verb *killed* – *ucmekali* (*Ucmekati Značenje, Definicija i Primjeri, Jezikoslovac.com Rječnik*, n.d.)

It is also interesting that the sentence *You must forgive my not taking your word* is translated into the target language as: *Ne smijete mi zamjeriti što vam nisam povjerovao na riječ*. Crnković decided to use the translation by negation strategy and change the sentence in Croatian compared to the English sentence by using negation in target language, for the purpose of better understanding and achieving the level of naturalness in Croatian. The translator decided to adapt the Croatian equivalent to informality, vivacity and simplicity of Beorn's style of speech.

What is also interesting to notice is translation of the verb *chuckled* into Croatian as *nacerio se*, because verb *to chuckle* does not mean *naceriti se*. According to Cambridge Dictionary, definition of the verb is *to laugh quietly*, and the back-translation of the Croatian verb *naceriti se* into English is *to grin*. In this case, the translator did not manage to find matching equivalent for the English verb *to chuckle*. What is also interesting to notice is that the translator decided to add a new expression in the target text not included into the source text.

It was a good story, that of yours, said Beorn

Dobra vam je bila ta priča, reče na kraju Beorn

In this example, instead of the English expression being translated just as *reče Beorn*, we have the addition of the expression *na kraju*, so the back-translation of the expression in Croatian would look as follows: *said Beorn eventually*. The added element could easily be omitted and its omission would not change the meaning of the expression in the target language compared to the meaning in the source language.

2.6 Elrond

Elrond is a great leader of Rivendell elves, described in the book as “as strong as a warrior, as wise as a wizard, as venerable as a king of dwarves, and as kind as summer.”

We have the impression of Elrond as of a highly intelligent and solemn elf of a high status. His language is very informative and formal; when he speaks, we have the impression of him being full of knowledge, experience and wisdom, which we can see in the following example:

These are not troll-make. They are old swords, very old swords of the High Elves of the West, my kin. They were made in Gondolin for the Goblin-wars. They must have come from a dragon's hoard or goblin plunder, for dragons and goblins destroyed that city many ages ago. This, Thorin, the runes name Orcrist, the Goblin-cleaver in the ancient tongue of Gondolin; it was a famous blade. This, Gandalf, was Glamdring, Foehammer that the king of Gondolin once wore. Keep them well! (Tolkien, 1999, p 50)

Ove mačeve nisu izradili trolovi. To su sve sami stari mačevi, vrlo stari mačevi koje su nosili vilenjački velikodostojnici sa Zapada, moji rođaci. Kovali su ih u Gondolinu, za ratove s goblinima. Bit će da potječu iz blaga nekog zmaja ili iz goblinske lovine, jer su zmajevi i goblini prije više stoljeća razorili taj grad. Za ovaj, Thorine, rune kažu da se zove Orkrist, goblinsojek na starom jeziku Gondolina; bilo je to slavno oružje. A ovaj se, Gandalfe, zvao Glamdring, 'Ubibat', a nekad ga je nosio sam kralj Gondolina. Dobro ih čuvajte! (Tolkien, 2014, p 53)

In the translation of the sentence *They are old swords – To su sve sami stari mačevi*, we can notice that there is a redundant element added in the sentence as there is nothing in the original that would indicate the emphasis on old swords so we can conclude that the translator used the Translation by addition strategy; while at the end of the excerpt we can see the same added element to the last part of the sentence *that the king of Gondolin once wore*. This is not redundant because it is putting the emphasis on the significance of the sword that was worn by a king.

What is particularly interesting here is how the sword names are translated. We can see that the elvish names are kept in Croatian translation, while the nicknames of the swords are adapted to sound natural in Croatian. They leave an equally threatening impression, as their names in Croatian (*Goblinsjek* for *Goblin-cleaver*, and *Ubibat* for *Foehammer*) leave the impression

that the swords are especially efficient in killing enemies. What is interesting to notice is that the Croatian equivalent for *Foehammer* is not a literal translation of the name of this sword (the back-translation of the Croatian equivalent to English would be *Killhammer*), but the translator felt enough freedom to adapt the name in Croatian to sound more natural and more effective to the Croatian-speaking children and adults.

2.7 Bilbo Baggins

Bilbo is the protagonist of the story, invited to join in an adventure to help the thirteen dwarves to reclaim the throne and treasure of the Lonely Mountain in the role of a burglar. He is often conflicted between his interest in the quest, his love for his hobbit hole, and his doubts about his own abilities. He ends up being very brave and becoming a hero of the company multiple times.

Bilbo adapts his language and choice of words depending on the situation he is in, and on the cultural background of the person he speaks with. In the following example, Bilbo is speaking with the Elvenking and addresses him with respect choosing formal words and expressions.

To illustrate the situation in which Bilbo adapted his language, we will provide the following example:

“Farewell! O Gandalf!” said the king. “May you ever appear where you are most needed and least expected! The oftener you appear in my halls the better shall I be pleased!”

“I beg of you,” said Bilbo stammering and standing on one foot, “to accept this gift!” and he brought out a necklace of silver and pearls that Dain had given him at their parting.

“In what way have I earned such a gift, O Hobbit?” said the king.

“Well, er, I thought, don’t you know,” said Bilbo rather confused, “that, er, some little return should be made for your, er, hospitality. I mean even a burglar has his feelings. I have drunk much of your wine and eaten much of your bread.”

“I will take your gift, O Bilbo the Magnificent!” said the king gravely. “And I name you elf-friend and blessed. May your shadow never grow less (or stealing would be too easy)! Farewell!” (Tolkien, 1999, p 270)

„Zbogom, o Gandalfe!” otpozdravi mu kralj. „Pojavljujte se uvijek tamo gdje ste najpotrebniji i gdje vas najmanje očekuju. A što se češće budete pojavljivali na mom dvoru, to ću se ja više radovati!”

„A ja vas molim da primite ovaj dar!” promuća Bilbo stojeći na jednoj nozi, pa izvadi ogrlicu od srebra i biserja koju mu je Dain bio poklonio na rastanku.

„A čime sam to ja zaslužio ovaj dar, o hobite?” priupita ga kralj.

„Pa, ovaj, ja sam mislio, znate,” odgovori Bilbo prilično zbunjeno, „da vam se moram, ovaj, nekako odužiti za vaše, ovaj, gostoprimstvo. Hoću da kažem da čak i obijač ima svoj ponos. Popio sam mnogo vašeg vina i pojeo mnogo vašeg kruha.”

„Primit ću taj vaš dar, o Bilbo Veličanstveni!” ozbiljno će kralj. „I proglašavam vas vilenjačkim pobratimom i blagoslivljam vas! Neka vam se sjena nikad ne smanji (inače biste odveć lako provaljivali)! Zbogom!” (Tolkien, 2014, pp 254-255)

The level of formality is of great significance, because by choosing his words Bilbo also chooses whether his speech will be formal or informal and to what extent. Here we meet Bilbo as a very resourceful, humble and intelligent hobbit of good manners who gives a valuable present to the Elvenking to pay his debt for all good he received from him. The atmosphere as well as Bilbo's style of speech are very well transferred from source to target language. It is also interesting to notice that the translator used the formal you in Croatian although the formal form of the pronoun *you* does not exist in the contemporary English language, but the translator recognised that he needed to use the formal pronoun relying on the context and the situation in which Bilbo speaks with the Elvenking. To respect the level of formality, the translator used the Croatian pronoun *Vam* to indicate that both Bilbo and the Elvenking are using formal language, and addressing each other with respect.

The choice of words in both languages is formal which suits the situation. However, there are certain signs of informality showing that Bilbo is a bit baffled while addressing the Elvenking (e.g., *er* in English, translated to the equivalent *ovaj* in Croatian).

To achieve the level of naturalness, the translator chose equivalents appropriate for the situation and used the ordinary language and grammar, as suggested by Newmark. The level of naturalness is very well achieved, as we can see, in the Croatian language, Bilbo's style of speaking possesses both the formality and informality of the expressions he uses in the communication with the Elvenking that way also respecting the level of formality.

2.8 Smaug the dragon

Smaug is a dragon whose evil is indicated by his isolation. He lives alone in the Lonely Mountain guarding the treasure he stole from the dwarves. Smaug can speak and he possesses a dark, sardonic humour as well as high intelligence, just as we can see it from the following examples:

“Well, thief! I smell you and I feel your air. I hear your breath. Come along! Help yourself again, there is plenty and to spare!

You have nice manners for a thief and a liar, said the dragon. You seem familiar with my name, but I don't seem to remember smelling you before. Who are you and where do you come from; may I ask?” (Tolkien, 1999, p 207)

„Ej, lopove! Njušim te i osjećam da si tu. Čujem ti dah. Dođi ovamo! Posluži se još jedanput, ima tu dosta i za bacanje!

Za jednog lopova i lažljivca sasvim si dobro odgojen, ustvrđi zmaj. Čini mi se da ti je moje ime dobro poznato, ali se ja nikako ne mogu sjetiti da sam ikad prije osjetio tvoj miris. Tko si ti, i odakle si, ako smijem pitati?” (Tolkien, 2014, pp 193-194)

When reading the first example, we have the impression of fear, creepiness, excitement, because Bilbo has finally managed to enter the dragon's lair and now, he is in a very dangerous and risky situation. Smaug is a highly intelligent dragon that speaks, senses everyone and everything and, even with all his malice, has a sense of humour. We can notice that Bilbo's choice of words is adapted to Smaug's vanity and authority; Bilbo uses very formal words and expressions in communication with the dragon.

On a more subtle level, he is an evil dragon, his evilness goes together with his malicious wit. For Smaug, we can notice a very sophisticated sentence structure and choice of words. He uses surprisingly formal vocabulary in addressing Bilbo and asking him questions. His wit reflects in word play; he appears as a highly intelligent character that cannot be deceived easily.

“I don’t know if it has occurred to you that, even if you could steal the gold bit by bit- a matter of a hundred years or so- you could not get it very far? Not much use on the mountain-side? Not much use in the forest? Bless me! Had you never thought of the catch? A fourteenth share, I suppose, or something like it, those were the terms, eh? But what about delivery? What about cartage? What about armed guards and tolls?” And Smaug laughed aloud. He had a wicked and a wily heart, and he knew his guesses were not far out, though he suspected that the Lake-men were at the back of the plans, and that most of the plunder was meant to stop there in the town by the shore that in his young days had been called Esgaroth.” (Tolkien, 1999, pp 209-210)

Ne znam da li ti je palo na pamet, čak i kad bi pokrao sve moje zlato komad po komad- za kojih stotinjak godina, recimo- da ne biste od njega imali velike koristi? Da vam ne bi mnogo vrijedilo ovdje u gorju? Pa ni u šumi? Grom i pakao! Zar nisi nikad razmišljao o plijenu? Jednoj četrnaestini, valjda, ili tako otprilike, bit će da ste se pogodili, a? Ali što će biti s isporukom? Što će biti s oružanim stražama i carinom?” Tu se Smaug nasmije grohotom. Bio je prepreden i podmukao i znao je da nije daleko od istine, iako je mislio da su u pozadini svega ljudi s Jezera, i da bi najveći dio plijena ostao u tom gradu na obali, koji se, dok je on bio mlad, zvao Esgaroth. (Tolkien, 2014, p 196)

These examples illustrate Smaug’s wit and intelligence when trying to outsmart Bilbo. He is not an ordinary monster, for as is stated in the second example, *He had a wicked and a wily heart...* (Tolkien, 1999, pp 209-210)

It is very good that the translator made an effort to translate the dragon’s speech to sound natural in the Croatian language, that way transferring the atmosphere, the level of formality, and the dragon’s personality. If we look at the text in source language from a stylistics perspective, there are some elements of foregrounding. We have repetition reflected in words starting several questions: *What about...* We can see that the translator managed to achieve the same stylistic effect of foregrounding by repeating the expression *što će biti* twice. It is also interesting that the expression *Bless me!* is translated to Croatian as *Grom i pakao!* but when we look at this equivalent closer it suits the expression in the source language because the use of the English expression *Bless me!* corresponds to the use of the Croatian expression *Grom i pakao!* as both expressions are used to express surprise.

What is also important to mention is Smaug's sardonic humour, his style of speech is cynical, it is an uncomfortable truth said in an intelligent and malicious manner, and there are also elements of scepticism. The dragon's humour can be noticed in the second example when he deliberately incited Bilbo by asking him his unpleasant questions. The translator managed to transfer Smaug's wit through choosing appropriate equivalents in the Croatian language, e.g., the translation of the questions:

... you could not get it very far? Not much use on the mountain-side? Not much use in the forest? Bless me! Had you never thought of the catch? A fourteenth share, I suppose, or something like it, those were the terms, eh? But what about delivery? What about cartage? What about armed guards and tolls?

... da ne biste od njega imali velike koristi? Da vam ne bi mnogo vrijedilo ovdje u gorju? Pa ni u šumi? Grom i pakao! Zar nisi nikad razmišljao o plijenu? Jednoj četrnaestini, valjda, ili tako otprilike, bit će da ste se pogodili, a? Ali što će biti s isporukom? Što će biti s oružanim stražama i carinom?

The underlined expressions are the examples of the sentence structures showing Smaug's discouraging remarks, as well as signs of his intelligence, with him being aware of every step of Bilbo and the company (he even knows of the fourteenth share). Here we can notice that the translator used proper equivalents to achieve the level of naturalness. The sentence in which Smaug mentions the fourteenth share is transferred very well, adapting it to sound natural in the target language:

A fourteenth share, I suppose, or something like it, those were the terms, eh?

Jednoj četrnaestini, valjda, ili tako otprilike, bit će da ste se pogodili, a?

The chosen equivalents for the underlined expressions help achieve high level of naturalness and create a clear image of Smaug as a character as well as of his language and the level of formality. The reader can easily imagine Smaug toying with Bilbo through his inflection in *eh?* and *a?* by using proper equivalent to transfer Smaug's maliciousness through the word play in his communication with Bilbo. We can also see the dragon's maliciousness in his revealing of the information "only" Bilbo, Gandalf, and the thirteen dwarves knew that way making Bilbo feel even more uncomfortable in his presence.

2.9 Songs

Now that we have met different characters from *The Hobbit* and gotten acquainted with their styles of speech, as well as the characteristics which make their personalities recognisable and how their special style of expression is transferred from source language to target language, we can analyse how the atmosphere is transferred to the Croatian translation of the songs by providing relevant examples.

It is important to mention that songs were translated to Croatian by Neven Antičević, a different translator from the translator who translated the speech and the narrative presented in the book.

It is very challenging to translate songs (poems) because the translators need to decide on what elements to focus, what strategies to use to achieve the level of naturalness mentioned before and how to transfer the atmosphere into the target language. The translator wanted to give the readers, Croatian speakers, the chance to experience Tolkien's world in all its authenticity and provide the readers the feeling of the richness and specificity of language of the characters presented in *The Hobbit*. We will observe and analyse several examples of different species to illustrate how diverse personalities of the characters are. This will help us answer the question whether the atmosphere presented in target language to the one presented in source language is conveyed in the target language.

2.9.1 Elves

*O! What are you doing,
And where are you going?
Your ponies need shoeing!
The river is flowing!
O! tra-la-la-lally
here down in the valley!*

*O! What are you seeking,
And where are you making?
The faggots are reeking,
The bannocks are baking!
O! tril-lil-lil-lolly
the valley is jolly,
ha! ha!*

*O! Where are you going
With beards all a-wagging?
No knowing, no knowing
What brings Mister Baggins
And Balin and Dwalin
down into the valley
in June
ha! ha!*

(Tolkien, 1999, pp. 46-47)

*Da l nešto vas goni
Da l briga vas mori
Je l umoran poni
Čuj! Rijeka žubori
O-tral-la-la-lini
Kod nas u dolini*

*Da l tražite nešto
Čeg se ne laća
Dok zvuk frule vješto
Uz miris kolača
O-tra-la-la-leli
Dolinu veseli*

*Hej, kud li vam puti,
Družbo njišućih brada
Da l itko bar sluti
Zašto hobita mlada
I Balina i Dvalina
Doziva dolina
U lipnju
hu-hu.*

(Tolkien, 2014, pp 49-50)

In the first song sung by the Rivendell elves we can feel the joy and playfulness of the elves welcoming the company to their valley. The elves want them to stay in Rivendell, it is a safe haven for them to rest from all the challenges and troubles they faced in their journey.

We meet the elves as a very hospitable kind, knowing from the context that they are of solemn kind, noble, wise and brave.

It is noticeable that the translator decided to follow the rhyming pattern as much as possible, and transfer the atmosphere presented in the elves' song. When we read this song in Croatian, and compare it to the song in English, the translator managed to achieve the joy and playfulness expressed in the song. The identical effect is achieved; therefore, we can conclude that the level of naturalness is very high. When reading the song written in source language and the translation of the song into the target language, we can easily say that the translation sounds as if it were not the translation, which is the goal all translators, and especially the translators of literary texts want to achieve. The translator used appropriate equivalents to create the similar effect in Croatian - speaking readers of this book (both children and adults) the text in English creates.

The following stanza is a good example to observe the equivalence:

*O! Where are you going
With beards all a-wagging?
No knowing, no knowing
What brings Mister Baggins
And Balin and Dwalin
down into the valley
in June
ha! ha!*

*Hej, kud li vam puti,
Družbo njišućih brada
Da l itko bar sluti
Zašto hobita mlada
I Balina i Dvalina
Doziva dolina
U lipnju
hu-hu.*

Here the underlined equivalents show us that the translator managed to achieve the level of naturalness in the target language by slightly changing the verses in order to follow the rhyming pattern in the source language. We can see that the translator adapted the underlined verses into Croatian by making the rhymes sound more natural in the target language (*puti-sluti, brada-mlada, Dvalina-dolina, lipnju- hu-hu*)

If we observe the language the elves use, we can notice that it is much more relaxed in the songs than in the speech as we have seen depicted in the examples of Elrond, leader of the Rivendell elves, and the Elvenking, leader of the Mirkwood elves which are the examples of more formal and sophisticated use of language. The rhymes in Croatian given above are adapted to the verses and the rhyming patterns of the songs by choosing proper equivalents, by respecting the level of formality, and to achieve the level of naturalness in the target language. The translator adapts the source text to the target language in a sense that he is adapting the rhymes to sound natural in Croatian, and yet not to differ from Tolkien's source text in English.

The translation is not literal, it is noticeable that the translator's priority was to transfer the atmosphere in general, as well as to achieve similar rhyming pattern and number of syllables in the verses.

What is also very interesting to notice is the translator's approach to translation of the exclamations that possess no meaning such as *tra-la-la-lally*, translated to Croatian as *tral-la-la -lini*. The Croatian equivalent is adapted to rhyme with the translation of *valley*; in the second case we have *tril-lil-lil-lolly* translated as *tra-la-la-leli* again because of adaptation to Croatian in order to achieve rhyming with the translation of *jolly*. We also have an example of the

translator's decision to adapt the translation of the expression to Croatian to achieve similar rhyming:

in June *u lipnju*
Ha! Ha! *Hu-hu*

The Croatian translation gives us the same impression when being read; when we read it out loud it is fluent and we sense naturalness of choice of words the translator adapted to the target language. The translator managed to achieve the level of naturalness by choosing proper equivalents in Croatian, by respecting the level of formality, and by relying on the context.

Both elvish songs give us the chance to meet the elves in a more relaxed setting, in examples when they are using less official language, and yet we can see all the elegance, gracefulness, and beauty the species such as elves possess.

2.9.2 Dwarves

Dwarves are a very diligent folk, they were mostly mine workers when Erebor, their home in the Lonely Mountains was still theirs, not conquered and devastated by the dragon Smaug. As Tolkien describes them in the appendix on “*The languages and peoples of the Third age*” in “*The Lord of the Rings*”:

“They are a tough, thraven race for the most part, secretive, laborious, retentive of the memory of injuries (and of benefits), lovers of stone, of gems, of things that take shape under the hands of the craftsmen rather than things that live by their own life. But they are not evil by nature, and few ever served the Enemy of free will, whatever the tales of Men alleged.” (Tolkien, 2005, p 1488)

*Under the Mountain dark and tall
The King has come unto his hall!
His foe is dead, the Worm of Dread,
And ever so his foes shall fall.*

*The sword is sharp, the spear is long,
The arrow swift, the Gate is strong;
The heart is bold that looks on gold;
The dwarves no more shall suffer wrong.*

*The dwarves of yore made mighty spells,
While hammers fell like ringing bells
In places deep, where dark things sleep,
In hollow halls beneath the fells.*

*On silver necklaces they strung
The light of stars, on crowns they hung
The dragon-fire, from twisted wire
The melody of harps they wrung.*

*The mountain throne once more is freed!
O! wandering folk, the summons heed!
Come haste! Come haste! across the waste!
The king of friend and kin has need.*

*Now call we over mountains cold,
'Come back unto the caverns old'
Here at the Gates the king awaits,
His hands are rich with gems and gold.*

*The king is come unto his hall
Under the Mountain dark and tall.
The Worm of Dread is slain and dead,
And ever so our foes shall fall!*

(Tolkien, 1999, pp 242-243)

*Podno tamne puste Gore, stigo kralj u svoje dvore,
Navijek tako nek ostane, do posljednjeg sunca zore,
Smaug neka mrtav leži, za oštricu strijele teži,
A protivnik nek nam gine, dok se naše pjesme ore!*

*Koplja su nam duga, tanka, a oštrice mača britke,
Vrata su nam čvrsta, jaka, a strelice točne, vitke,
Smiono nam srce kuca, zlato naše dok svjetluca,
Uzet nam ga nitko neće bez krvave, ljute bitke.*

*Čarobnih su moći bili naši preci iz davnine,
Osluhni sad! Udar malja poput zvona sred tišine,
I sad dolje odjekuje, a od zmaja niti glasa čuti nije,
U dvorima našim starim podno samotne planine.*

*Ogrlicu svu od srebra preci naši odjenuše
Zvijezdama u noćnom cvatu, ljutog zmaja opsjenuše,
Ne bi l ures kruni dali, a komadić žice mali,
U opojnu glazbu harfi čarolijom pretvoriše.*

*No prijestolje podno Gore sad je naše u slobodi!
Stog, ljudima dobre volje evo vijesti nek ih vodi
Amo, žurno! Amo, žurno! Da l bi do nas netko svrno
Drag prijatelj ili rod nam, ko pomoć u ovoj zgodi.*

*Ako brzim hodom kroči, preko gorja, preko snijega,
Stići će u naše dvore, gdje smo sami pri dnu brijega,
Gdje gomile čistog zlata čekaju kraj naših vrata,
Na svakoga tko će s nama u boj krenut ispod stijega!*

*Podno tamne puste Gore, stigo kralj u svoje dvore,
Navijek tako nek ostane, do posljednjeg sunca zore,
Smaug neka mrtav leži, za oštricu strijele teži,
A protivnik nek nam gine, dok se naše pjesme ore!*

(Tolkien, 2014, pp 228-229)

When read out loud, this song leaves an impression of a victorious, solemn, encouraging, narrative (the song tells the story of the dwarves) and motivating atmosphere as we can notice in the third stanza of this song:

*The dwarves of yore made mighty spells,
While hammers fell like ringing bells
In places deep, where dark things sleep,
In hollow halls beneath the fells.*

*Čarobnih su moći bili naši preci iz davnine,
Osluhni sad! Udar malja poput zvona sred tišine,
I sad dolje odjekuje, a od zmaja niti glasa čuti nije,
U dvorima našim starim podno samotne planine.*

Here we can see the narrative tone of the song because the dwarves tell the story about their ancestors and their story and in both the source text and the target text we can create a very clear image of who the dwarves' are.

We meet the dwarves as bold, brave, devoted, hard-working and steadfast folk- when they decide to do something, they will do whatever takes to achieve it. They extremely appreciate and respect their king as much as they love, cherish and heartily defend their home, Erebor, from their enemies and any dangers that might come.

When we look at the Croatian translation, we can notice that the translator decided to rely on the context and added several new details to the Croatian translation compared to the original text in English.

In the first stanza, we have two verses containing additional information given by the translator for the purpose of following the rhyming scheme of the original text in English:

*Under the Mountain dark and tall
The King has come unto his hall!
His foe is dead, the Worm of Dread,
And ever so his foes shall fall.*

*Podno tamne puste Gore, stigo kralj u svoje dvore,
Navijek tako nek ostane, do posljednjeg sunca zore,
Smaug neka mrtav leži, za oštricu strijele teži,
A protivnik nek nam gine, dok se naše pjesme ore!*

Compared to the source text, in the Croatian translation we have the verse *Smaug neka mrtav leži, za oštricu strijele teži*, and the original, English verse looks as follows: *His foe is dead, the Worm of Dread*.

By observing the differences between the two verses, we can say that there are no such details in the source text, however, when we read the verses again, we realise that there is a connection between the two verses, because *foe* is Smaug, *the Worm of Dread* is another name for the dragon, and Smaug was killed by Bard by firing a black arrow, so the second part of the verse in Croatian can also be connected to the dragon. Altogether, when looked at the Croatian

translation, we can conclude that the translator took the role of context as explained in (Newmark, p 80) very seriously and it is visible in this example that context is omnipresent.

Except for taking the role of context very seriously, the translator also used the translation strategy called Translation by addition, because he added some information to the target text that is not included in the source text.

In the second stanza, we have an inversion in the Croatian translation- in the source text in English, we have: *The sword is sharp, the spear is long*, while in the target language this verse is as follows: *Koplja su nam duga, tanka, a oštrice mača britke*. What is also noticeable is that there is a singular of the noun *the spear* in the source text, while in Croatian there is a plural form of the noun *koplje* - *Koplja*. What we also have as an additional information put into the translation as the translator added that *the spear is thin and that the blades of the sword are sharp*. The additional information is again added because of following the rhyming scheme in the Croatian translation. The translator decided to use translation by addition strategy to achieve similar effect as it is in the English, source text of Tolkien's *The Hobbit* as defined in Dickins et al. (2017, p 21): "translation in which something is added to the TT that is not present in the ST."

The language used by the dwarves is neither formal nor informal when we observe it in the source text, while it is interesting that the translator's choice was to translate some parts of the dwarfish song in a quite informal and rather colloquial way. Now, we will provide the examples in the Croatian translation illustrating the claim stated above:

a) *The King has come unto his hall!*

stigo kralj u svoje dvore

This verse contains a rather short, colloquial form of the verb, that leaves us an impression that the dwarves use colloquial expressions in the songs they sing, although the dwarves speak using very simple, neither formal (with the exception of the leader of dwarves, Thorin Oakenshield discussed earlier) nor informal language. The short verb forms are used because of achieving similar rhythm of the song as well as similar number of syllables in verses.

b) *The light of stars, on crowns they hung*

Ne bi l ures kruni dali

Here we can notice that the usually full form of the Croatian particle *li* is shortened into only one letter to make the translation more vivid and effective when it is read by children and adults, but it is also used to achieve similar rhythm of the song as well as number of syllables in the verses.

c) *The mountain throne once more is freed!*
O! wandering folk, the summons heed!

Stog, ljudima dobre volje evo vijesti nek ih vodi

In this example, we have short forms of two Croatian words, *stog* represents a short form of the word *stoga* and *nek* represents a short form of the word *neka*. These expressions create an impression of vividness and as Croatian equivalents are adequately chosen to suit the atmosphere of the song which is solemn, encouraging and motivating.

d) *Come haste! Come haste! across the waste!*

Amo, žurno! Amo, žurno! Da l bi do nas netko svrno

What we can notice here are two shortened expressions- in the first two sentences in the verse we have the short form of the Croatian word *ovamo* which is shortened to *amo*, and along with the short form of the particle *li* we also have a short form of the verb *svrnuo* written as *svrno* which sounds very colloquial when read.

e) *The king of friend and kin has need*

Drag prijatelj ili rod nam, ko pomoć u ovoj zgodi

Here we have a short form of the Croatian word *kao* written as *ko*, usually used in informal Croatian language. (Hrvatski jezični portal, 2021)

By looking at the examples listed and explained above, we can conclude that the translator decided to translate this song sung by the dwarves allowing himself the freedom to improvise

in order to make the translation as natural as possible (wanting to achieve such a level of naturalness that the readers do not notice that the Croatian text is translated) and to transfer the atmosphere Tolkien wanted the readers of his masterpiece feel. Many improvisations by the translator are due to the adaptation of the rhymes to sound as natural as possible in the target language. The translator managed to make the song sound natural in the Croatian language by choosing proper equivalents, respecting the level of formality, and by adapting the verses of the song by adding new information relying on the context (using the translation by addition translation strategy).

2.9.3 Goblins

*Clap! Snap! the black crack!
Grip, grab! Pinch, nab!
And down down to Goblin-town
You go, my lad!*

*Clash, crash! Crush, smash!
Hammer and tongs! Knocker and gongs!
Pound, pound, far underground!
Ho, ho! my lad!*

*Swish, smack! Whip crack!
Batter and beat! Yammer and bleat!
Work, work! Nor dare to shirk,
While Goblins quaff, and Goblins laugh,
Round and round far underground
Below, my lad!*

(Tolkien, 1999, p 58)

*Tresni! Lupi! U mračnoj rupi!
Šćapi! Zgrabi! Uštini, nabij!
Sve dublje sad u Goblin-grad
Ej, družo, grabi!*

*Ruši! Buši! Probij i zdrobi!
Pijukom, maljem, kad gong znak daje!
Ne udariš jače, živjet ćeš kraće!
Ajd, družo, grabi!
Zamahni, ošini! Bičem po kožini!
Kog se to muči? Zastenji! Jauči!
I radi, radi bez kraja i konca,
Dok goblini slave i piju iz lonca,
U krug, u krug, u podzemlje, drug!
Daj, naprijed, grabi!*

(Tolkien, 2014, p 59)

The atmosphere in the both songs sung by goblins is creepy, terrifying, we can precisely feel the unfriendliness of the goblins because of the harsh and the brusque verses. This song leaves a very noisy and uncomfortable impression. When we read this song, we meet the goblins' darkest side of their personality- their primitiveness, maliciousness and treachery. We also find some similarities of them to the trolls and the giant spiders in their maliciousness.

In the song sung by the goblins, we can notice that the language of the goblins has no similarities to the languages of the elves or the dwarves, yet it has many similarities to the languages and expression of Gollum and the trolls. Goblins express themselves in a rather informal manner, their language containing many colloquialisms that are a big challenge for a translator to transfer from the source language to the target language, maintaining the same or at least similar rhyming pattern and creating the same atmosphere Tolkien created.

To give some context to the goblins as characters and their personality, we will provide an example from the book:

Now goblins are cruel, wicked, and bad-hearted. They make no beautiful things, but they make many clever ones. They can tunnel and mine as well as any but the most skilled dwarves, when they take the trouble, though they are usually untidy and dirty. Hammers, axes, swords, daggers, pick-axes, tongs, and also instruments of torture, they make very well, or get other people to make to their design, prisoners and slaves that have to work till they die for want of air and light. It is not unlikely that they invented some of the machines that have since troubled the world, especially the ingenious devices for killing large numbers of people at once, for wheels and engines and explosions always delighted them, and also not working with their own hands more than they could help; but in those days and those wild parts they had not advanced (as it is called) so far. (Tolkien, 1999, p 60)

Here we can see that the goblins make weapons that produce onomatopoeic sounds we read in the song sung by them (*Clap! Snap! Grip, grab! Pinch, nab! Clash, crash! Crush, smash! Swish, smack! Whip, crack!*). These onomatopoeic sounds are more emphasised in the source language than in the target language.

When reading the song sung by the goblins out loud, it catches the attention of the readers because of its tone and the atmosphere created by a very special choice of words that needs to be translated as faithfully as possible to the target language for the Croatian-speaking readers to feel, and realise that the goblins are enemies, evil and very primitive creatures. The colloquial, brusque, short and harsh expressions are also noticeable in the target language creating an unpleasant atmosphere while reading the song.

To illustrate the unusual language of the goblins, we will provide some examples when it comes to the choice of words in the target language:

- a) *Tresni! Lupi!*
- b) *Šćapi! Zgrabi!*
- c) *Uštini, nabij!*
- d) *Zamahni, ošini!*
- e) *Bičem po kožini!*

All the underlined expressions are written in the imperative and as such sound very brusque when read. The translator managed to transfer the atmosphere very well to the target language, to the extent that one can think that he/she is not reading a translation. He used different

translation strategies such as choosing proper equivalents in the target language, respecting the level of formality, and making the song sung by the goblins sound natural in the Croatian language. When we compare the source text with the target text, we can see that the identical effect is achieved by the brusque and harsh verses and the verses full of unpleasant onomatopoeic sounds and that the target text creates identical feelings as well as the image of the goblins as characters.

2.9.4 Men

*The King beneath the mountains,
The King of carven stone,
The lord of silver fountains
Shall come into his own!*

*His crown shall be upholden,
His harp shall be restrung,
His halls shall echo golden
To songs of yore re-sung.*

*The woods shall wave on mountains
And grass beneath the sun;
His wealth shall flow in fountains
And the rivers golden run.*

*The streams shall run in gladness,
The lakes shall shine and burn,
All sorrow fail and sadness
At the Mountain-King's return!*

(Tolkien, 1999, p 184)

*Kralju podno Gore
O, kralju kamena
Pripast će ti more
Blaga, nasljedstva.*

*Zablistat će ti kruna
I harfa čarobna,
Kad zlatna svirne struna
I pjesma junačka.*

*Zapjevat će šume
Da sva gora ječi,
Bit će blaga, kume
Rijeke će zlatom teći.
Jezero će plamtjet,
Milinom ko u snu,
S tugom ću se rastat,
Jer Kralj pod Gorom je tu!*

(Tolkien, 2014, pp. 173-174)

When we read the song sung by men, we can notice that the language used is quite formal and the atmosphere and the impression after reading this song is that it is very solemn, victorious, it sounds as it is an ode to the king, it is motivating and joyful, which has similarity to the atmosphere we saw in the song sung by the dwarves we already analysed. When we start reading the Croatian translation of the song, we notice that the addressing of the *King beneath the mountains* changes. In the source text, the King is addressed by using the third person singular, while the translator decided to adapt the translation in the target language by changing the way the King is addressed and he is addressed by using the second person singular that does not occur in the source text. What is also worth mentioning is that there are some verses containing an additional information we cannot see in the source text:

<i>The lord of silver fountains,</i>	<i>Pripast će ti more</i>
<i>Shall come into his own!</i>	<i>Blaga, nasljedstva.</i>

Here we can see that the translator decided to use Translation by addition strategy and he added new information not existing in the source text into the target text.

The translator's decision was to adapt the Croatian translation to the rhyming pattern of the song sung by men, and put some expressions that would suit the context of the song and that would not ruin transferring of the atmosphere created in the song. The atmosphere is transferred into the target language well, however, it is noticeable that many verses were adjusted in order to follow the rhyming pattern of the song in the source language. The rhyme scheme used in both the source text and the target text is the alternate rhyme, with rhyming pattern ABAB, CDCD, EFEF, GHGH, the first and third lines rhyming and the second and fourth lines rhyming at the end, usually used in poems with quatrains (four-line stanzas)- e.g., *gladness-burn, sadness- return*, and in Croatian we have *plamtjet – snu, rastat- tu*.

The third stanza of the song sung by men is another example of the translator's decision to adapt the verses to sound more natural in Croatian by adding new information not included in the source text and changing their meaning. What is also visible is that the level of formality is changed, because when we compare the source text and the target text, we can see that the target text is much more informal than the source text:

The woods shall wave on mountains

And grass beneath the sun;

His wealth shall flow in fountains

And the rivers golden run.

Zapjevat će šume

Da sva gora ječi,

Bit će blaga, kume

Rijeke će zlatom teći.

In the source text, we can notice that the tone of the verses is descriptive and more formal than in the target text. The translator chose completely different equivalents to achieve similar effect and atmosphere in the target language as it is in the source language; however, the meaning of the verses is lost although the transfer of the atmosphere is not ruined. When we read the Croatian translation of the song sung by the men, we have the same impression of a victorious, solemn and motivating song as when we read the English version of the song.

2.9.5 Bilbo Baggins

*Roads go ever ever on,
Over rock and under tree,
By caves where never sun has shone,
By streams that never find the sea;
Over snow by winter sown,
And through the merry flowers of June,
Over grass and over stone,
And under mountains in the moon.*

*Roads go ever ever on
Under cloud and under star,
Yet feet that wandering have gone
Turn at last to home afar.
Eyes that fire and sword have seen
And horror in the halls of stone
Look at last on meadows green
And trees and hills they long have known.
(Tolkien, 1999, pp 276-277)*

*Putovi navijek idu još dalje,
Ispod stabala i preko gora,
Uz spilje za koje sunce ne haje,
I brzace što ne nalaze mora,
Preko snijega posijanog zimom,
I preko veselog lipanjskog cvata,
Pored oblutaka donesenih plimom,
Ispod planina Mjeseca-svata.
Putovi navijek idu još dalje,
Podno obala i zvjezdanih luči
Al jednom će putnik reć: Kraj je!
I sad se valja okrenut kući!
On što ognju i maču bje svjedokom
I užasu sa dna hladnih dvorana
Sad livade svoje miluje okom
I stabla, brdašca, davno mu znana.*

(Tolkien, 2014, p 261)

The song sung by Bilbo Baggins, the protagonist of the story, leaves us with the impression of beauty, harmony, and peace, with the given context of Bilbo returning home from a great adventure and a very long and unexpected journey. The song is about the advantages and charm of travelling as well as about the beautiful feeling when we return home after a long and exhausting journey. Bilbo has had the greatest adventure he ever experienced with Gandalf and the thirteen dwarves.

If we take a closer look at the verses and compare the source text with the target text, we can notice that the translator made several changes in the target language in order to adapt the rhyming pattern, the length of the verses and the naturalness of rhymes (even if they are not literally translated, the translation of the song as a whole makes sense when read aloud).

For example, the following verses are adapted in the target language with their meaning being changed or some new words being added to achieve similar effect:

*Over snow by winter sown,
And through the merry flowers of June,
Over grass and over stone,
And under mountains in the moon.*

*Preko snijega posijanog zimom,
I preko veselog lipanjskog cvata,
Pored oblutaka donesenih plimom,
Ispod planina Mjeseca-svata.*

Here we first have an interesting equivalent choice of the translator to achieve rhyme-*zimom-plimom*, when we have *sown- stone* in the source text. The meaning in the target text is not literal; however, the translator manages to achieve similar effect. What is also interesting to notice is that the translator decided to make inversion in the first verse - *Over snow by winter sown- Preko snijega posijanog zimom*. The translation of the first verse into Croatian would look as follows: *Preko snijega zimom posijanog*. What is also interesting to notice in this stanza is that the translator decided to add some words to make the second and the fourth verse rhyme:

*And through the merry flowers of June
And under mountains in the moon.*

*I preko veselog lipanjskog cvata
Ispod planina Mjeseca-svata.*

Although the translator managed to achieve rhyming by using the translation by addition strategy, we can see that even the rhymes in the source text are near-rhymes *June-moon*. However, the translator had to opt for adding a new word to the translation (*Mjeseca-svata*), because if he left the literal translation of moon as *Mjeseca*, it would not rhyme at all with *cvata*.

With the first stanza analysed, the second stanza is also worth analysing, because the translator made very interesting choices of words when it comes to the adaptation of the target text in order to achieve the similar rhyming pattern as it is in the source text.

*Roads go ever ever on
Under cloud and under star,
Yet feet that wandering have gone
Turn at last to home afar.
Eyes that fire and sword have seen
And horror in the halls of stone
Look at last on meadows green
And trees and hills they long have known.*

*Putovi navijek idu još dalje,
Podno obala i zvjezdanih luči
Al jednom će putnik reć: Kraj je!
I sad se valja okrenut kući!
On što ognju i maču bje svjedokom
I užasu sa dna hladnih dvorana
Sad livade svoje miluje okom
I stabla, brdašca, davno mu znana.*

Here the translator made some changes in rhyming, but also in the point of view shown in the song. When we compare the source text with the target text, we can see that, in the process of translation of this song, the translator adapted the following verses to Croatian by using the translation by addition translation strategy:

*Yet feet that wandering have gone
Turn at last to home afar.

Al jednom će putnik reć: Kraj je!
I sad se valja okrenut kući!*

It is visible that in the source text we have very neutral point of view, while in the target text we can see that the translator added a completely different note to the song, because there is no traveller mentioned in the source text, he personalised the point of view instead of leaving it neutral as it is in the source text. However, the traveller as the expression fits into the atmosphere of Bilbo's song, so translator's choice does not ruin the transfer of the atmosphere from the source to the target language.

In these two examples we can also see that the level of formality is respected as Bilbo's language is simple and common with no signs of explicit formality or informality. The level of naturalness is achieved because the song in Croatian sounds natural as we read it; however, a lot of verses are adapted because of the rhymes and the rhythm of the song while being read and for the shortness of the verses as well as number of syllables to make song sound more natural in the target language.

When reading the Croatian translation, we can imagine all the beautiful images of nature described in the song, we can feel the beauty of returning home after long journey full of challenges and troubles, the relief of feeling safe again. If we compare the source text in English with the target text in Croatian, we can say that the target text does not look like it is translated, because such a level of naturalness is achieved by a very adequate choice of words because they reflect Bilbo's language and style of speech and faithfully transfer the atmosphere created in the source language and the level of formality to the target language.

2.9.6. Conclusion

Through the depiction of the speech and songs of the different characters in J.R.R. Tolkien's *The Hobbit*, this thesis aimed to determine if translators of J.R.R. Tolkien's *The Hobbit* managed to transfer the atmosphere created in the source text to the target text and what strategies helped them in the process of translation. Tolkien's world is very complex and diverse. It needs to be well translated to Croatian for Croatian-speaking children and adults to understand the cultural backgrounds of all species of the Middle-Earth and to enjoy being a part of Bilbo Baggins' adventure with Gandalf and the thirteen dwarves.

After conducting the analysis of the examples of speech through meeting different characters (Thorin Oakenshield, trolls, Gollum, Elrond, Beorn, Bilbo Baggins, giant spiders, Smaug, etc.), we can conclude that Zlatko Crnković managed to transfer the language specificness each of the characters despite the very challenge of translating a literary text by using various strategies to help in the complex task of translating this literary masterpiece. We can also see that the translator of the songs that are sung by different species, Neven Antičević, mainly managed to transfer the atmosphere and feelings the songs create in readers when they are being read to children or read by children speaking Croatian. Both translators used various strategies to achieve the level of naturalness, such as respecting the level of formality, relying on the context and sometimes adding new information to the target text (translation by addition), translating by using ungrammatical forms, etc., and by observing different examples from the book, we can conclude that they managed to transfer the atmosphere and the specific language of different species and characters in J.R.R. Tolkien's *The Hobbit* by using the strategies given above.

By having an insight into the translations, we have to be aware of the challenging side of the process of translation. The translators' work, time and effort need to be appreciated.

There is no perfect translator or translation and there are always many unsolvable situations in the process of translation, yet every translator is encouraged to strive for perfection and master the choice of words and proper equivalents in carrying the message of the text of any register to the recipients- the audience who reads the translation.

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