

**Onomastic discrepancies between
The Hobbit or There and Back Again
and its film adaptation**

MARTYNA GIBKA

*Received 5.04.2017,
accepted 8.05.2017.*

Abstract

Seventy-five years after the novel *The Hobbit* was published, the first part of its film adaptation, *The Hobbit: An Unexpected Journey*, appeared in cinemas. The film trilogy (the second and third parts entitled *The Hobbit: The Desolation of Smaug*, and *The Hobbit: The Battle of the Five Armies* respectively) differs from the novel in a number of aspects, one of which is its onomastic stratum. The main aim of this article is to analyse the functions served by the characters' proper names in the novel and in the film trilogy and to compare these functions. The examination is based on the naming act in the novel, on the basis of which eight relations a name can enter into and thirteen roles it can serve have been identified.

Key words

functions of proper names, linguistics, literary onomastics, onomastics

Onomastyczne rozbieżności pomiędzy powieścią *Hobbit, czyli tam i z powrotem* a jej ekranizacją

Abstrakt

Siedemdziesiąt pięć lat po publikacji powieści *Hobbit, czyli tam i z powrotem* na ekranach kin pojawiła się pierwsza część jej filmowej adaptacji zatytułowana *Hobbit: Niezwykła podróż*. Filmowa trylogia (druga i trzecia część zatytułowane *Hobbit: Pustkowie Smauga* oraz *Hobbit: Bitwa Pięciu Armii*) różni się od powieści na wielu płaszczyznach, w tym w warstwie onomastycznej. Głównym celem tego artykułu jest studium funkcji nazw własnych postaci w powieści oraz w trylogii filmowej oraz ich analiza porównawcza. Badanie zostało oparte na akcie nazewniczym w powieści, w oparciu o który wyróżnionych zostało osiem relacji w jakie wejść może nazwa własna oraz trzynaście funkcji jakie może w tych relacjach pełnić.

Słowa kluczowe

funkcje nazw własnych, językoznawstwo, onomastyka, onomastyka literacka

1. Introduction

The film adaptation of *The Hobbit or There and Back Again* differs from the novel in terms of not only the plot, but also proper names. This results in the emergence of some discrepancies between the sets of onymic functions served by the characters' proper names in the book and in the trilogy. This paper concentrates on the presentation of these functions and the differences between them. The analysis of the discrepancies between the two sets of functions will be preceded by the examination of the roles served by the characters' proper names in the novel.

The following study will be embedded in the theory of the functions of literary proper names based on the naming act of the literary work (see Figure 1), in which the onymic function

itself has been defined as “the role the name serves in relation to a given element of the naming act of the literary work” (Gibka 2015: 82). The first list of the onymic functions of literary *nomina propria* that arose from this approach includes thirteen roles and eight relations in which they can be served:

- (1) name : object – the identifying-differential, semantic, and sociological functions;
- (2) name : situational context of the creator – the allusive, commemorative, and camouflaging functions;
- (3) name : creator – the expressive function;
- (4) name : name – the poetic function;
- (5) name : user – the humorous, and conative functions;
- (6) name : author – the expressive function;
- (7) name : situational context of the author – the localizing, allusive, intertextual, commemorative, and camouflaging functions;
- (8) name : reader – the humorous, didactic-educative, and conative functions (Gibka 2015: 85).¹

¹ Not all of these functions are served by the onomastic material of *The Hobbit or There and Back Again*, and only those performed will be defined and explained in this work, for all the remaining see Gibka 2015.

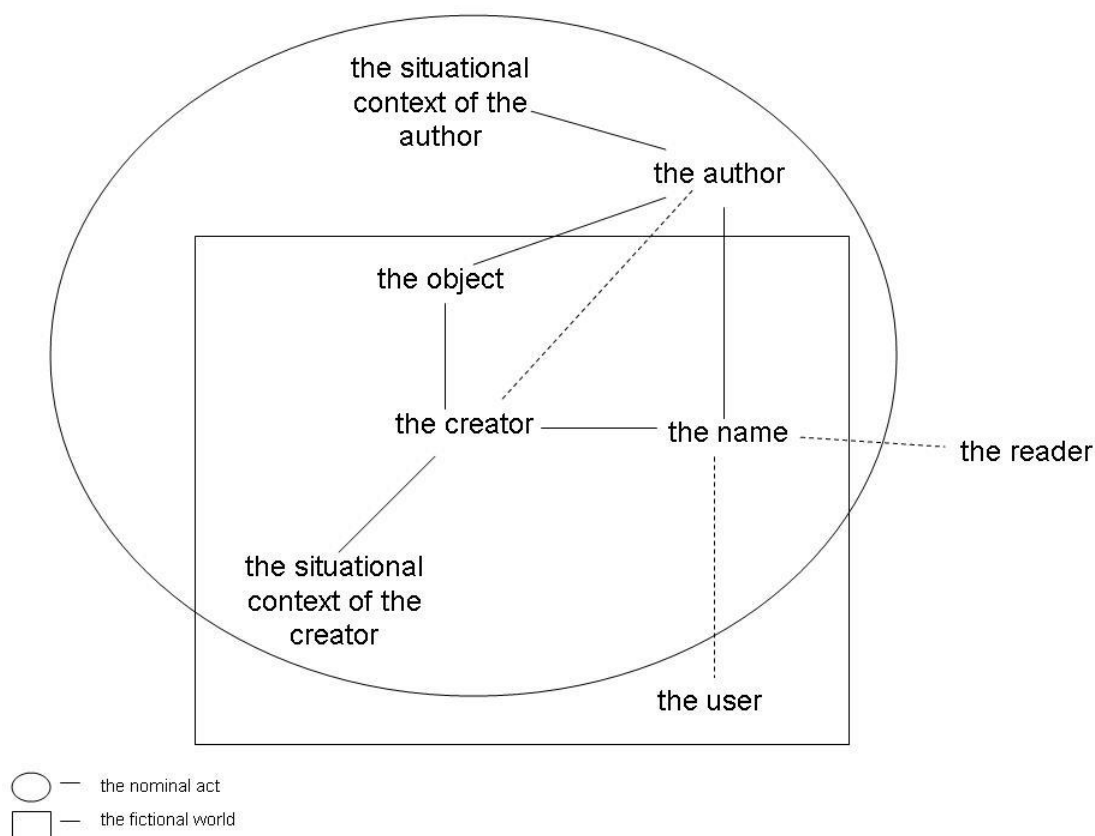


Figure 1

The model of the naming act in the literary work²
 (Gibka 2015: 83)

2. Onymic functions served by the characters' proper names in the novel

The only function served by every element of the onomastic material of *The Hobbit or There and Back Again* is the identifying-differential one. Since *nomina propria* refer to individual objects (Nuessel 1992: 2) and do not predicate their denotations (Rutkowski 2007: 21-22), their primary role is to identify (in the literary work to create and identify) an entity and to differentiate it from other similar entities (Kosyl 1992: 50). Therefore the identifying-differential function is served by a proper name in relation to the object (character), when the

² For a description of the model and its creation see Gibka (2015).

proprium identifies a character in the fictional world of the literary work and differentiates it from other characters in the same fictional universe. One of the characteristics of the literary work that should be mentioned is that “the number of the identified denotations is restricted and absolutely finished” (Kosyl 1992: 50). In the novel *The Hobbit* there are forty-seven individual characters identified by name.

Apart from their primary role, some of the characters' proper names also perform six secondary functions, i.e. the sociological, semantic, allusive, humorous, expressive and camouflaging roles. The sociological and semantic functions are served by *nomen proprium* in relation to the object. The first occurs when the name “indicates the character's social, group or national affiliation” (Wilkoń 1970: 83) or when it suggests (or overtly expresses) the social superiority or inferiority of the character (Kuffner-Obrzut 2003: 493), and the latter when the *proprium* “characterizes a fictional figure [...] according to the literal or the metaphoric meaning of the name” (Wilkoń 1970: 83). The sociological function is served by only one part of the name and nine titles of characters identified by name, these are: *the Great Goblin*; *the great King Bladorthin*; *King Bard*; *Thorin Oakenshield King under the Mountain*; *Thror King under the Mountain*; *Dain King under the Mountain*; *Girion, Lord of Dale*; *the real King under the Mountain* (Smaug about himself); *Your Magnificence* (used by Bilbo speaking to Smaug) and *Lord Smaug the Impenetrable*. All these appellations express the superiority of their bearers, even if only momentarily, as is the case with the last two, which are used by a hobbit in a conversation with a dragon just to flatter the beast and to gain some time. Apart from these, there are also four titles of characters not identified by name that serve the sociological function, and to an extent also the identifying-differential one, as they differentiate their bearers from all the other characters who are not named and enable reference to them. These are: *the Elvenking*, *the Lord of the Eagles* (also *the King of All Birds* and *the great Eagle of the Misty Mountains*), *the Master* (who

ruled the rings), and *the Master of Lake-town*. They also state the superior positions held by their bearers.

The semantic function is served mainly not by the first names but by the descriptive names the characters receive at some point during the plot: *Bard the Bowman*, *Bard the Dragon-shooter*, *Bilbo the Magnificent*, *Mr. Invisible Baggins*, *Smaug the Dreadful*, *the Worm of Dread*, *Oakenshield*, *Azog the Goblin*. All these *nomina propria* point to some characteristics of their denotations. A great number of meaningful names also appear in the conversation between Bilbo and Smaug, as the first wants to flatter the other, who in turn does not know the name of the first, so can only name him by his features. These appellations are: *Smaug the Tremendous*, *Smaug the Chiefest and Greatest of Calamities*, *Smaug the Mighty*, *Smaug the unassessably wealthy*, *Lord Smaug the Impenetrable* – all emphasizing the dragon’s power; and: *Ringwinner*, *Barrel-rider*, *Thief Barrel-rider*, *Mr. Lucky Number*, *Thief in the Shadows* – indicating Bilbo’s adventures. Apart from these meaningful names, whose recognition should pose no challenge for the reader, there are also a few which might. First, the name *Beorn* is identical to the Old English word *beorn* which means *man, noble, hero, chief, prince, warrior* (Hall 2000: 42) and similar to the Old Norse *björn* meaning *bear* (Zoëga 2004: 56). Then, *Bolg* “comes from one of Tolkien’s minor invented languages, called *Mago* or *Magol* [...] [in which] *bolg* is an adjective meaning ‘strong’” (Rateliff 2007: 710). Finally, Radagast “is said to mean ‘tender of beasts’ in Adûnaic”.³

The next function that could be said to be served by the characters’ proper names is the allusive function, which occurs in relation to the situational context of the author – “the circumstances accompanying the process of writing and especially of inventing names” (Gibka 2015: 83). The role has been defined as “the use of names as more or less ciphered allusions to real people” (Wilkoń 1970: 83), but this definition is

³ The information comes from: <<http://lotr.wikia.com/wiki/Radagast#Etymology>>. Accessed 04.08.2015.

too narrow for what happens with the analysed *nomina propria*. Therefore, I would like to propose another dimension of this function, namely a racial one. The similarity of the naming manner of a race of characters in the fictional universe to a race from the real world may suggest a parallel or resemblance between the races. In *The Hobbit or There and Back Again*, this happens with trolls, whose names are *Tom*, *Bert*, and *William*, the last of which is also called *Bill* and *Bill Huggins* (by Bert during a quarrel). These are authentic first names taken over from the non-literary world (Hanks and Hodges 1996: 40, 320, 339). Moreover, the short version of the name *William* corresponds to the one in the real world (Hanks and Hodges 1996: 339), and *Huggins* is an authentic Norfolk surname (Cottle 1978: 189). Authentic *nomina propria*, the fact of the existence and use of short forms of first names, and the possession of a surname are all similarities to how people in the real world are named. This may in turn indicate that Tolkien's trolls are supposed to be similar to people, or, the other way around, that an analogy (one which ridicules) between people and trolls was aimed at. The probability of such an allusion increases when the names of other races from the novel are analysed, since none are similar: dwarves, elves, wizards and goblins have neither surnames nor short forms of first names, and only hobbits have surnames, but no short forms of first names.⁴

Another role performed by a few *nomina propria* in the novel is the humorous function, which is “served by the name in relation to the user⁵ or the reader when it induces laughter

⁴ Seventeen years after the publication of *The Hobbit or There and Back Again*, when *The Lord of the Rings* was published, the readers meet *Pippin* and *Merry*, two hobbits whose full names are *Peregrin* and *Meriadoc*. At this point the short versions of first names are no longer used, only among trolls. Therefore, one might be tempted to disregard the indicated analogy. However, since *The Hobbit or There and Back Again* is a children's fantasy novel and was published as a separate work of art nearly two decades earlier, the disregard for this possible humorous analogy could be regarded as a mistake.

⁵ “The term user encompasses all the characters from the fictional world who use the name” (Gibka 2015: 84).

in the user or the reader respectively” (Gibka 2015: 86). In *The Hobbit or There and Back Again* this role emerges with the introduction of the names of the auctioneers – *Messrs Grubb, Grubb, and Burrowes* – who sell the goods of Bilbo Baggins (at that point presumably dead). With regard to the user, it is possible to assess only the reactions of the characters who meet the analysed names, and here the humorous function does not appear as no character is amused by them. Concerning the reader, it is much more difficult, if not impossible, to resolve the matter, as that would require gathering information about the readers’ reactions. However, treating the proprium as text, it is possible to determine if a proper name possesses a humorous element as one of its qualities. One of the theories of humour that enables such examination is the incongruity theory elaborated on by Veatch, who claims that: “humor occurs when it seems that things are normal while at the same time something seems wrong” (Veatch 1998: 163), and that

what is necessary and sufficient for the humorous effect to arise is a simultaneous co-occurrence of two visions of the same situation in the mind of the recipient. The first being a basic, normal vision of the development of the situation (N) and the second a vision with a violation of some elements of the situation (V).

(after Rutkowski 2006: 399)

Applied to the field of onomastics, it was proved that

provided that proper names are different from appellatives when it comes to the semantic aspect since they do not possess meaning (they do not predicate), it is possible to assume that the basic kind of incongruity is focused on the opposition: meaningless-meaningful. When, in the act of communication, the recipient encounters a proper name and interprets it as having certain semantic characteristic, the situation can be construed as abnormal. Depending on the humorous competence the recipient has, he/she can then see a humorous element in the proper name.

(Rutkowski 2006: 400)

Such an interpretation is possible when the pronunciation of the name coincides with the one of an appellative (which possesses meaning). This happens with the surnames *Grubb* and *Burrowes*, as they sound very similar to the verbs *grab* and *borrow*, and the fact that these names denote the auctioneers who seize and sell Bilbo's belongings before he actually dies, may serve as a catalyst increasing the probability of a humorous reading.

Finally, the last two secondary functions served by the characters' proper names are the expressive and the camouflaging. The first, defined as: "the use of a proper name as a sign voicing certain emotions and emotional undertone" (Wilkoń 1970: 105), can be served in relation to the author and/or to the creator (the character in the work who names the object). In *The Hobbit or There...* this role is served by the appellations: *King Bard*, *Bilbo the Magnificent*, *Smaug the Dreadful*, *the Worm of Dread* and *King under the Mountain* (about Thorin Oakenshield), all of which perform it in relation to the creator, whose feelings are expressed towards the denotations they voice. Bard is named *King Bard* by the people of Lake-town after he slays the dragon, Bilbo becomes *Bilbo the Magnificent* when he gives the Elvenking "a necklace of silver and pearls" (Tolkien 2012: 339) as a parting gift. *Smaug the Dreadful* is what Bilbo calls the dragon when he tries to reason with Thorin, and *the Worm of Dread* is used by dwarves in their song celebrating the beast's death. Finally, Thorin calls himself *King under the Mountain* when he introduces himself to the people of Lake-town and uses this title hereafter.

Another group of *nomina propria* (mentioned earlier with regard to the sociological and semantic functions) which should also be analysed here is constituted by the names that appear in the conversation between Bilbo and Smaug. Some of them serve the expressive function, while others serve the camouflaging one. First, an expression of emotions occurs when Bilbo calls Smaug: *Smaug the Tremendous*, *Smaug the Chiefest and Greatest of Calamities*, *Smaug the Mighty*, *Smaug the un-*

assessably wealthy, *Lord Smaug the Impenetrable*, and *Your Magnificence*.⁶ All these appellations emphasize the dragon's greatness, are supposed to flatter the beast and show him that the little hobbit uttering them is in awe of him. Then, the expressive role is also present in the titles Smaug gives to Bilbo: *Thief Barrel-rider* and *Thief in the Shadows*, which stress what it is about the hobbit that the dragon despises most. Finally, the last appellation voicing emotions is the title Smaug gives to himself: *the real King under the Mountain*. Not only does it state the beast's view about his position with regard to the mountain, but it also suggests that there are others who dare to use the title, but they are usurpers who do not have the right to use this title, because this title is Smaug's and Smaug's only.

In the same conversation, there also appear appellations that perform the camouflaging function, which can be used in relation to the author's or the creator's situational context, and occurs "when the name hides the identity of its bearer" (Gibka 2015: 86). Here it emerges in relation to the situational context of the creator, as "the name of the character is his/her second one and is supposed to hide his/her identity from other characters" (Gibka 2015: 86). This happens with the titles *Ringwinner*, *Luckwearer*, and *Barrel-rider*, which Bilbo gives to himself when facing the challenge of introducing himself to the dragon without revealing his true name.

3. Onymic functions served by the characters' proper names in the film

Because of the changes in the set of the characters' proper names, there also appear changes in the functions served by them. One of the roles served by the onymic set from the book disappears, the scope and extent of some others change, and a new function emerges. First of all, there are as many as six-

⁶ All the appellations that refer to Smaug and that were used by Bilbo in their conversation have their humorous analogues in *The Völsunga saga*.

ty-six characters identified by name in the film trilogy. However, it is not as simple as adding nineteen characters who do not appear in the book to the film. Only thirty-seven characters identified by name in the book are identified by name in the film trilogy. Despite the considerable lengthening of the plot and the set of *nomina propria*, ten characters from the novel *The Hobbit* did not find their way into the three films directed by Peter Jackson. These are: *Barrel*, *Belladonna Took*, *Bungo Baggins*, *Golfimbul*, *Nain*, *old Carc*, *Roäc son of Carc*, *the Great Goblin*, *the great King Bladorthin*, and *Thrain the Old*. Not all of these characters are minor, some play a significant role in the novel. For instance, Roäc informs Bilbo and the dwarves about the death of the dragon; yet other *nomina propria* (some taken from different works by Tolkien, some completely new) are included in the retelling of *The Hobbit*. Moreover, *Bungo* – the first name of Bilbo's father – was used in the film as a name for one of the dwarves' ponies.

Both the proper names taken from the novel and those added serve the primary, identifying-differential function, since they identify characters in the world presented in the trilogy and differentiate them from other fictional figures therein. However, the addition of such a great number of *nomina propria* diminishes the value of identification that could be observed in the book, as even the names of mere animals are revealed (*Bungo*, *Daisy*, *Minty*, *Myrtle*, *Sebastian*). Moreover, the identification of large numbers of new figures belonging to particular races or places, suggests their greater importance in the story. This happens especially with two groups: elves (*Legolas*, *Tauriel*, *Elros*, *Galion*, *Lindir*, *Thranduil*, *Lady Galadriel*) and Lake-town people (*Bain*, *Alfrid Lickspittle*, *Braga*, *Percy*, *Sigrid*, *Tilda*). What is more *Bain*, *Sigrid* and *Tilda* are the children of *Bard* (about whom there is no mention in the book) and as a result *Bard* becomes an even more prominent figure – in the book he was crucial, and was presented as such, but in the film that was not enough. His theme was not

restricted to only one character, he was, in a way, given four names, four identifying-differential elements.

Similar to the novel, the set of characters' proper names in the trilogy also serves six secondary functions, but they are not the same ones, as due to the added characters and variations of names of appropriated figures, the intertextual function emerges, and due to some of the onymic losses the allusive one disappears. First, some of the added names: *Arathorn*, *Elros*, *Frodo*, *Gimli*, *Lady Galadriel*, *Legolas*, *Lindir*, *Lobelia Sackville-Baggins*, *Saruman the White*, *Sauron*, *Strider*, *Thranduil*, *Ungoliant*, and appellations denoting Gandalf: *Mithrandir*, *Gandalf the Grey*, serve the intertextual function, which "occurs in the relation to the situational context of the author, and [...] emerges when a name in the analysed literary work was taken over from another literary work" (Gibka 2015: 87). These *nomina propria* come from *The Lord of the Rings* and *The Silmarillion*.⁷ Then, the allusive function, served in the book by the appellations denoting trolls, is lost, because only their first names – *Tom*, *Bert*, and *William* – appear in the film, and the appellations *Bill* and *Bill Huggins*, essential for the emergence of the allusion, are not included.

Moreover, the remaining secondary roles (sociological, semantic, humorous, expressive, and camouflaging) change. Firstly, the set of *nomina propria* serving the sociological function is altered considerably, since out of fourteen appellations belonging to both identified and only differentiated characters from the book, only four remain unchanged and continue to serve the discussed function (*King Bard*; *Thorin Oakenshield King under the Mountain*; *Girion, Lord of Dale*; and *the Master of Lake-town*). As many as five disappear from the story – to-

⁷ Why are some *nomina propria* in *The Hobbit or There and Back Again* that also appear in, for instance, *The Lord of the Rings* not classified as serving the intertextual function? This decision is a result of the fact that *The Hobbit or There and Back Again* was published long before *The Lord of the Rings* or *The Silmarillion*, so at the time of the publication these proper names were not intertextual. Of course, a reader who acquaints himself with *The Lord of the Rings* before *The Hobbit or There and Back Again* may perceive some appellations from the latter as intertextual.

gether with their function – *the great King Bladorthin; Your Magnificence; Lord Smaug the Impenetrable; the Lord of the Eagles* (also *the King of All Birds* and *the great Eagle of the Misty Mountains*); and *the Master* (who ruled the rings). The remaining five preserve their role, although they appear in the trilogy in different forms: *the Great Goblin* is reduced only to the title *Goblin king* (losing its identification); *the real King under the Mountain* (Smaug) becomes *King Under the Mountain*; *Dain King under the Mountain* is introduced as *Dain, Lord of the Iron Hills*; *Thror King under the Mountain* appears in an unchanged manner, but is also called *King Thror*; and *the Elvenking* is identified and referred to as *Lord Thranduil* and *King Thranduil*. These, however, are not all discrepancies that arise within the onymic set serving the sociological function, which is performed in the film by four more appellations – three of which are completely new: *King of Gondolin*, *Lady Galadriel*, *the Witchking of Angmar*, and one is changed so that from a name serving only the primary function (Elrond) it starts to serve also the sociological one (*Lord Elrond*).

Even more discrepancies arise within the set of *nomina propria* that serve the semantic function. Although the numbers of meaningful names in the book and the trilogy are not that great (22 and 27 respectively) only four descriptive *nomina propria* from the novel remain unchanged: *Beorn*, *Thorin Oakenshield*, *Barrel-rider*, and *Thief in the Shadows*, thus continuing to perform their role in relation to their denotations without any alterations. Following on from this, twelve appellations appear in either slightly or significantly changed forms:⁸ *Smaug the unassessably wealthy* → *Smaug the Unassessably Wealthy*; *Luckwearer* → *Luck-wearer*; *Smaug the Chiefest and Greatest of Calamities* → *Smaug, Chiefest and Greatest of Calamities*; *Bard the Bowman* → *Bowman*; *Bolg of the North* → *Bolg*; *Radagast* → *Radagast the Brown*; *Smaug the Tremendous*

⁸ The first appellation in each pair comes from the book and the others from the film. The order in which the changed *nomina propria* are listed aims at illustrating the range of changes from the smallest to the greatest.

→ *Smaug the Stupendous*; *Smaug the Dreadful* → *Smaug the Terrible*; *Smaug the Mighty* → *Smaug the Tyrannical*; *Bard the Dragon-shooter* → *Bard the Dragon-Slayer*; *Azog the Goblin* → *Azog the Defiler*; *Ringwinner* → *Riddle-maker*. They remain meaningful, but in some instances, the features pointed to differ. Furthermore, despite the lengthening of the plot and the general and the meaningful sets of *nomina propria*, six descriptive appellations from the book are lost, these are: *Bilbo the Magnificent*, *Mr. Invisible Baggins*, *the Worm of Dread*, *Lord Smaug the Impenetrable*, *Thief Barrel-rider*, and *Mr. Lucky Number*. Finally, as many as eleven new meaningful names (belonging to new characters or being additional name forms of characters already identified) are introduced into the trilogy. Moreover, the recognition of only four of them should pose no difficulty to an average viewer, as their descriptive parts come from the English language (*Alfrid Lickspittle*, *Gandalf the Grey*, *Saruman the White*, *Strider*). However, the remaining seven *nomina propria* originate in Sindarin and Quenya – languages created by Tolkien, therefore their descriptiveness is not transparent and will not be discovered without proper dictionaries. The name *Sauron* means *the Abhorred* in Quenya (Eldaron 2009: 43) and the remaining six names: *Arathorn*, *Mithrandir*, *Galadriel*, *Legolas*, *Tauriel*, *Ungoliant* come from Sindarin. *Arathorn* starts with the prefix *ar-* or *ara-* meaning noble, high, royal (Eldaron 2008: 6), *Mithrandir* is the compound of the words: *mith* – pale, grey (Eldaron 2008: 20), and *randir* – pilgrim, wanderer (Eldaron 2008: 24), and *Galadriel* is created from *galad* – light (bright), sunlight, brilliance, radiance, glittering reflection (Eldaron 2008: 12), and *riel* – princess (Eldaron 2008: 24). In addition, *Legolas* is created through the compounding of the words: *laeg* – fresh green (Eldaron 2008: 17), and *golas* – collection of leaves, foliage (Eldaron 2008: 14), which suggest the place he comes from, the name *Tauriel*⁹

⁹ This name – denoting a character which appears only in the film trilogy – serves to suggest that the creation of the new *nomina propria* introduced in the films was supposed to resemble that of the names created by Tolkien himself.

comprises the lexemes: *taur* – forest (Eldaron 2008: 26) and *iell* – daughter, girl, maid (Eldaron 2008: 17), and *Ungoliant* is created from *ungol*, which means spider (Eldaron 2008: 28).

Moreover, similar to the novel, the prospective humorous names of *Messrs Grubb*, *Grubb* and *Burrowes* are not perceived as amusing by other characters. What changes is the probability of a humorous interpretation by the viewer, which decreases, as these *nomina propria* are never uttered in the film, they are only written on a board announcing the auction.

A few discrepancies also appear within the expressive function, as the appellations: *Bilbo the Magnificent* and *the Worm of Dread* are lost, *Smaug the Dreadful* changes into *Smaug the Terrible* and a new *nomen proprium* voicing the feelings of its creator is added – *Azog the Defiler*. Furthermore, exactly as in the book, the appellations uttered by Bilbo and Smaug during their meeting (partly discussed earlier as performing the sociological and semantic roles) also serve the expressive and camouflaging functions. However, the titles used by the interlocutors differ. Bilbo creates only four titles for the dragon: *Smaug*, *Chieftest and Greatest of Calamities*, *Smaug the Unassessably Wealthy*, *Smaug the Stupendous*, *Smaug the Tyrannical*, all of which serve to express the hobbit's feelings and flatter the dragon (only two of them are similar to those from the novel). Additionally, concerning the hobbit, the dragon uses only one expressive title: *Thief in the Shadows*; and also one concerning himself: *King Under the Mountain*. The last, however, is much weaker than the one in the book (*the real King under the Mountain*), since it only declares Smaug's dominion over the mountain and does not express his self-felt superiority over others who use the title. Then, the camouflaging function is also served by Bilbo's self-given titles, two of which: *Luck-wearer* and *Barrel-rider* are taken from the book, while one: *Riddle-maker*, is new.

4. Conclusions

As may be observed in the above study, every onymic function served by the characters' proper names in the three films differs from its parallel served by the proper names in *The Hobbit or There and Back Again*. The primary function in the novel is served by forty-seven, and in the film by sixty-six proper names. Therefore, the identification loses its value. As a result, the sets of *nomina propria* serving the sociological and semantic functions in the book and the trilogy may be similar in size, but their composition varies significantly, as (even though the onymic set of the film is much greater in size than that of the book), a considerable number of appellations from *The Hobbit or There and Back Again*, which serve the roles in question, do not appear in the film, while even more names appear in changed forms, and numerous new *nomina propria* are added. Moreover, the great majority of the meaningful names in the novel are based on English appellatives and their descriptiveness is therefore transparent, while in the adaptation over a third of such names originate in other languages, for instance Sindarin and Quenya. As an exception, the humorous function in both analysed groups of names can be served by the same *nomina propria*. However, even within this role a difference might be observed, as the probability of a humorous interpretation in the film is a great deal smaller than in the book. Furthermore, there also appear discrepancies with regard to the expressive and camouflaging functions, which are served in the trilogy by the same and similar *nomina propria* as in the novel, although there are fewer of them. Finally, due to the added and lost names, one function – the allusive one – is no longer performed, and an additional function – the intertextual – appears. Therefore, the differences between the two analysed sets of characters' proper names result in significant discrepancies between the functions served by them.

References

- Cottle, Basil (1978). *The Penguin Dictionary of Surnames*. London: Puffin.
- Eldaron, Ambar (2009). *Quenya-English Dictionary English-Quenya Dictionary*. Available at <<http://www.ambar-eldaron.com/telechargements/quenya-engl-A4.pdf>>. Accessed 07.01.2017.
- Eldaron, Ambar (2008). *Elvish Dictionary Sindarin-English English-Sindarin*. Available at <<http://www.ambar-eldaron.com/english/downloads/sindarin-english.pdf>>. Accessed 09.01.2017.
- Gibka, Martyna (2015). "The functions of proper names in the literary work of art". *Symbolae Europaeae* 8: 79-90.
- Hall, J. R. Clark (2000). *A Concise Anglo-Saxon Dictionary*. Toronto: Wilder Publications.
- Hanks, Patrick, Flavia Hodges (1996). *A Dictionary of First Names*. Oxford: Oxford University Press.
- Kosyl, Czesław (1992). *Nazwy własne w prozie Jarosława Iwaszkiewicza*, Lublin: Wydawnictwo UMCS.
- Kuffner-Obrzut, Katarzyna (2003). "Nazwy osobowe w wybranych utworach Małgorzaty Musierowicz". In: Maria Biolik (ed.). *Metodologia badań onomastycznych*. Olsztyn: Towarzystwo Naukowe, Ośrodek Badań Naukowych im. Wojciecha Kętrzyńskiego, 485-497.
- Nuessel, Frank (1992). *The Study of Names: A Guide to the Principles and Topics*. Westport: Greenwood.
- Rateliff, John (2007). *The History of the Hobbit*. London: Houghton Mifflin Harcourt.
- Rutkowski, Mariusz (2006). "Humor w nazwach własnych". In: Kazimierz Rymut (ed.). *Munuscula Linguistica: In honorem Alexandrae Cieślíkowa oblata*, Kraków: Instytut Języka Polskiego PAN, 397-409.
- Rutkowski, Mariusz (2007). *Nazwy własne w strukturze metafory i metonimii*. Olsztyn: Wydawnictwo UWM.
- "The one wiki to rule them all". In: *The Lord of the Rings Encyclopaedia*. Available at <<http://lotr.wikia.com/>>. Accessed 04.12.2016.
- Tolkien, J. R. R (2012). *The Hobbit*. London: HarperCollins.
- Veatch, Thomas (1998). "A theory of humor". *Humor: International Journal of Humor Research* 11/2: 161-216.
- Wilkoń, Aleksander (1970). *Nazewnictwo w utworach Stefana Żeromskiego*. Wrocław: Zakład Narodowy im. Ossolińskich.

Zoëga, Geir (2004). *A Concise Dictionary of Old Icelandic*. Toronto: Dover Publications.

Martyna Gibka
Instytut Anglistyki
Uniwersytet Szczeciński
al. Piastów 40 B
70-065 Szczecin
martyna.gibka@gmail.com