Personal information has been redacted

Mythprint

The Monthly Bulletin of the Mythopoeic Society

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The Mythopoeic Society also publishes two other magazines: *Mythlore: A Journal of J.R.R. Tolkien, C.S. Lewis, Charles Williams, and Mythopoeic Literature* (subscription $25/year for U.S. Society members) and *The Mythic Circle*, an annual magazine publishing fiction, poems, etc. ($8/issue for U.S. addresses). Subscriptions and back issues of Society publications may be purchased directly thorough our web site (using PayPal or Discover card), or you may contact:

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Mythprint is the monthly bulletin of the Mythopoeic Society, a nonprofit educational organization devoted to the study, discussion and enjoyment of myth and fantasy literature, especially the works of J.R.R. Tolkien, C.S. Lewis, and Charles Williams. To promote these interests, the Society publishes three magazines, maintains a World Wide Web site, and sponsors the annual Mythopoeic Conference and awards for fiction and scholarship, as well as local and written discussion groups.

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Gospel Echoes in Fantastic Fiction. Part 1 of 2. By Travis Buchanan.

The huge success of the books and subsequent film adaptations of J.R.R. Tolkien's *The Lord of the Rings*, C.S. Lewis's *The Chronicles of Narnia*, J.K. Rowling's *Harry Potter* series, and most recently Stephenie Meyer's *Twilight* saga, is a strong and perhaps surprising testimony to the extreme popularity that fantasy literature currently has with contemporary audiences.

A partial explanation as to why this genre has such engrossing and enduring appeal to people may perhaps be found in a lecture given by J.R.R. Tolkien at the University of St Andrews on 8 March 1939, simply entitled 'Fairy-stories'. Beyond their inherent literary value, which itself is not unique to fairy-stories, Tolkien noted in his essay on the topic specifically that which 'fairy-stories' do offer 'in a peculiar degree or mode', namely 'Fantasy, Recovery, Escape, Consolation' (43). It is these qualities in conjunction with the most crucial and characteristic feature of fairy-stories, the consolation of the 'happy ending', that help illumine their strong attraction to readers and audiences all over the world. In part one of this essay, we will look briefly at the first two qualities Tolkien mentioned—Fantasy and Recovery—before concluding in part two with the final qualities of Escape and Consolation and the 'echo' of the gospel Tolkien thought could be (over)heard in fairy-stories.

In a word Tolkien called 'Fantasy' 'the making or glimpsing of Other-worlds', which is 'the heart of the desire of Faërie' (40). This work of making he would famously label 'sub-creation'—creativity derived from and exercised *under* God, the original and only true Creator—and vital especially to the genre of fantasy, wherein fairy-stories find their home. 'In such "fantasy", as it is called, new form is made; Faërie begins; Man becomes a sub-creator. An essential power of Faërie is thus the power of making immediately effective by the will the visions of "fantasy"' (25; cf. 49). In other words, fantasy offers a godlike potency to man's imagi-

nation to, through language, will things into being: 'And Man wrote, "Let there be a green sun in the sky", and it was so. And man saw that the green light was good.'

What Tolkien meant by 'Recovery' was that fairy-stories offered a peculiar degree of not simply the 'return and renewal of health' humans are so desperate for (see, e.g., the ever expanding 'self-help' and pop psychology sections of one's local bookstore), though those ideas are included, but of 'a re-gaining—regaining of a clear view' (52). That is, fantasy uniquely offers the chance of '"seeing things as we are (or were) meant to see them"—as things apart from ourselves' (52). What is recovered or regained by the reader of fantasy is a clearer vision of reality; a window cleaning of sorts for the imagination 'so that the things seen clearly may be freed from the drab blur of triteness or familiarity—from possessiveness' (52). 'If the doors of perception were cleansed every thing would appear to man as it is, infinite', William Blake insisted (Blake, 28). Subcreative fantasy, or fairy-story ('a thing built on or about Fantasy, of which Fantasy is the core' (53)), Tolkien reminds us, is mainly concerned not just to *make new things* but also to 'make something new' (53): it sets free and makes wild again what we have locked away, the things we have domesticated as familiar, and so made trite. Tolkien's good friend and a fellow lover and writer of fantasy literature, C.S. Lewis, captured well this effect of recovery in a review of Tolkien's own great 'fairy-story', *The Lord of the Rings*:

> The value of myth is that it takes all the things we know and restores to them the rich significance which has been hidden by 'the veil of familiarity'. . . . By putting bread, gold, horse, apple, or the very roads into a myth, we do not retreat from reality: we rediscover it. As long as the story lingers in our mind, the real things are more themselves. […] By dipping them in myth we see them more clearly. (90)

Thus one of the paradoxes of fantasy is that

through seeing objects and qualities in a secondary world of subcreation (whether Middle-earth, Narnia, Hogwarts, or Forks, Washington) one (re)gains a clearer perception of those same things and their true nature and 'weight' in the primary world of God's creation.

In the conclusion to this essay next month, we will look at the important qualities of Escape and Consolation, and why Tolkien thought the gospel could be heard to echo through these qualities of fairy-story in particular. ≡

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Doug Adams**.** ***The Music of The Lord of the Rings Films: A Comprehensive Account of Howard Shore's Scores***. ill. John Howe and Alan Lee. Carpentier, 2010. xiii + 401 pp. $59.95 (Hardcover). ISBN: 978-0-7390-7157-1. Reviewed by Bethany Waugh.

*T*his book is everything it claims to be. It is a comprehensive account of Howard Shore's scores, made accessible to the world. Adams has very skillfully written this ultimate tribute to Howard Shore and the magnificent music he composed for Peter Jackson's movie adaptations of *The Lord of the Rings*.

The book begins with introductions from both Howard Shore and Fran Walsh, who themselves have been involved with this book, which has taken a monumental ten years to actually reach completion. Throughout its pages, *The Music of The Lord of the Rings Films* takes readers on a journey through Middle-earth. A journey seen through the eyes of a sub-creator, a master composer, seeing Tolkien's world through music.

The first section is devoted to an in-depth study of Shore's ninety main musical themes for the films. Adams shows his skills as he gives complete explanations of not only the reason for the themes but of the musical theory used in them. He provides an "In Theory" section for each theme, which shows the various musical connections between motifs, and the way the whole score is linked together. Each page is interwoven with beautiful full-color photos, or sketches and concept art from the films, which make reading this book a pleasure.

The second section is an expanded version of the "Annotated Scores" which first appeared online with the complete recordings soundtracks of the films. The book does somewhat presume the reader to have seen the extended version of the films or heard the complete recordings. This section gives a complete overview of every scene from the three *Lord of the Rings* movies, concentrating on the musical storytelling and interpretation of each moment. Various quotes from Shore give the reader insight into why he used a particular instrument, what emotion he was trying to achieve, and what themes he was skillfully weaving into each and every scene. The verses for each choral piece are given both in their original language (including Old English, Sindarin, Quenya, Adûnaic, Khuzdul, and the Black Speech) and in English, throughout each scene description. For musicians, like myself, the real treasure in this book is to be found in the constant musical examples which appear in every section, area, and chapter, showing in notation all the themes, motifs, and orchestrations which make up the very
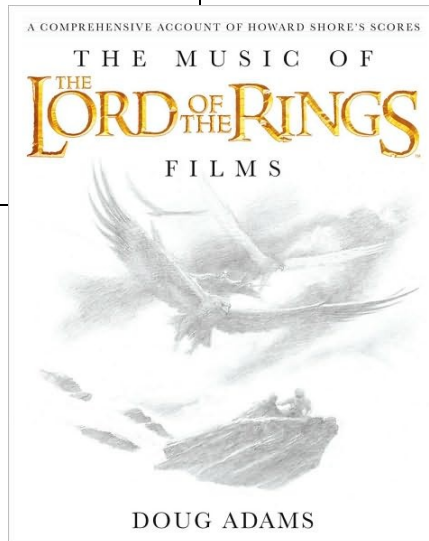
soul of the music. Alongside these, Adams has also catered to the everyday reader, explaining all musical terms in footnotes where needed.

To finish the journey of this marvelous book, there is a section about the recording sessions. It's full of very interesting material, and not to be missed. Many notes about the vocalists and musicians leave the reader with insights into the world of professional scoring, accompanied with floor plans showing how Shore arranged his orchestra. This section says a lot about Howard Shore and how hard he worked on these wonderful scores.
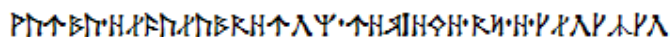
The rarities archive is a beautiful accompaniment to the book and contains many lovely pieces of music which haven't been heard before, as well as an interview with Shore, where he mentions the upcoming film project, *The Hobbit*, all the while explaining how he put together his masterpieces.   In conclusion, this book is both informative and interesting with brilliant attention to detail and quality. Doug Adams has written a masterpiece of his own, both scholarly and entertaining and I have nothing but praise for this book. ≡

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Parma Eldalamberon 18. Edited by Christopher Gilson, et al. Reviewed by Edward J. Kloczko.

If you have ever wondered why Primitive Quendian *kwene* "person" becomes *kwēn* in Common Eldarin, you will certainly love reading the first part of "Parma Eldalamberon" No. 18, published in 2009, and edited by Christopher Gilson and Patrick Wynne. In it you will get the answer to that question and to many others about these two Proto-languages of the Elves.

To fully grasp the content of the "Tengwesta Qenderinwa", which is the Quenya title of the work published on pp. 23–58, and on pp. 69–107 (a later version of that grammar bearing the same title), together with a shorter document, "Element of Quendian Structure" (pp. 59–68), you will need to know some-

thing about historical linguistics. A reminder, if you don't remember having ever read about the words *kwene* and *kwēn*, you'll fnd these in "Quendi and Eldar", root √KWENE (*The War of the Jewels*, p. 360). If you are the kind of reader to pass over such details, then I guess this issue won't be of much interest to you, unless you go in for such technical Elvish stuff as: "The *kalta*-form became the favorite word-shape, for simple uncompounded words, in Eldarin languages, but very many words of this shape are not '4-root' bases" (p. 89). I must admit that I *do* go in for such stuff. But then again I'm a linguist, and not all readers of Tolkien's works are linguistically minded.

In 1987 Christopher Tolkien wrote in his introduction to the *Etymologies*: "My father wrote a good deal on the theory of *sundokarme* or 'base-structure'." (*The Lost Road*, p. 343). So at last, after twenty-three years, the Elvish *sundokarme* is presented in the "Tengwesta Qenderinwa". With it Tolkien demonstrates that he did not make a "model", something which looks like a language but is not. He created an "operative machine" capable of producing Elvish words with a set of simple rules.

The second part of PE:18, pp. 109–48, is entitled "Pre -Fëanorian Alphabets, Part 2". In it, Arden Smith presents three alphabets devised by J.R.R. Tolkien in the late 1920s, several years before he conceived the magnificent tengwar: *Qenyatic, Angloqenya*, and *Angloqenya Revised*. The first part of this treatment was published several years ago in PE:16. It is interesting to note that many features of the tengwar were already present in these alphabets.

Arden Smith writes: "The corpus presented in this edition contains every known example of the alphabets of the Angloquenya group, as well as the only known document concerning Qenyatic 1929" (p. 110). I think that these alphabets were invented by Tolkien to be used in his unpublished personal diary. He did not invent a full alphabet, let alone three, to write in it only five or six lines of a poem. In his diary Tolkien wrote in English but used, most of the time, his invented alphabets. It all started with the Al-

phabet of Rúmil, back in 1919.

This issue of *Parma Eldalamberon* is a must have only if you care a lot about Elvish grammar and Elvish calligraphy. It does not have the broad and general appeal of PE:17, for example; but for those who share Tolkien's private passion for languages, it is indeed well worth reading. ≡

Parma Eldalamberon 19. Edited by Christopher Gilson. Reviewed by Edward J. Kloczko.

Parma Eldalamberon* No. 19, "Quenya Phonology", was published just in time for Christmas 2010. Thank you, Mr. Gilson! This issue is entirely dedicated to Elvish historical linguistics. It contains three linguistic papers written by J.R.R. Tolkien, never published before.

First we have Tolkien's "Comparative Tables" (pp. 18 –28). In them he describes the mechanisms of sound change in his invented languages. These are "laws" that took place in *all* his twelve Elvish languages, and not just Quenya (then spelled Qenya). For example, the Valarin primary initial combination *nd-* became *n-* or *and-* in Qenya (p. 20). In the early 1930s J.R.R. Tolkien had decided that the proto-language of the Elves was Valarin, the tongue of the holy Valar. About ten years later Tolkien changed his mind about the origin of the proto-language of the Elves, but not so much about the sound laws he had invented. Elves were capable in making their own tongue, called *Quenderin* in Quenya. (Quenderin together with Common Eldarin are grammatically described in the "Tengwesta Qenderinwa", published in PE:18.) Between these two conceptual stages, Tolkien kept intact the many roots he had invented for Valarin. They became Quenderin roots.

For the first time we learn also something about the Eastern group of the Elvish tongues. These three dark Avarin tongues, then first called Lemberin/Lembarin, were based on Irish, Finnish and Lithuanian phonology (p. 22). So after all, the Elvish constructed languages were inspired only by the languages used in Europe.

Personally, I was expecting maybe something Oriental …

The second part of PE:19 is dedicated to the "Outline of Phonetic Development" (pp. 29 –67) and "Outline of Phonology" (pp. 68 –107). These two very important documents describe in minute detail the phonological changes that took place in Common Eldarin as it became the Quenya tongue of Eldamar. Tolkien imagined a diglossic Elven society with a *Parmaquesta* and a *Tarquesta*. A literary style, or "Book Quenya", in which the Elven scriptures, the "Ainulindalë", and other classical works were written, and a more vernacular speech.

From the start, Tolkien made the Noldor speak a Welsh type language in their city of Túna. It was called Old Noldorin. Later, in their exile in Beleriand, it became the Noldorin tongue (as per *The Etymologies*). At the same time, in Eldamar the Elves of the First Clan, then called Lindar, spoke a vernacular Quenya, or Lindarin tongue. The *Parmaquesta* was used by all, the Second Clan (Noldor), the First Clan (Lindar), and the Valar. This is the situation described in the "Outline of Phonetic Development". Sometime later, Tolkien changed his mind. He decided that the Quenya Tarquesta had two dialects: Vanyarin Quenya and Noldorin Quenya. The Noldor spoke Quenya in Eldamar. They did not conceive an "Old Noldorin" tongue (based on Welsh). Instead, the Welsh-type language took the name of Sindarin, and became the language spoken in Beleriand by the Sindarin Elves. This is the situation described in the "Outline of Phonology", and also in *The Silmarillion* (1977).

From the "Outline of Phonology" we learn a lot about the First Clan's way of speaking, of which we had previously known very little. For exemple, *hy-* was pronounced *sh-* (p. 75), a sound which until then was not known to be part of the Quenya tongue. We knew that various phonotactic constraints limited the permissible sequences of sounds in Quenya — e.g., Quenya only tolerates final dentals sounds. But the complete set of "rules" imaged by Tolkien was not, and could not be deduced from the

Corpus. The phonology of Quenya is not simply a copy of Finnish, Latin, or Greek. Thanks to the "Outline of Phonology" we now know all the various phonotactic constraints of the Quenya tongue. Regarding the tengwar, we also learn from PE:19 quite a few useful things. We know how and when the tengwar with extended stems above and below the line where used in Quenya. We have also a better understanding of the use of the tengwa *halla*, and that of the *hwesta sindarinwa*.

You could ask yourself, why undertake something so difficult, why bother to conceive such a detailed account of an imaginary language and its scripts, indeed, of *many* constructed languages? Just imagine for one moment Tolkien as an aerospace engineer. One of the best, working with NASA. If one day such a man decided to build a plane in his garage, what would it be? A plastic model, or a true plane with a roaring engine capable of flying with a man carried safely on board? Tolkien decided to follow the "hard road": build languages which mimic the patterns and processes of natural languages as closely as possible. Elvish languages have everything, including flesh and bones, sc. a long history and irregularities. They are not easy to master, just as natural languages are not. Without Tolkien's own explanations it is impossible to "crack the Elvish code", as so many enthusiastic amateurs have tried to do, for there *is* no "code". These are irregular constructed languages made to look like natural languages, not international auxiliary languages with a set of symmetric grammatical rules and few or no exceptions. But when you have mastered some Elvish, even a little, it is such a pleasure to use them!

Thanks to *Parma Eldalamberon* No. 19, we can now pronounce Quenya exactly as Tolkien intended it to be pronounced. And you can even choose to use that special "Vanyarin accent", with a lot of *ch* (as in "church"), and quite a few *sh* (as in "sheriff"), or you can stick to that old good "Exilic style" of the Noldor. *Márienna!* ≡

S. Dorman. *Gott'im's Monster*. Dormanheim, 2009. 156 pp. $26.99 (Hardcover). ISBN 978-0-578-07524-2. Reviewed by Francesca Forrest.

Gott'im's Monster is part of a cycle of stories by S. Dorman. The first triad of stories (*Return to God's House*, *Within Without*, and *In Winter*) sets the scene, developing a place—the small town of Gottheim, Maine—and the people who live there. The second triad (*Mystery Gottheim*, *Gott'im's Monster*, and *Balder's Wilderness*) deepens the storytelling with the addition of mythological and metaphysical themes.

These books are self-published. I bought the first, *Return to God's House*, directly from the author, and enjoyed it very much. (The author has since made the entire cycle available in one book, *The God's Cycle*.) The sensitivity to character and the deft portrayal of the intense, understated drama of a rural New England town made me a loyal fan, so when the author decided to make *Gott'im's Monster* available to a wider reading public, I offered to review it.

Gott'im's Monster is a very different sort of book—rich, thought provoking, dramatic … and somewhat more difficult than *Return to God's House*. There's a hook of sorts: on one level the story is a retelling of *Frankenstein*, set in early nineteenth-century Maine instead of early nineteenth-century Europe and the Arctic wilderness. Certain plot details correspond: Victor Besiegt, like Victor Frankenstein, is found in the wilderness, where he has fled, half in pursuit of and half to escape his creation. As in Mary Shelley's novel, the monster, jealous of those who enjoy his creator's affections, commits murder. The plots are not identical, however, and the author does a remarkable job of maintaining suspense right up to the very end.

But the story is much more than a retelling. At its heart, it's a meditation on human nature. Victor reflects on being driven to create—to plumb the mystery of life itself—and how he has failed:

> "We are humans, and what humans *make*, *that* is what we need understanding of … We need understanding because we cannot even know ourselves, nor (as Descartes thought), truly, know of our existence … Oh yes, like God, man is the maker, but just about any old man can make. Perhaps fewer men can be true fathers."

Abner Bartlett, the story's narrator, a failed poet, is the one who finds Victor in the wilderness. Abner has several interactions with the monster, and his realizations about the monster's nature could perhaps be applied upward to plenty of humans:

> "Curiously the monster seemed possessed of a weird innocence. He was his own center and, if he had a conscience, it must certainly not be what we should call conscience … Whatever was right for him was right. Simply. If it was not right for him, *it wasn't right*. His righteousness easily wore the face of innocence because he believed in his innocence. He *could not* do wrong. This is what he believed."

The storytelling is enriched, but also complicated, by the fact that Abner Bartlett is telling us the tale from the vantage point of the afterlife, and the story sweeps several times into the 1980s, the present day of the other books in the overall story cycle. Asa Bartlett, Abner's descendant, heads Gottheim's historical association, and he shares the story of the monster with interested townspeople in the 1980s. 1980s Gottheim is oppressed by an environmental monster that is equivalent in some ways to Victor's monster, but the significance of this fact isn't made clear in this story. Various people from the 1980s are introduced, but readers who aren't familiar with these characters from earlier books (likely most readers) may not be able to make much of these brief glimpses.

Not only is Abner speaking to us from the afterlife, but it is an explicitly Christian afterlife. This fact is woven into the story simply and

with dignity; there's no proselytizing here, it's just a truth of the world of the story. It's not particularly obtrusive (it really only comes up once or twice), but all the same, probably this book is not for those who are put off by expressions of religious conviction.

Victor and Abner's discussions of human nature and human pride eventually lead to discussions of God's nature. What kind of God can have created this world, wonders Victor, the tormented agnostic. "Why shouldn't we believe God irrational also," he demands of Abner, "if, as you believe, we are made in his image?"

That's the sort of ruminative story this is. There are dramatic moments, but if you're going to enjoy the book, it will be because you enjoy the evocation of the early nineteenth century (the language and storytelling feel very authentic) and reflection on philosophical and theological questions. It will be because you enjoy the direct addresses of Abner to you, the reader, sometimes in a very break-the-fourth-wall sort of way, as when he says, "But I would ask you, In what year are you holding this manuscript? In what year did it come into your hands?"

If the idea intrigues you, I heartily recommend giving it a try. You're unlikely to find anything like it from mainstream publishers. ≡
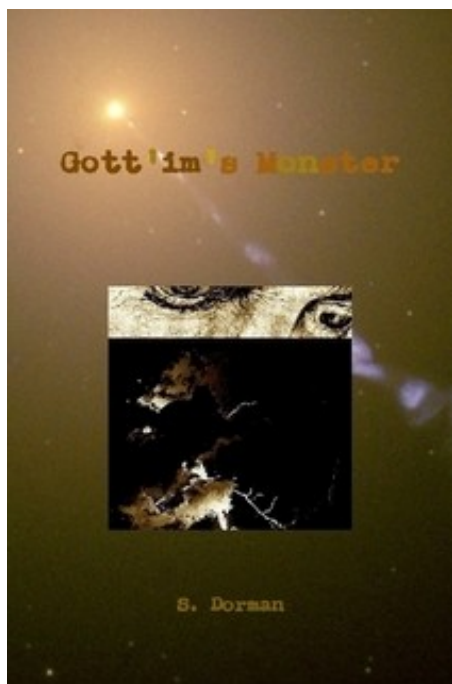
Tuckborough. By Mark T. Hooker.

*T*uckborough is one of Tolkien's slight philological jests. It is not included in the *Nomenclature* Tolkien prepared for translators of *The Lord of the Rings*.

The first element in the name (*Tuck*) is derived from the original Hobbitish surname *Tûk*, which is spelled *Took* in all other names connected with this family: *Tookbank*, *Tookland*, *The Old Took*, etc. The deviant spelling of the first element should alert readers to the possibility that the second element is likewise a homonym. The pronunciation of the second element (*borough*) coincides with the word *burrow,* which is a common Hobbit surname, for example Sherriff Robin *Smallburrow* (*RotK*, 346), and Messrs. Grubb, Grubb, and *Burrowes* (*Hobbit*, 284). Compare: Edgar Rice Burroughs, creator of Tarzan.

Reading *Tuckborough* as [*Tookburrow*] makes it a part of a class of Hobbitish 'digging' names, that includes *Michel Delving* (*to delve* = archaic: to dig in the ground with a spade), *Brockenbores* ("badgers' tunnelings," *Nomenclature*), *The Lockholes* (the Hobbit prison), *The Town Hole* (parody of "Town Hall," *FotR*, 214), *Grubb* (to dig in the earth), and *Diggle* (*HoMe* xii, 94, 97). *Smial* is the theoretical modern spelling of the Old English word for *burrow* (*smygel*).

The mind boggles at the thought of how many Hobbit place names ending in *-burrow* were hypercorrected to *-borough* by subsequent settlers. That is, after all, what happened to the hydronym *Baranduin*, which was hypercorrected by the Hobbits to *Brandywine*. It is a joke that will elicit a chuckle from any playfully-minded linguist, such as Tolkien.

As some readers of *Mythprint* may know, one of my specialties is the study of how translators have tackled Tolkien. Translating a joke like this is essentially impossible, because the translator would have to find a common place-name element that is homonymous with a word suggesting *to dig*. The poor translator is left with making a choice between the two possible meanings. My preference would have been to translate *burrow*. With a few notable exceptions,

Gott'im's Monster

S. Dorman

most of the translators of my acquaintance 'took' Tolkien's advice on the name *Took* in *Nomenclature*, and spelled this part of the name phonetically in the target language.

Even though the German translators had *Bandobras Tuk* (*Took*), *Der Alte Tuk*, *Peregrin Tuk*, and *Tukhang* (*Tookbank*), they rendered *Tuckborough* as *Buckelstadt* (literally: *Hunch*[back] *City*). Many German commentators are puzzled by this translation. Part of the problem for the German translators is probably the result of interference from the existing German word *Tücke* (*malice*). If they had used *Tuck-* in a place name, it could have suggested **Tücke-stadt* (*maliceville*). My solution would have been **Tukgraben*, to match the other names with *Took > Tuk*, and to capture the sense of *burrow*. The element *graben* is literally "moat dug out around a fortification." In modern usage it is commonly the name for the street that runs atop the filled-in moat.

The German translators were not the only ones for whom the element [TUK] produces interference with an existing word. In all the Slavic languages, *tuk* is the noun for *fat*, or *grease*. It can also be a *knock*. Karrik and Kamenkovich, the authors of the academically annotated Russian translation of *The Lord of the Rings*, avoided this potential problem by spelling the surname *Took* with a double 'KK' at the end: Тукк (*Tukk*). Russian does not have any double letters, and this clearly marks the name as foreign. Their solution for *Tuckborough* was Туккборо (*Tukkboro*). Gruzberg sidestepped this problem with a spelling based on phonetics instead of a transliteration: Такборо (*Takboro*). The majority of the other Russian translators ignored the problem, and spelled the name with only one 'K'. One of the Russian translators, Nemirova, focused on the association of the word *tuck* with sweets (compare: *tuck shop*[1]). Her translation was Лакомый Двор (*Lakomyj Dvor* = *Tasty Court*). Another was even further afield. The Murav'ev and Kistyakovskij translation was Укрольные Низины (*Ukrol'nye Niziny* = *Rabbit-land Lowlands*).[2]

The Czech translator has a particularly interesting solution. He turned *Tuckborough* into *Bralův Městec*. The second element (*Městec*) simply means "small town." The first part of the name is the past tense of the verb *to take* (*I took*), in Czech *brat' > bral*, to which he added an adjective ending. His solutions for the surname *Took* were based on the same root. So he had *Brandobras Bral*, *Peregrin Bral*, *Bralova Vráž* [3] (*Tookbank*), and *Bralsko* (*Tookland*).

The first Polish translator had an unusual solution that recast *Tuckborough* as *Tukon*. She appears to have combined what she saw as the ending of *Hobbiton* with the surname *Took*. This is clearly a foreign place name, as the ending *-on* is not used in Polish place names. *Hobbiton*, however, is more correctly parsed as *Hobbit + -ton < town*, with an elision of the initial 'T' in the ending. If she had recognized that, her creation would have been *Tukton*. All in all, an interesting construction. My solution to the potential interference with the Polish word *tuk* would have been to use the other representation of a [U] sound in Polish, the letter 'Ó': **Tókton*.

The second Polish translator tried to make the first translator's name seem more Polish. He applied the common Polish place-name ending *-yn* to *Tuk*, which yielded *Tuczyn*, due to the mutation of the 'K' on compound word boundaries. This is also seen in the noun-adjective pair in Polish: *tuk* (noun), but *tuczny* (adjective). *Tuczyn* is an existing, formerly Polish, now Ukrainian place name. I, however, would have avoided this choice because of all the negative connotations associated with this name. The town was the scene of Nazi atrocities against the Jews in World War II, and the post-war transfer of sovereignty to the Ukraine was not well received by all. Applying the same vowel shift that I used above, my pseudo-Polish place name would have been **Tóczyn*.

Despite all the interesting solutions that they came up with, none of the translators got the joke, but for that matter, not many native speakers do either. It always helps to read Tolkien with a sense of humor. ≡

[1] "A tuck shop typically sells confectionery finger-food, such as sweets, crisps, fizzy drinks and so on." (Wikipedia).

[2] For a more nuanced discussion of this translation, see my book, *Tolkien Through Russian Eyes*, p. 225.

[3] Vráž is an actual place name in the Czech Republic. There is, for example, a Vráž in both the Písek District, and in the Beroun District.

Call for Papers

Mythopoeic Society Conference XLII
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Monsters, Marvels, and Minstrels: The Rise of Modern Medievalism

The year 2011 marks the 75th anniversary of both C.S. Lewis' publication of *The Allegory of Love* and J.R.R. Tolkien's lecture "*Beowulf*: The Monsters and the Critics." Spanning the early Anglo -Saxon/ Scandinavian heroic legacies and late Continental French-inspired romance traditions, these authoritative works of scholarship dramatically changed academic discussion on their medieval subjects. In addition, their literary reinterpretations laid the groundwork for the modern medievalism that now informs so much modern fantasy literature, Inkling or otherwise. To commemorate these important anniversaries, Mythcon 42 will invite reflection on the impact of these critical works and how they offer new ways to view the fantastic in earlier texts as well as how they initiated many of the approaches modern fantasy applies to its reading of the medieval. While legacies inherited from Anglo-Saxon, Celtic, Scandinavian, Biblical, and Classical cultures will be obvious subjects, papers and panels that explore mythological and fantastic works from other early traditions (such as Native American, Asian, and Middle-eastern) are also welcome, as are studies and discussions that focus on the work and interests of the Inklings (especially J.R.R. Tolkien, C.S. Lewis, and Charles Williams), of our Guests of Honor, and of other fantasy authors and themes. Papers from a variety of critical perspectives and disciplines are welcome.

Guests of Honor

Michael D.C. Drout, Scholar
Catherynne M. Valente, Author

Paper abstracts (250 word maximum), along with contact information, should be sent to the Papers Coordinator at the e-mail address below by 15 April, 2011. Please include your AV requests and the projected time needed for your presentation. Time slots for individual papers are one hour (45 minute paper plus discussion) or 1/2 hour (20 minute paper plus discussion). Panels consisting of related short papers may be proposed for a 90 minute time slot. Participants are encouraged to submit papers chosen for presentation at the conference to *Mythlore*, the refereed journal of the Mythopoeic Society ██████ ██████████████████████████). Undergraduate and graduate presenters are encouraged to apply for the Alexei Kondratiev Award for Best Student Paper.

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The Mythopoeic Society

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