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***THE SLOW REGARD OF SILENT
THINGS BY PATRICK ROTHFUSS:
ON THE TRANSLATION OF NAMES
OF THINGS AND PLACES INTO
SPANISH.***

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ABSTRACT

The novel *The Slow Regard of Silent Things* by Patrick Rothfuss is a contemporary work (2014) of the Universal Literature in the English Language. His author is an international bestseller who has increased the Fantasy genre prestige and quality to a new level, and has achieved his readers' respect. *The Slow Regard of Silent Things* is an atypical work in the literature panorama, and its delicate and so subtly calculated use of the language together with its concept of noun, makes of it a very interesting object of study, especially regarding translation. Therefore, the present paper aims to analyse and classify the techniques used in the translation of the names of things and places, and to explain the reasons why these techniques have been used.

A special section will be devoted to the title of the novella and the techniques used in its translation, as the original title in English and its Spanish version are, apparently, very different.

Amongst the different existing classifications of translation techniques, Molina and Hurtado Albir's has been followed (2002: 498-512). Once this first classification of the translation of the names of things and places in the novella has been accomplished, a new analysis will be made. On this occasion, the focus will be shifted to the techniques used in the translation of the puns presented in some of the names. For that, Delabastida's classification has been followed (1996: 127-139).

Keywords: Names; Translation Techniques; English; Spanish; Puns; Wordplay; Play on words; *The Slow Regard of Silent Things*; Patrick Rothfuss.

RESUMEN

La novela corta de Patrick Rothfuss *La Música del Silencio* es una obra contemporánea (2014) de la literatura universal en lengua inglesa. Su autor es un superventas a nivel internacional que ha conseguido elevar el género fantástico un peldaño más tanto en calidad como en respeto de los lectores. *La Música del Silencio* es una obra atípica dentro del panorama literario, y el uso tan exquisito y tan sutilmente calculado del lenguaje y del concepto de nombre, la hacen un interesante objeto de estudio, especialmente en lo que concierne a su traducción. Por tanto, el objetivo del presente trabajo es analizar y clasificar las

técnicas utilizadas en la traducción de los nombres propios de cosas y lugares que aparecen en la obra, tratando de explicar las razones que han llevado a la traductora a usar dichas técnicas.

Se dedicará un apartado especial al título de la novela y las técnicas utilizadas en su traducción, ya que el original en inglés y su versión en español son aparentemente muy diferentes.

Existen varios estudios que presentan una clasificación de las diferentes técnicas de traducción; para el presente trabajo se ha seleccionado la de Molina y Hurtado Albir (2002: 498-512). Una vez hecha esta primera clasificación de la traducción de los nombres de cosas y lugares de la novela, el análisis se centrará en las técnicas usadas para la traducción de los juegos de palabras que presentan algunos de los nombres. Para ello, se ha utilizado la clasificación propuesta por Delabatista (1996: 127-139).

Palabras clave: nombres propios; técnicas de traducción; inglés; español; juegos de palabras; Música del Silencio, Patrick Rothfuss.

1. INTRODUCTION

The job of a researcher in translation is not to judge whether a given translation is good or not, but rather, to describe the techniques and solutions used by translators and try to explain the reasons which led to the adoption of those solutions. Bearing that in mind, I have established the objectives I want to achieve in this paper. Thus, the object of study of this paper is the analysis of the translation of names of things and places in the novella *The Slow Regard of Silent Things* by Patrick Rothfuss. Hence, to accomplish this main aim, I have established two specific objectives:

- To analyse and classify the techniques used in the translation of the names of things and places in the novella *The Slow Regard of Silent Things* by Patrick Rothfuss.
- To analyse and classify the translation techniques used in the translation of wordplay in the names of things and places in the novella *The Slow Regard of Silent Things* by Patrick Rothfuss¹.

1.1. Justification

The Slow Regards of Silent Things is worthy of being considered a great work of literature. It is extremely careful with the use of language to such an extent that it often uses it to create new words, new ways of thinking and different kinds of beauty. In fact, the novel as a product has been carefully designed, illustrated and marketed to be presented as a desirable book. In addition, the text has been written in a tender and accurate style, making of it almost a piece of poetry.

We can extract an important idea from all this information: the study of the translation of this book could be very interesting and very useful. Because of this reason, I have chosen it as the object of my study.

The specific issue I am going to study is the translation of names of things and places, as mentioned above. All the names in the novella that fit this category, that is, things and places, have been analysed for the present study. Why names? Because, probably a name is (as we will see in following sections) one of the most difficult words to deal with for translators. Names carry, beyond their obvious function, a semantic load that, on some occasions, is the origin of very challenging translating problems. Bearing that in mind, we should take into

¹From now and on I will use ST for source text and TT for target text.

account that in the whole literary universe of Patrick Rothfuss, language in general and names in particular are of capital importance. Names contain the essence of what they represent. In other words, a name defines and gives sense to that which it labels. In this context, names are a core aspect of *the Slow Regard of Silent Things*. Beginning with its title (to which a whole section has been devoted) and continuing with the name of things and places that are the object of study of my paper.

Therefore, the analysis of the techniques used for the translation of the names of things and places of this novella is not a minor fact but, from my point of view, it is a fundamental issue in order to understand how well plotted it is.

In addition, I am going to analyse the wordplay translation techniques used in order to understand how well the TT grasps the different meanings (both on the surface and hidden) of the names in the ST. It is not rare to realise that much more often than one may think, the users of a language are not able to grasp the full meaning of a joke or pun that has been coined in their own language. Hence, we may imagine the big effort translators must do when they have to face not only the translation of semantically-loaded names but also the problem of achieving the ST-intended punning effect in the TT.

1.2. Structure

This paper is formed by the following chapters which, I will briefly summarize.

Chapter one begins with a brief introduction to explain what this study intends to achieve as well as the reasons why this study is worthy of being carried out.

Chapter two deals with the theoretical framework on which this study has been based. It is the basis on which this paper has been founded.

Chapter three contains some interesting information about Patrick Rothfuss, the author, such as his place of birth, his studies, his likes, etc. In short, the chapter focuses on the environment that has made the author as he is now. It also offers some interesting information about Gemma Rovira, the translator, as well as a detailed explanation of how the title changed from its initial proposed translation to its final one, the process of the creation of the TT and the reasons why this title was chosen for the final TT instead of other proposals.

Chapter four deals with the study itself: the classification of the techniques used to translate names, the hidden meanings of many of them, the author's puns, and the translator's rendering of those puns.

Chapter five focuses on the discussion of the results, trying to explain how the translator has coped with the translation problems that appeared during her work.

Finally, chapter six presents the conclusions of the present study, considering the achievement of the objectives set in chapter one and the contributions that the results may provide for future research.

2. THEORETICAL FRAMEWORK

I will, now, establish the basis on which this study is founded. For that, I will provide a review of what other authors have said about the theoretical framework in which my study is included. I will begin with the concept of the word “name” itself, then the need to translate the names or otherwise, guidelines to the translation of names, how are they translated in literature and, finally, I will deal with the translation techniques and the wordplay translation techniques that will be indispensable to carry out my research.

2.1. The concept of name. Classification

The Collins Dictionary & Thesaurus of the English Language defines name as “a word or term by which a person or thing is known”. Some other authors have used the same meaning for the term “name”. “A proper noun (sometimes called a ‘proper name’) is used for a particular person, place thing or idea which is, or is imagined to be, unique” (Alexander 1988: 38). Alexander broadens the concept, establishing that a name or proper noun makes the person, thing, place or idea unique among others with the same genre. That is, my cat (cat is a common noun), whose name is Puki, becomes unique when I give him his name. That fact makes him special. In this sense, Matthews (1997) adds that a name can be interpreted as “the name of a specific individual or set of individuals distinguished only by their having that name” (Matthews 1997: 30).

However, Searle (1975) and Strawson (1975) say that proper names beyond their identifying function, may also carry ‘senses’. This concept is of capital importance, because it may change the vision of the translator when facing the translation of a name. In this sense, Franco Aixelá (2000: 72-73) mentions that one criterion to classify names (proper nouns) divides them into two different categories according to their semantic load. Conventional names are those that, although they are still proper nouns, lack purpose beyond that of labelling their referents. For example, William is a proper noun that could be anyone’s name. Expressive names, however, tend to include further information, labelling their referent and, at the same time, defining it. For instance, and following with the previous example, William could be anyone, but William Shakespeare has only one possible referent.

As can be seen, context is a variable that must be considered when translating. Following this idea, Franco Aixelá (2000: 73) adds a new criterion that clearly affects the translation of names. According to this criterion, names can be divided, again, into two new

groups. “Novedosos” are the names whose referent is unknown, extremely opaque or not applicable to the TT. The second group corresponds to those names which are “dotados de traducción prefijada” that is, those names with a pre-established translation.

This classification allows the translator to decide from the very beginning which names s/he is going to translate and how s/he is going to translate them. The more expressive and relevant the name is, the easier it is to be transformed in the TT. And this is because if the translator wants to give all the semantic load to the translation, this may imply changes in it to achieve a full meaning.

2.2. To translate or not to translate

To translate or not to translate, that is the question. And, to answer that question, we have to take into account the classification I have mentioned in the previous paragraph. Is the name relevant enough to attempt a full translation in the TT?

Newmark considers that names should not be translated “except, of course, in allegories” (1986: 71). Schogt underlines Newmark’s position by saying that only all the characters’ names have to be translated in truly allegorical works (1988: 75). In this sense, Tymoczko (1999) admits that there is a tendency to transpose the names unchanged, to such an extent that some unexperienced translator may see the translation of names as “islands of repose”, unproblematic pieces of information to be passed without modifications as “a saint’s relics are translated from one resting place to another” (Tymoczko 1999: 223).

However, as Tymoczko says, “[n]ames are often the (...) most problematic to be translated” (1999:224). Therefore, and to answer the question stated in this heading, according to Franco Aixelá (1996) we may say that if a name is extremely opaque - either for the translator or the readers -, there is a good reason for not translating it, even more if the name is not relevant enough to change the text coherence. (Franco Aixelá, 1996: 173). In fact, “another interesting point concerning readability is that names have to be memorable if they are to fulfil their primary function of referentiality” (Fernandes 2006: 48).

Following with this subject, I will share a very interesting quotation which, here, I feel is particularly relevant. Schogt (1988) in relation to Gogol’s (1842) book *Dead Souls* says:

A whole range of names ... that, without ever being explicitly commented upon, indicate the main characteristics of their bearers ... All these names underline but do not create the impression the reader gets from the text about

the heroes. If he does not notice the connection he does not miss very much, except the feeling of being an insider. Translators, not surprisingly, do not try to translate the revealing names and keep the original forms in their translations. Thus, the allegorical element is lost. (1988: 75).

With these words arose a new issue. How has the translation of the names of things and places in the *Slow Regard of Silent Things* been dealt with? Has the translator opted to preserve the hidden meaning of some names in the TT using her own play on words or puns? Or, on the contrary, has she transposed them unchanged, maintaining their sonority and appearance but not showing their true meaning to the reader?

Therefore, according to Franco Aixelá (1996) when the name's relevance is limited, its omission is much easier if the name presents understanding or acceptability problems for the translator or possible future problems for the reader. But, if the name plays a central role in the text, the translator will opt to transpose it into the TT as similar as possible if there are no other facts - premade translations, style among others - which advise against it. (Franco Aixelá, 1996: 154).

2.3. Guidelines for the translation of names

Once the translator has decided to translate a name, there are some guidelines s/he may follow to achieve it. These guidelines will depend on - as it has been already stated - the relevance of the name.

Consequently, when the connotations of the name are important (sonority and transparency in names), Newmark (1992) proposes to translate the name into the TT and then to naturalize the translation. He also warns, nevertheless, that this method is useful only when the name of the character is not common among the competent readers in the target language yet. (Newmark, 1992: 290).

However, if an apparently opaque referent is explained in the original text, most of the translation problems will disappear. This circumstance usually means a great difference when translating, and this is because, as Franco Aixelá (1996) points out, a name that is habitually a candidate to be substituted, can be maintained because of this fact.

As it normally occurs, the final decision rests upon the translator who must adopt the steps s/he considers necessary to carry out a proper translation. In addition, the closer the

translator is to the ST style and genre, the easier it is for him/her to make the right choice when translating names.

2.4. Translation of names in Literature

2.4.1. The meaning of the Name in Ancient Middle East

From the very beginning, since mankind have used language to communicate, names have had a special importance. I will consider the way the name was understood in the Ancient Middle East as an example to illustrate this section. “The meaning of the name was a binding on the object or person, and the person or object forever had to live up to the fate defined by the name” (Pumphrey, 2009: 6-7). Thus, the name was something to be taken into account both, because your name gave you power over people - if it was a powerful name -, and because they delimited a hierarchy. Thus, for instance, being a Borbón meant - and it also means nowadays - to be part of a royal family.

Pumphrey (2009), following the idea of the importance of names in the Ancient Middle East, states:

When a being who is higher on the hierarchy of power interacts with a lower being, the true name of the higher must be kept secret in order to keep the system in balance. If the inferior being with less power controls the name of the higher, he or she controls that being and everything within that being's domain, including everything the being has named. (2009 : 6-7).

Therefore, in the Ancient Middle East, as in many fantasy novels, the name itself is the essence of a character, place or thing. Sometimes, the only way to change that character fate is to change its name. And, sometimes, “[t]he only way that the fate or destiny can change is if a creature of higher power changes the name” (Pumphrey, 2009: 6-7).

2.4.2. The World of the Slow Regard of Silent Things

As we have already seen, names were of capital importance in the ancient world. Patrick Rothfuss has written this novel that is the object of my study based on his own universe, and his own universe has a concept of name very similar to that I have already

covered in the previous section. In the first book of his main saga *The Kingskiller Chronicle* we can find that “[i]n the beginning, as far as I know, the world was spun out of the nameless void by Aleph, who gave everything a name. Or, depending on the version of the tale, found the name all things already possessed.” (Rothfuss 2007: 52).

Once more, the important of names in Rothfuss work is obvious. In fact, we can find more information about them in the same book. “[n]ames are important as they tell you a great deal about a person” (Rothfuss 2007: 53). And, following with the idea of the names containing power it can be read that “Taborlin knew the names of all things, and so all things were his to command. He said to the stone: ‘Break!’ and the stone broke” (Rothfuss, 2007: 4).

It is always difficult - as we have already seen - to translate a name, more so if the name is overloaded not only with a relevant symbolism or semantic load but with a sense beyond its meaning. As Rothfuss himself puts it, “[n]ames are the shape of the world, and a man who can speak them is on the road to power” (Rothfuss 2007: 614).

On some occasions, a person, thing or place are more than they seem, their names are more than a hidden meaning to be translated, and their names are their souls. On that issue and, although he refers to children’s literature and its comic effects, Fernandes (2006) highlights a very interesting aspect that can also be applied to the novel that is the object of my study and the soul of the names: “Translators of children’s literature not only need to face the usual problems of translating semantically-loaded names, but also the problem of retaining such comic effects” (Fernandes 2006: 46).

2.5. Method, Strategy and Technique

Before defining translation techniques, we have to make a distinction between method, strategy and technique because, as Hurtado Albir (1996) explains, “methods, strategies and techniques are essentially different categories”. However, as this issue is not the object of this study, I will do it briefly.

A translation method involves a wider concept, that is, the way a translator plans the process of the translation. In other words, the “translator’s objective” (Molina & Hurtado Albir, 2002: 507). The translator method will define the translation techniques used in the translation of a text, that is, it “affects the way micro-units of the text are translated” (Molina & Hurtado Albir, 2002: 508).

Strategies, on the other hand, are those procedures (intentional or accidental) used by the translator when facing the translation problems derived from the method chosen. In this

sense, according to Molina & Hurtado Albir (2002), translators use strategies for comprehension and for reformulation. Therefore, “strategies are part of the process, techniques affect the result” (Molina & Hurtado Albir, 2002: 508).

2.5.1. Translation Techniques

We can define translation techniques as “procedures to analyse and classify how translation equivalence works” (Molina & Hurtado Albir, 2002: 509). That is, translation techniques are used to understand the way a translation has been made in those pairs of words, sentences or even paragraph in which have arisen translation problems. Therefore, translation techniques are classified into categories.

Molina and Hurtado Albir (2002) make a proposal to classify the different translation techniques which may be found in a translation work. They follow a series of criteria such as to isolate the concept “technique” from others such as “strategy” or “method”; to include procedures which may be only applied to translations; not to evaluate the appropriateness or correctness of a technique, only classify it according to the context or method that has been chosen; to maintain the most commonly used terminology for categories and to articulate new techniques whenever it is necessary. (Molina & Hurtado Albir, 2002: 509).

However, what some authors consider to be strategy is understood as a technique by others. Thus, for instance, Franco Aixelá (2000) proposes a classification of translation strategies that coincides to a high degree with the classification of translations techniques proposed by Molina & Hurtado Albir (2002). For this reason, they will be seen next. The important matter, then, is that it is not the name used to define these classifications that is most important, but the great tool they offer the researcher to analyse how a translation has been carried out.

Franco Aixelá (2000: 84) divides the translation techniques (he calls them strategies) into two different groups. The first one, whose label is conservation, consists of six different techniques: repetition, orthographic adaptation, terminological adaptation, linguistic translation, extra-textual gloss and intra-textual gloss. The second group, referred to as substitution, also consists of six different techniques: limited neutralization, absolute neutralization, naturalization, ideological adaptation, omission and autonomous creation.

On the other hand, Molina & Hurtado Albir (2002) propose eighteen different translation techniques in their classification. They are listed in Table 1 below with a brief explanation.

Adaptation	Baseball (E) ⇒ Fútbol (Sp)
Amplification	شهر رمضان (A) ⇒ Ramadán, the Muslim month of fasting (E)
Borrowing	Pure: Lobby ⇒ Lobby (Sp) Naturalize: Meeting € ⇒ Mitin (Sp)
Calque	École normale (F) ⇒ Normal School (E)
Compensation	I was seeking thee, Flathead € ⇒ En vérité, C'est bien toi que je cherche, O Tête-Platé (F)
Description	Panettone (I) ⇒ The traditional Italian cake eaten on New Year's Eve (E)
Discursive Creation	Rumble fish (E) ⇒ La ley de la calle (Sp)
Established equivalent	They are as like as two peas (E) ⇒ Se parecen como dos gotas de agua (Sp)
Generalization	Guichet, fenêtre, devanture (F) fi Window (E)
Linguistic amplification	No way (E) ⇒ De ninguna de las maneras (Sp)
Linguistic compression	Yes, so what? (E) ⇒ ¿Y? (Sp)
Literal translation	She is reading (E) ⇒ Ella está leyendo (Sp)
Modulation	ستصير أبا (A) ⇒ You are going to have a child (Sp)
Particularization	Window (E) ⇒ Guichet, fenêtre, devanture (F)
Reduction	Ramadan, the Muslim month of fasting (Sp) ⇒ (A) شهر رمضان
Substitution (linguistic, paralinguistic)	Put your hand on your heart (A) ⇒ Thank you (E)
Transposition	He will soon be back (E) ⇒ No tardará en venir (Sp)
Variation	Introduction or change of dialectal indicators, changes of tone, etc.

Tabla 1. Molina and Hurtado Albir's classification of translation techniques

It must be taken into account that this paper analyses only the translation of names, and that translation techniques are usually applied to the translation of full texts not simply to isolated words. This is the reason why only some of the techniques, proposed among the eighteen, have been applied to this present study. In section number five, they will be explored in more detail.

2.5.2. Wordplay Translation Techniques

According to Embleton (1991), names in children's literature (also in fantasy novels and not only with comic effects - as we have already seen in previous sections) "rely on many disparate techniques for their humour, but much of their comic effects derive particularly

from puns and double intenders” (Embleton 1991: 175). This means, that we can study the translation of names from a different point of view: the use of puns in the ST and how they have been translated into the TT.

In this respect, Díaz-Pérez (2014) explains “Some translation problems are specifically bound to (...) neologisms or puns. Since solutions to these text-specific problems cannot be generalized and applied to similar cases, the translator must be prepared to act creatively” (Díaz-Pérez, 2014: 109).

We can define wordplay as “a foregrounded lexical ambiguity which may have its origin either in homonymy or polysemy” (Leech, 1969: 209). However, Delabastita offers a more detailed definition of wordplay. That is, a wordplay is “a textual phenomenon; it exploits structural features of the language(s) involved; it is perceived as communicatively significant; and it is based on more or less similar forms conveying more or less different meanings” (Delabastita, 1996: 128).

Marco (2010:265), referring to Delabastita (1996: 128) establishes the typology of wordplay according to two different criteria. The first one is related with the sonority of the words, that is, similarity between the lexical units at play: homophony, homography and paronymy. The second one makes a vertical/horizontal distinction. “Vertical puns are those in which the two (or more) meanings that can be activated are co-present in the same word or sequence, whereas in horizontal puns the two (or more) meanings in question are distributed over two (or more) words or sequences” (Marco. 2010: 265).

When translating wordplay, as we have already seen, many problems may arise. Translators usually cope with these problems using diverse techniques. To analyse these techniques some authors have offered different classifications. The most widely known classification of wordplay translation techniques is Delabastita’s (1996: 134). He includes the following techniques:

1. pun → pun: the ST pun is translated by a target-language pun, which may differ more or less widely from the ST pun in terms of formal or semantic structure or of textual unction;
2. pun → non-pun: the ST pun may be replaced by a non-punning phrase which can relay both meanings of the source pun or just one;
3. pun → related rhetorical device: the ST pun is replaced by a wordplay-related rhetorical device (repetition, alliteration, rhyme, irony, paradox, etc.) in order to recreate the effect of the ST pun;
4. pun → O: the ST fragment where the pun occurs is omitted;

5. pun ST = pun TT: the translator relays the ST pun in its original formulation, i.e. without actually “translating” it;
6. non-pun → pun: the translator introduces a pun when translating a ST passage where none occurred, possibly in order to compensate for a previous or subsequent loss, or for some other reason;
7. Ø → pun: new textual material is added which includes a pun, probably also to compensate for a loss;
8. editorial techniques, such as explanatory footnotes

Again, as this study dealt with the translation of isolated names, not all of these techniques are used. Only some of them have been applied to classify the translation of puns used in the translation of the novella that is the object of study of this paper. They will be explored in more detail in section 4.2.

3. THE SLOW REGARD OF SILENT THINGS: THE AUTHOR, THE TRANSLATOR AND THE NOVELLA

3.1. Patrick Rothfuss. The Author

Patrick Rothfuss was born in Stevens Point, Wisconsin, the 6th of July 1973, and he still lives there. He started to study Chemical Engineering in Wisconsin. However, he moved to study Clinical Psychology the following year - both degrees have exerted some influences on his writing. After that, he was studying anything he was interested in without studying anything specific. Then, forced by University rules, he finally graduated in English Philology and obtained a Master in Literature.

He was the Associate Professor of English Language and Literature in the local University and now, although he is a full-time writer, he teaches part-time at his school as an assistant-sub-lecturer. He is underpaid but he is allowed to do whatever he thinks can fit with his classes. He is also advisor for some clubs, he likes role-playing, though he practices it only from time to time, and he loves online videogames.

He has succeeded with his first novel *The Name of the Wind*, the first book of the unfinished trilogy *The Kingkiller Chronicle*. This novel has been translated into more than thirty languages, has been published in more than thirty countries, being considered the most stunning debut of a fantasy novel in the last years. Maybe because of this and because Rothfuss is a philologist, he pays special attention to the different translations of his work, being in permanent contact with his translators, and thus giving their works a high status.

The second book of the saga, *The Wiseman's Fear* has confirmed his talent as a writer. He continues to receive good reviews of his works and his books sales do not stop. At present, he is working on the third and last book of his trilogy, provisionally entitled *The Doors of Stone*.

Concerning *the Slow Regard of Silent Things*, the novella that is the object of my study, I must say that it is a story whose main character, Auri, is one of the dearest characters in the trilogy. The novella is one of his deepest works, delicate and full of hidden references.

3.2. Gemma Rovira Ortega. The Translator

Gemma Rovira was born in Barcelona in 1964. She specialized in medical and pharmaceutical translation, as well as in literary translation. She translates into Spanish and into Catalan. When she was twenty years old, she started to work for Anagrama Editorial. She has translated into Spanish the whole work of Patrick Rothfuss published in this language as well as several other well-known novels: The last three books of the *Harry Potter* saga,

The Tales of Beedle the Bard, *The Casual Vacancy*, and *The Boy in the Striped Pyjamas* among others. Therefore, she faced the great challenge of translating *The Slow Regard of Silent Things* with a great amount of experience.

3.3.The Slow Regard of Silent Things

The first problem the translators of this novella had to face was the translation of its title. In private conversations with Gemma Rovira, the Spanish translator, she told me that the achievement of the final title was a difficult and long process. The Catalan translator and Gemma Rovira were in touch to share information, and soon they knew that the title was going to be translated as *La musique du silence* in the French version. The author had approved it and, therefore, that was an important reference, difficult to disregard.

In a private communication with the translator of the Spanish version, she told me she did not want to translate the novella taking the French title as a reference. On the contrary, she wanted to be more faithful to the original title. According to Rovira, there were many initial proposals or “working titles,” such as:

La pausada contemplación de lo que guarda el silencio

El lento aprecio de las cosas calladas

El lento cuidado de las cosas silenciosas

La debida atención a lo que calla

La debida atención de las cosas calladas

La pausada consideración de las cosas que guardan silencio

In the translator’s view, there was a pun in the original title. Thus, she considered that Rothfuss played on two different meanings of the word *regard*: “attention, care” and “admiration.” According to her, the main character in the novel: Auri, tends to take care, watch over, look after things. However, the Catalan translator insisted on another different approach to the translation of the title. Thus, she proposed titles in the lines of *La mirada infinita del silencio*. Rovira and the publisher, though, were sure that it was Auri, the main character, that was watching, that was staring the silence of the objects, of the things. If they used the noun *mirada*, it seemed that it was the silence that was watching, rather than Auri. But, according to the Spanish translator, the verb *mirar* did not appeal to them either. They rather preferred *contemplar* and its derived words. In any case, the publisher warned both translators that the word *cosas* (things) was not allowed in the title, as it was considered a too simple word both in Spanish and Catalan. Thus, the titles listed below, which had been previously considered by the Spanish translator, were not permitted:

El lento contemplar de las cosas

El lento contemplar de los objetos

La contemplación de las cosas

The Catalan translator still doubted about who was watching. Gemma Rovira was certain, among other things, because there is one chapter entitled “Her slow regard.” She liked *La debida atención a lo que calla*. It added subtlety and poetry and it also respected the sense of the title. *La música del silencio*, in turn, reminded her of a Simon & Garfunkel’s song. This process, with new attempts to achieve a final agreement lasted for a long time. Other tentative titles were the following:

La pausada atención al silencio (de las cosas)

La sola atención al silencio (de las cosas)

La infinita atención al silencio (de las cosas)

La mirada infinita al silencio (de las cosas)

La sutil atención al silencio.

When both translators reached an agreement, the publisher told them that their translation was not what the publishing house was looking for. Finally, the title returned to that of the French version because - and this is my guess - someone in the publishing house decided to impose his/her opinion. Therefore, the final title of the novella was *La música del silencio*, which is probably better for marketing reasons, but which also loses a bit of magic and meaning with respect to the original one in the ST.

To finish with this section, I would like to note down a little detail. In the Spanish version of the novella, the noun phrase *la sutil contemplación del silencio* (Rothfuss, 2015: 54) is introduced on page 54. This is the translation of the phrase *the slow regard of silent things* in the ST (Rothfuss, 2015: 51). Therefore, the connection between that phrase and the title of the novella in the ST is lost in the Spanish version.

4. TECHNIQUES FOR THE TRANSLATION OF NAMES OF THINGS AND PLACES

4.1. Translation techniques

Amongst the existing definitions of translation techniques, I have opted for that offered by Molina and Hurtado Albir (2002: 509), both for its precision and, at the same time, for including a range of categories that fits perfectly with the translation of the work analysed:

We define translation techniques as procedures to analyse and classify how translation equivalence works. They have five basic characteristics:

- 1) They affect the result of translation
- 2) They are classified by comparison with the original
- 3) They affect micro-units of texts
- 4) They are by nature discursive and contextual
- 5) They are functional

I have applied the classification provided by these authors to my analysis of the translation of names of things and places appearing in *The Slow Regard of Silent Things* by Patrick Rothfuss. Amongst the many different categories listed, only four have been identified in the translation which is the object of study of this paper.

Before starting with the classification, I should explain some information I obtained in private conversations with the translator of *The Slow Regard of Silent Things* into Spanish, Gemmar Rovira. Patrick Rothfuss has a close working relationship with the body of translators of his works. Bearing that in mind, Gemma Rovira told me that Patrick gave them some indications to be taken into account at the moment of undertaking the translation of his novel, namely

- Many names have hidden meanings. Those hidden meanings are not normally obvious, which allows some readers to enjoy trying to discover them².
- The author casts light upon some of the names, so that the translators can work with them; when he does not, it is because the name does not have a significant hidden meaning (although it may have an irrelevant one) that could affect the main plot of the story.
- The author gives clues for the translation that the translators can use to invent, to create the target text counterparts of the original names. He also encourages collaboration among translators into different languages.

² As Schogt (1988) in relation to Gogol's (1842) book *Dead Souls* says. See section 2.

After this brief introduction, I will now list and define the translation techniques I have identified in my corpus and provide a brief explanation of each pair of names.

4.1.1. Techniques for the translation of names

4.1.1.1. Amplification

Perhaps this is not one of the most frequently used technique, but it is a fact that sometimes it can be very useful. This technique is used when the TT introduces new information that is not present in the ST. This additional information may be deduced from the context in the ST or it may be necessary to localize the ST to the target culture.

(1) Tree – Guardamangel

One may think the word *Tree* in the ST should have been translated into Spanish as *Árbol*. However, in private conversations with the translator, she told me that Patrick Rothfuss himself spoke of this *Tree* as a pan-tree, a place where the main character of the novella could find anything she needed to eat. Therefore, she created a play on words³ in the TT to reflect this hidden additional information.

4.1.1.2. Borrowing

This is a very common technique in the translation of fantasy and science fiction novels because, in this kind of literature, the new coinage of words is quite frequent. With this technique, the TT uses the same word or expression from the ST unchanged.

There are two variations of this technique. In the first one, the pure borrowing, the translation of the word or expression from the ST stays unchanged in the TT. However, in the second one, the naturalized borrowing, the translation of the word or expression from the ST is adapted to the spelling rules in the TL.

- Pure borrowing

(2) Foxen – Foxen

The name *Foxen* is an invented word given to a type of material that emits light like a candle. Therefore, the translator has decided to maintain the same word in the TT unchanged, in the SL.

³ See section 4.2.

(3) Tumbrel – Tumbrel

The word *Tumbrel* was the name of the executioner's cart in the French Revolution. There is no Spanish equivalent for this name that can be translated into just one word. Thus, to respect at least its sonority, the word *Tumbrel* stays the same in the TT.

(4) Lady Larbor – Lady Larbor

The noun phrase *Lady Larbor* is the name of a Tree above *the Untherthing*⁴ next to *Applecourt*⁵. Auri climbs *Lady Larbor* to reach *On Top of Things*⁶. *Lady* can be translated as *señora* in Spanish, although it can also be interpreted as a royal title, in which case, the word *Lady* would stay the same in the TL. Nevertheless, *Larbor* is an invented word⁷ which forms, together with *Lady*, a lexical unity. Therefore, the translator has decided not to break this unity and has maintained the name in the TT in its original form.

(5) Temerant – Temerant

The word *Temerant* is the name of the world where action in this novel and in the main Rothfuss's saga occurs. It is an invented name with no other apparent meaning. For this reason, the TT adopts exactly the same word.

(6) Amyr – Amyr

The word *Amyr* is used to define a type of soldier from *Temerant*, the novella's world. Being a new coinage, there is no established Spanish equivalent. For this reason, the translator decided to keep the word in the same way in the TT.

(7) Ciridae – Ciridae

The word *Ciridae* defines a rank into the *Amyrs* soldier. Again, as it is an invented word with no Spanish equivalent, *Ciridae* stays the same in the TT.

- Naturalized borrowing

(8) Taborlin – Táborlin

The word *Taborling* is an invented term, it is the name of a character that is a very powerful human being who knew the name of everything and everyone in the mythology of

⁴ As seen in example (32), the word *Underthing* has been coined to describe the underworld of the novella, the stage where the main character lives. For Auri (the main character), this place is her reality, and it is below the real world where the rest of the people live. The translator has grasped this meaning and decided to translate *Underthing* as *Subrealidad*.

⁵ See (57)

⁶ See (31)

⁷ See section 4.2.

Rothfuss' world⁸. If we see the word in context, "First his clever candle, all Taborlin" (Rothfuss, 2014:145) and take into account who the character *Taborlin* was, we may say with no hesitation that the word is a proper noun whose meaning is light. As has been explained above, the word receives its meaning from the novella's world, so it has stayed the same in the TT with a small orthographic variance: following the Spanish spelling rules; a graphic accent has been added on the third syllable to maintain the sonority of the newly coined name.

4.1.1.3. *Calque*

This is one of the most commonly used techniques, as it consists in translating the word or expression from the ST literally into the TT. It is not often the best option, but in this case, as the object of this study is the analysis of the translation of single names, it has been considered a suitable solution on many occasions.

(9) Mantle – Manto

The word *Mantle* has several meanings. It is the name that Auri, the main character, gives to the place in which she lives. It is a place where she can feel safe; the place she considers her home. Patrick Rothfuss told the translator that it has to do with *the layer of the Earth, a cape, a mantle, a fireplace corbel*. Therefore, *Mantle* has been translated into Spanish as *Manto* in the TT.

(10) Port – Puerto

According to the translator, the word *Port* has several meanings. It is related to *port of call, portcullis, harbour, Oporto* (wine). The word *Port* has been translated as *Puerto* in the TT. This word covers most of the meanings of its ST counterpart, although it does not include its meaning as a wine.

(11) Rubric – Rúbrica

The word *Rubric* is the name of a place full of corridors made of red bricks which form a kind of maze. But the original idea of that name was that of *flourish* or *sign*. The author explained to the translator that he had not realized the meaning of *Rubric* was also *red brick* and that he did not intend to include that meaning, but that it was perfect. The translator told me that, "miraculously", the word *Rúbrica*⁹ in the TT also has this connotation, although it was not too important, because even in the ST this reference was very veiled, if not casual. To

⁸ There is a quotation in section 2.4.2. that says "But Taborlin knew the names of all things, and so all things were his to command. He said to the stone: 'Break!' and the stone broke" (Rothfuss, 2007:4).

⁹ <http://etimologias.dechile.net/?ru.brica>

be more precise, the Latin etym of *Rúbrica* (“rubrick”); *rubrica* derived from *ruber* (“ruby”), with the sense of red soil. Therefore, *Rubric* could be the result of joining ruby and brick (red brick)¹⁰. Taking into account what was said above, it is not surprising that the word *Rubric* has been translated as *Rúbrica* in the TT.

(12) The Twelve – El Doce

The word *The Twelve* is used to name a place that is describe as follows in the book: “The Twelve was one of the rare changing places in the Underthing. It was wise enough to know itself, and brave enough to be itself, and wild enough to change itself while somehow staying altogether true...” (Rothfuss 2014: 6). Because of this, each time that there is a change in this place, the author adds an adjective to describe the way *The Twelve* has changed. *The Twelve* has been rendered as *El Doce* in the TT.

(13) The Yellow Twelve – El Doce Amarillo

The Yellow Twelve is the name received by *The Twelve* when the day is sunny and full of light. The solution adopted in those cases is also calque, so that *The Yellow Twelve* becomes *El Doce Amarillo* in the TT.

(14) Withy – Mimbre

The word *Withy* is the name of a room indoors. It has been translated as *Mimbre* in the TT.

(15) Darkhouse – Casa Oscura

Darkhouse is the name of a place that is crossed by a spiral staircase that descends into the darkness. Therefore, *Darkhouse* has been translated into Spanish as *Casa Oscura*.

(16) Black Door – Puerta Negra

The name *Black Door* is used to refer to just that: a door. *Black Door* has been translated as *Puerta Negra* in the TT.

(17) Woods – Bosque

The word *Woods* is used to name a place that has a roof full of time-worn wooden beams. Auri sees the place as a forest of beams. Therefore, the word *Woods* has been translated as *Bosque* in the TT.

(18) The Grey Twelve – El Doce Gris

The Grey Twelve is the name received by *The Twelve* in a grey day. It is not necessarily a bad day, but one with not too much light. The place is not dangerous but it is not a warm place. *The Grey Twelve* has been translated as *El Doce Gris* in the TT.

¹⁰ This word, although it could be considered a play on words, is not going to be classified as such in this study, since it has been not intentional. Nevertheless, it has been explained here because it is an interesting information.

(19) Mandril – Mandril

Mandril is a kind of corridor where “[s]he didn’t even need to wet her feet, as there hadn’t been a heavy rain in ages.” (Rothfuss 2014: 67). Thus, *Mandril* is a place which can be flooded with heavy rain. It is also a “twisting way” (Rothfuss 2014: 67). In this context, the name has been translated by means of a noun with exactly the same form in Spanish.

(20) Crucible – Crisol

Crucible is the name Auri gives to a laboratory where chemistry experiments are done. *Crucible* has been translated as *Crisol* in the TT.

(21) Mote – Mota

Mote is the name of a place that has a small pool in it. *Mote* has been translated as *Mota* in the TT.

(22) Oars – Remos

Oars is the name of a place that links *Grimsby* to *Trip Beneath* and it is situated below them. Lacking more information, the translator has opted to render *Oars* literally as *Remos* in the TT.

(23) Stonebridge – Puente de Piedra

Stonebridge is just that a bridge made of stone. Unsurprisingly, *Puente de Piedra* is the name used in the TT to translate *Stonebridge*.

(24) Haven – Refugio

Haven is the name of a building on a hill that is inhabited by different people. Reading Auri’s description of that place, one may think that *Haven* is a tavern or an inn. “...A few lights burned in windows, some red, some yellow and one up on the tops most floor a bright and chilling blue.” (Rothfuss 2014: 68). Therefore, the word *Haven* has been translated as *Refugio* in the TT.

(25) The Black Twelve – El Doce Negro

The *Black Twelve* is described as “... the air above as dark as still and chill as the pool below” (Rothfuss 2014: 82). A black day. *El Doce Negro* is the name which translates *The Black Twelve* in the TT.

(26) Emberling – Rescoldante

In a private conversation with the translator, she told me that Patrick Rothfuss used to give some “clarifications” about the translation of names, as mentioned above. In this case, the ST author clarified that *Emberling* had *ember* as root. Therefore, the translator took the

equivalent root in Spanish and added a proper suffix. Hence, the word *Emberling* has been translated as *Rescoldante* (rescold-ante) in the TT.

(27) The Silver Twelve – El Doce Plateado

The Silver Twelve is *The Twelve* in a full and distant moon's night. Therefore, *The Silver Twelve* has been translated into Spanish as *El Doce Plateado*.

(28) Old Ironways – Ferrovía Vieja

The word *Ironways* does not exist in English. It is a new coinage formed by the word *Iron* and the word *ways*. The translator has also invented a new word in Spanish with the Latin etym of *Hierro* (*Ferro*) and the word *vía*. Hence, the word *Old Ironways* has been translated as *Ferrovía Vieja* in the TT.

(29) Fulcrum – Fulcro

The word *Fulcrum* (pivot) is the name of a nine teeth gear *Auris* found in *The Twelve*. It is an important piece in the plot of the novel, since it contributes to the creation of a new name for a place amongst other important facts. *Fulcrum* has been translated as *Fulcro* in the TT.

(30) Trip Beneath – Viaje por Debajo

The name *Trip Beneath* is formed by two words that literally mean *Viaje por Debajo*. However, in the ST the name is preceded by the words *up to* that have been translated as *subieron a* in the TT. The meaning of the name seems to be contradictory with the meaning of the sentence where it is inserted. However, a few lines later, it can be read that “[s]he [...] pushed against the heavy iron bars above... and Auri clambered up to Applecourt...” (Rothfuss, 2014: 63). Therefore, *Trip Beaneath* is place situated above *Oars*¹¹ and under *Applecourt*. A literal translation was appropriate here and it has been carried out this way.

(31) On Top of Things – a lo alto de las cosas

The name *On Top of Things* is a prepositional phrase which indicates a place. In fact, it is a place from where the main character can see the whole world, her world. In the TT, capital letters are not used, the reason is not clear. It could be related to the verb used in the TT before the name (“había llegado”) in contrast with the one used in the ST before the name (“she was”). What seems quite clear is that the preposition *On* in the ST name, which indicates position, has been rendered as *a* in the TT name, which indicates movement, and this is due to the change of verb in the translation: *to be* (attributive verb) in the ST for *llegar* (intransitive verb) in the TT. So that, *On Top of Things* has been translated as *a lo alto de las cosas* in the TT.

¹¹ As seen in example (22), *Oars* is the name of a place that links *Grimsby* to *Trip Beneath* and it is sited below them. Lacking more information, the translator has opted to render *Oars* literally as *Remos* in the TT.

4.1.1.4. Discursive Creation

This is the most important technique in the translation of *The Slow Regard of Silent Things*. It is also very regularly found in translations of fantasy and science fiction novels as, very often, the translator feels the necessity to explain the meaning of the ST word instead of undertaking a literal translation (calque) or a borrowing, maintaining the form but losing the meaning.

In this technique, the TT established a temporary equivalence that is useful only in the context of that translation. It can be totally unpredictable out of that context. I have distinguished two types of discursive creation, although it is not included in Molina and Hurtado Albir's (2002) classification: the first one is produced when a new word is coined. The second one is produced when existing words are used with a particular meaning, specific to the text.

- New word coinage

(32) Underthing – Subrealidad

The word *Underthing* has been coined to describe the underworld of the novella, the stage where the main character lives. For Auri (the main character), this place is her reality, and it is below the real world where the rest of the people live. The translator has grasped this meaning and decided to translate *Underthing* as *Subrealidad*.

(33) Van – Caraván

The word *Van* is used in the ST with the meaning of *vanguard* (*vanguardia*). It is the first place where Auri goes every morning. The translator has used an invented word, *Caraván* in the TT, which maintains the sonority of the word in the ST, although its meaning is nearer the English *caravan*.

(34) Umbrell – Umbra

The word *Umbrell* is the name of a dark corridor, this fact makes you think this world comes from Latin *umbra*, meaning shade, shadow. Thus, the word *Umbrell* in the ST has been translated as *Umbra*, which exists in Spanish as a common noun with the same meaning of its Latin etym,¹² in the TT.

¹² <http://dle.rae.es/?id=b3a2rn6>

(35) Crumbledon – Derrumbal

The word *Crumbledon* is the name of a place that has collapsed and has fallen into ruin. The author has invented a new word from the root *Crumble* (collapse) and a new suffix *-don*. The translator has opted to apply the same formulae in the TT to form *Derrumbal*.

(36) Sit Twice – Doblasiento

Sit Twice is a new term formed by two lexemes. The translator followed the same procedure as in (35). In this case, *Sit Twice* (“sentarse dos veces: doblar el asiento”). *Twice* – *Dobla* and *Sit* – *Asiento*.¹³

(37) Faceling – Carotillo

The word *Faceling* is the name of a place with “its damp and fear and the horrid smell of hot flowers hanging in the air” (Rothfuss 2014: 62). It is a bad place. The word *Faceling* comes from *face* (“cara”) and the suffix *-ling* (a pejorative diminutive). Therefore, the new word used in the TT is the coinage *Carotillo*.

(38) Throughbottom - Fondotravés

The name *Throughbottom* is a new word formed by two lexemes that is used to name a cavern far deep in the *Underthing*. In a private conversation with the translator, she told me that, on occasions like this, she opted to do similar lexemes combinations in the TT. In this case *through* – *través* and *bottom* – *fondo*.

(39) Tipple – Tentetieso

The word *Tipple* is a guess that the main character makes trying to name a place. This place is a stair full of loose stones. When Auri walks trying to avoid falling down, she looks like a drunk person or a tippler. However, the translator has chosen the word *Tentetieso*¹⁴ (stay firm) explaining the way Auri walks instead of translating *Tipple* in the ST by means of the established equivalent.

(40) Tenance – Tenimiento

The word *Tenance*, according to the translator, is a variation of the word *tenancy*; that is to say, it is coined by its relation to another word.¹⁵ Therefore, the translator has made a little change to translate *Tenance* as *Tenimiento* in the TT.

¹³ One may think this translation technique could correspond with a transposition. However, *Sit Twice* is an imperative clause and *Doblasiento* is formed by a verb in imperative form (*dobla*) and a noun (*asiento*). The final result is also an imperative clause.

¹⁴ In Spanish, “tentetieso” is an action figure that is always vertical no matter how much you push it. (<http://dle.rae.es/?id=ZUMSIFm>)

¹⁵ See section 4.2.

(41) *Scaperling* – *Escaperlo*

The word *Scaperling* does not exist in English and has been translated as *Escaperlo* in the TT.¹⁶ *Scaperling* is a treacherous place with bad odours and the main character is not comfortable there. The TT word used to translate *Scaperling*, *Escaperlo*, is phonetically similar to another one: *estraperlo* (“black market”), which can cause the very same sensation of unease in the reader that *Scaperling* provokes in Auri.

(42) *Winnoway* – *Nonigano*

The word *Winnoway* does not exist in English, but it is perfectly understood. It is a new coinage formed by three words: *win*, *no*, *way*; meaning that there is no way to win. In addition, it is an alliteration produced by the repetition of the sounds /w/ and /n/. The word *Nonigano* does not exist in Spanish either but it is perfectly understood. It is also a new coinage formed by three words: *no*, *ni*, *gano*; meaning exactly that there is no way to win. In addition, it is also an alliteration produced, in this case, by the repetition of the sound /n/.

(43) *Doubton* – *Dudón*

The word *Doubton* does not exist, but it is a new coinage derived from the base *doubt*. As in example (35) above, the translator has taken the root and has added the suffix *-ón*, yielding the word *Dudón*, which does not exist in Spanish either but can be easily understood and defined as a person who is always doubting.

(44) *Forth* – *Masallá*

The word *Forth* is related to the verb phrase *go beyond* although according to Patrick Rothfuss, it may also be related to number “four”. Therefore, this play on words¹⁷ has been translated into *Masallá* (which is also a play on words) in the TT.

(45) *Lucient* – *Lucente*

The word *Lucient* does not exist in English as the word *Lucente* does not exist in Spanish. However, both of them evoke the sense of light. The translator could have used the Spanish word *luciente* (“bright”), that is almost the same as the ST word, but she decided that a non-existing word would maintain the balance in the pair: both are new coinages with the same meaning and form. Thus, the word *Lucient* has been translated into *Lucente* in the TT.

(46) *Ninewise* – *Nuevemente*

The word *Ninewise* is the name of the place where *Fulcrum*, a gear with nine teeth and one more missing, was broken into three pieces with three teeth each. Auri feels that *Fulcrum*

¹⁶ The translator told me that sometimes she could only take the root and add a suffix, more or less correct, (or more or less shocking) trying to produce a proper translation.

¹⁷ See section 4.2.

is wrong, but she does not know the reason. When *Fulcrum* broke, it suddenly became a perfect thing: instead of having a missing tooth, *Fulcrum* was divided into three perfect parts that together have nine teeth (*Ninewise*). The ST pun has been translated as *Nuevamente*, thus yielding a pun¹⁸ in the TT.

- Existing word with particular meaning

(47) Greely – Triunfal

This word does not exist in English. It is used in the ST to name a place with “twisting ways and... sulfurant smell... among the crumbling walls” (Rothfuss, 2014: 25). In private conversations with the translator, she told me that Patrick Rothfuss has explained to her that *Greely* has not any precise etymology. Therefore, the translation has been done arbitrarily. *Greely* has been translated as *Triunfal*¹⁹ in the TT.

(48) Clinks – Retintín

The word *Clinks* defines a place where Auri “heard moving water and the tink of glass” (Rothfuss 2014: 9) in the ST this sentence has been translated as “oyó agua en movimiento y tintineo de cristal” into the TT. That is, there is a double clink²⁰: the first one with moving water, the second one with the tink of glass. Therefore, in the ST the word *Clinks* (in plural) is translated into Spanish as *Retintín* to reinforce the idea of repetition by means of the prefix *re-*.

(49) Vaults – Brincos

The word *Vaults* is the name of a room full of cracks. Auri has to jump over those cracks to avoid a fall. One of the meanings of vault as a noun in English is “[a]n act of vaulting; a leap of a horse”²¹, which explains the translation of *Vaults* as *Brincos* in the Spanish TT.

(50) Tenners – Centenas

The word *tenner* is used to name a ten-dollars bill. In the ST *Tenners* is the name of a place on whose floor “a scattering of dry pine needles” (Rothfuss, 2014: 104) can be found. As the word is in plural, the translator has opted to use the word *Centenas* in the TT that is hundreds²² (ten times tenners).

¹⁸ See section 4.2.

¹⁹ However, in the DSL, this definition of *greely* can be found: “Pre-eminence, supremacy, the first place; hence, the prize, palm. Gen. in phr. *to bear the gree*, to hold or win first place (§Rxb. 1923 Watson W.-B.), sometimes followed by *awa* or *aff*, also *to carry, get, hae, tak* —. Now *liter*.”

²⁰ See section 4.2.

²¹ <http://www.wordreference.com/definition/vault>

²² See section 4.2.

(51) Dunnings – Incordios

The word *Dunnings* is the name of a place described in the ST in these terms. “...the only proper way through *Dunnings* was unnecessarily narrow and all athwart with webs. They got in her hair, which made her sticky and cross.” (Rothfuss 2014: 21). Therefore, *Dunnings* is a bother, something annoying. Because of this reason, the translator has used the word *Incordios* (“nuances, bothers”) in the TT as there is not an equivalent in Spanish for the word *Dunnings*.

(52) Bakers – Secadores

The word *Bakers* comes from *bake* (“hornear”). It is a place full of pipes of hot water that makes the temperature in the room very high. Auri uses this place as a drier after she takes a bath. Therefore, the translator opted to translate *Bakers* in the ST into *Secadores* (a place to dry cloths and skin) in the TT.

(53) Borough – Banca

The word *Borough* is the name of a place where Auri can borrow²³ things, but she always has to take them back. Therefore, the translator opted to use the word *Banca* (a lending institution) in the TT.

(54) Wains – Galeras

The word *Wains* is used for a very large place big enough to store a carriage. The word *wain* designs a type of carriage. The term *galera*²⁴ is normally used to design a kind of ancient ship in the TL. However, it has another less known sense that coincides with the one that the word in the ST has, to wit, a type of carriage. Thus, *Wains* has been translating as *Galeras* in the TT.

(55) Delving – Miradero

The word *Delving* comes from *delve* (“excavar”). It is a place in the book “[s]he hadn’t visited in ages and missed the warm earth smell of it. The closeness of the walls.” (Rothfuss 2014: 36). It seems clear that *Delving* is situated into the ground. *Miradero*, in turn, is “a place where a wide and beautiful panorama is contemplated”²⁵. It could happen that, for Auri, this beautiful panorama is *Delving*.

²³ This is a play on words. See section 4.2

²⁴ According to <http://dle.rae.es/?id=ljhfbAO> the two first meanings of *galera* are:

1. f. Embarcación de vela y remo, la más larga de quilla y que calaba menos agua entre las de vela latina.
2. f. Carro grande de cuatro ruedas para transportar personas, ordinariamente con cubierta o toldo de lienzo fuerte.

²⁵ <http://dle.rae.es/?id=PM8j8mi>

(56) Cricklet – Grillito

The word *Cricklet* does not exist in the English, therefore it is a Rothfuss's invention. However, it is formed by *crick* ("calambre" in Spanish) and the diminutive suffix *-let*. One may think the evident translation would be *calambrillo*. Nevertheless, the translator has chosen the word *Grillito* ("little cricket") in the TT, which could be a confusion due to the similarity between *cricklet* and *cricket*.

(57) Applecourt – Manzanal

The word *Applecourt* is not recorded in English dictionaries, but it is a new coinage formed by two words: *apple* and *court*. Therefore, *Applecourt* has been translated into Spanish as *Manzanal* ("apple tree garden") in the TT.

(58) Candlebear – Candelero

The word *Candlebear* is a new coinage formed by two lexemes: *candle* and the verb *bear*, which explains why it has been translated into *Candelero* ("candlestick holder") in the TT.

(59) Downing – Bajantes

The word *Downing* is formed by two morphemes: *down* and the suffix *-ing* (Present Participle suffix). *Downing* has been translated by resorting to the same word formation process in the TT: *Bajantes*. *Bajo* ("down") and the suffix *-ante* (Present Participle suffix) in plural.

(60) Billows – Trapos

The word *Billows* is the name of a place that is full of gusts of wind. In addition, it is a place where Auri hangs her cloths up, which are always billowing there. *Trapos* is a colloquial way to say cloths in the TL, therefore, *Billows* has been translated as *Trapos* in the TT.

(61) Mains – Principalía

The word *Mains* ("water supply") is the name of place where most of the pipes in the *Underthing* go. In addition, it is the main building in the University above the *Underthing*²⁶. *Mains* has been translated taking into account the meaning of the adjective *main*, but changing its grammatical category into a noun. Thus, *Mains* has been translated as *Principalía* in the TT²⁷.

(62) Master's Hall – residencia de los profesores

The *Master's Hall* is the place where the masters of the University live. It has been translated as *residencia de los profesores*, in small letters.

²⁶ The University is a place that is above the *Underthing*. It appears in the books of the *Kingkiller Chronicle*.

²⁷ See section 4.2.

(63) Pickering – Recolecta

The word *Pickering* is the name of a place where Auri can “fetch fresh water from proper cooper pipes” (Rothfuss 2014: 105). It is formed by *picker* (“collector”) and the suffix *-ing*. It has been translated as *Recolecta* (“collection”), as it is a collection (of water) place, maintaining the same meaning in the TT.

(64) Grimsby – Cancamurria

The word *Grimsby* does not exist in English. It used in the book to name a place where Auri passes through very quickly. Its root, *grim*, suggests sadness. Therefore, it has been translated as *Cancamurria* (“sadness”) in the TT.

(65) Mews – Dependencias

One of the secondary meanings of the word *Mews* is a place that was used as a stable and has become a place to leave. *Mews* has been translated as *Dependencias* (a room in a building) in the TT.

(66) Old Stone Road – Gran Camino de Piedra

A literal translation for *Old Stone Road* would have been *Viejo/Antiguo Camino de Piedra*, however, *Old* has been translated as *Gran* (“great/big”). This is probably due to the fact that this road is the main one in the region. Hence, *Old Stone Road* has been translated as *Gran Camino de Piedra* in the TT.

(67) Bakery – Obrador

The first choice to translate the word *Bakery* is *panadería*. However, and taking into account the atmosphere of the novella, the translator has opted to use a less frequent term with the same meaning in the TT. Therefore, *Bakery* has been translated into *Obrador*.²⁸

(68) Draughting – Corrientes

The word *Draughting* is the name of an open space where the gusts of winds are very frequent. Therefore, *Draughting* has been translated as *Corrientes* (“draughts”) in the TT.

(69) Annulet – Redondel

The word *Annulet* means *ring* in Architecture. However, the ST says: “...Trough circle-perfect Annulet” (Rothfuss 2014: 96). Therefore, the translator opted to translate the adjective before *Annulet* instead of the word itself, but changing the grammatical category into a noun. Hence, *Annulet* has been translated as *Redondel* (“circle”).

²⁸ See section 4.2.

(70) Taps – Repique

In private conversation with the translator, she told me that Patrick Rothfuss explained all the translators implied in his work that *Taps* did not mean “faucet,” but its real sense was that “the pipes made noise.” Because of this reason, *Taps* has been translated as *Repique* (“ringing”)²⁹ in the TT.

(71) Boundary – Recaudo

The word *Boundary* is the name of a place where Auri keeps her valuable things. *Boundary* has an iron-bound door acting like a frontier, but it is also a safe place³⁰. Hence, *Boundary* has been translated as *Recaudo* (“protection; safe place”) in the TT.

(72) Veneret – Venerante

The word *Veneret* does not exist in English, however it comes from *venerate*. In private conversations with the translator, she told me that in these cases she tried to translate the root (*venerate* – *venerar*) and then she added some suffixes that could work. Therefore, *Veneret* has been translated into *Venerante* in the TT.

(73) Lynne – Lina

The word *Lynne* seems to be a woman’s name. However, according to the novella, “[p]erhaps she could go hunting in Lynne, it was a piping place...” (Rothfuss 2014: 132). The only fact we know is that Lynne is a place full of pipes, or heat, or both, where something (little animals, maybe) could be hunt. This name has been translated by means of a typical Spanish name with the same sonority of the ST word. Therefore, *Lynne* has been translated as *Lina* in the TT.

4.2. Wordplay translation techniques

Before starting with the classification of the translation strategies used to render plays on words, a definition of pun will be provided. Delabastita provides an appropriate definition of wordplay: “it is a textual phenomenon; it exploits structural features of the language(s) involved; it is perceived as communicatively significant; and it is based on more or less similar forms conveying more or less different meanings” (1996: 128).

In addition, among the existing classifications of wordplay translation strategies, as I have already explained, I have adopted here that offered by Delabastita, for being in consonance

²⁹ Idem

³⁰ See section 4.2.

with the definition of wordplay used and for having at the same time a range of categories that is appropriate for the classification of puns present in the translation work.

Of the eight different categories listed only four have been identified in the translation which is the object of study of this paper.

4.2.1. *Techniques for the translation of puns*

4.2.1.1. *From pun to pun.*

This is, maybe, the most searched strategy for the translation of play on words. However, it is not always the best choice since the reproduction of the pun in the TT could lead, sometimes, the translation to a pitfall. This strategy consists in translating the ST pun into a TT pun.

(74) Clinks – Retintín

The ST pun involves the double meaning of *Clinks*. In the ST, it can be read about *Clinks*: “(She) heard moving water and the tink of glass” (Rothfuss 2014: 9). The author uses the word *Clinks* (in plural). The word itself reveals the first meaning: the tink of glass. The plural form reveals the second meaning: moving water. Both meanings are included in the Spanish word *Retintín*. The word itself shows the first one: *the tink of a glass*. The form of the word *Retintín* shows the second one: Re (“again”) tintín (“metallic sound”). Therefore, the ST word is referred to two sounds as the TT word is.

(75) Borough – Banca

Upon a first glimpse one may think that *Borough* is a district or a county. However, once again, in conversations with the translator, she told me about some clarifications from the author about this name. *Borough* was the resulting name of mixing in his mind these words: borrow, burrow, borough. The last one fixed the name, but the three of them give a different sense to the final meaning. *Borough* is a safe place where Auri goes to take things that must be returned. Considering that, the translator chose the word *Banca* that also has several meanings: a place where you can ask for money that must be returned, a place to be sitting or a table to place the fruits in a market, among others.

(76) Forth – Masallá

The word *Forth* means *go beyond*. However, Patrick Rothfuss told the translator that it “surely” had something to do with number “four”. Hence, the translator has created a new

word *Masallá* (“afterlife”) to reproduce the effect of wordplay in the TT. In the ST, the word *Fourth* conveys two meanings: “beyond” and “the number four.” In the TT, the two semantic layers represented in *Masallá* are “beyond” and “the afterlife.”

(77) *Lucient* – *Lucente*

As has been already seen, the word *Lucient* does not exist in English. Likewise, the word *Lucent* does not exist in Spanish. However, both of them evoke the sense of light.³¹ The ST word contains a pun based on phonological paronymy between *Lucient* (a new coinage) and *lucent* (brilliant). The TT word, similarly, contains a pun based on phonological paronymy between *Lucente* (a new coinage) and *luciente* (“brillante”).

ST: *lucent* (English) adds an “i” in between and becomes: *Lucient* (the name of a place).

TT: *luciente* (Spanish) removes the “i” in between and becomes: *Lucente* (the name of a place).

In addition, the pun is completed when we compare the two words as counterparts. If the word in the TT lends its final “e” to the ST word, the ST word becomes the Spanish word: *Lucient+e* (*Luciente*) and the TT word becomes the English word *Lucent-e* (*Lucent*).

(78) *Ninewise* – *Nuevemente*

As explained above, the word *Ninewise* is the name of a place where the nine teeth gear was broken in three equal pieces of three teeth each. The first part of the word, *Nine* – *Nueve*, has been translated literally in the TT, and it refers to the gear. The second part of the word, *wise*, refers to the wisdom enclosed in the fact that the gear was broken in that way: three times three. Because of this reason, the author uses the word *wise* (-wise, as a suffix, is also used in the SL to form adverbs from nouns), forming *Ninewise*. However, this meaning is lost in the TT and the translator tries to solve it, using the coinage *Nuevemente*, in which –*mente* is a suffix used in the TL to form adverbs from adjectives. Moreover, *mente*, as a separate word, means *mind* in Spanish, maintaining a sense very similar to that of the ST word. The newly coined word *Nuevemente*, in addition, is quite similar in its form to *nuevamente* (again), which makes the TT pun even more evident.

³¹ See section 4.1. (45).

4.2.1.2. *Pun to non-pun*

Unfortunately for the translator, more often than not, due to the asymmetry in the relation between signifier and signified across SL and the TL, it becomes very difficult to translate every pun into another pun. On these occasions, the ST pun is normally replaced by a non-punning phrase.

(79) *Taps* – *Repique*

The word *Taps* is used in the ST for a place where “the pipes make noises” (Rothfuss 2014: 101) and, moreover, the place named *Taps* is full of faucets. The two meanings are clear. However, the TT contains only the first sense of the name.

(80) *Boundary* – *Recaudo*

As previously mentioned, the word *Boundary* is the place where Auri keeps all her belongings safe. This meaning has been grasped in the TT. However, *Boundary* has an iron-bound door acting as a barrier, a frontier with the rest of the *Underthing*. This second sense of the word is not present in the TT.

(81) *Crucible* – *Crisol*

As mentioned above, the word *Crucible* (test) is used for a place where chemical experiments are done. However, its main meaning is “melting pot.” The translation as *Crisol* in the TT makes reference to this second sense of the word, but the first one, present in the ST word, is missing in the TT.

(82) *Mains* – *Principalía*

As it has been seen previously, the word *Mains* (water supply) is the name of a place where most of pipes in the *Underthing* go. In addition, it is the main building in the University above the *Underthing*. The first meaning is lost in the TT.

Furthermore, in conversations with the translator, she told me that Patrick Rothfuss explained to her that there is a second pun which has been lost in the TT and that includes the word *Mains* relating it to another name: *Tenance*. This name has been translated as *Tenimiento* instead of *tenencia*. The reason is simple: the translation has tried to preserve half of the ST compound pun.

Tenance is a place in the *Underthing* that is just under *Mains*. Hence, we can say that *Tenance* holds *Mains*. The two words together form the following word: *MainTenance* (“mantenimiento”). The TT loses this pun, and the readers the possibility to know more about the *Underthing*. However, this pun is so subtle that is very difficult to grasp even for ST readers.

4.2.1.3. Direct copy

This translation solution involves leaving the punning sequence in the SL, in this case in English.

(83) Lady Larbor – Lady Larbor

Gemma Rovira, the translator, had to explain to me the origin of the name *Lady Larbor*. The complexity of this word explains why it stayed the same in the TT. The name contains a triple pun. Thus,

The first sense of the name comes from the word *L'arbor*, where *arbor* means *tree*.

The second sense comes from the word *Larder* (“cupboard”).

The third sense comes from the word *harbor* (“hold”).

Taking into account that *Lady Larbor* is a tree³², the meaning of this name would be something like “the pan-tree that holds *On Top of Things*”. The difficulty of recreation of this pun led the translator not to make any change in the TT and keep it in the SL.

4.2.1.4. Non-pun to pun.

Sometimes, the TT introduces a pun corresponding to a textual fragment in the ST which does not contain any pun. This strategy may seem a bit strange, but it is a way to compensate for the loss of puns with new ones. That is why this solution may be referred to as compensation. This strategy will balance the final result of the translation.

(84) Tree – Guardamangel

As has been already said, *Tree* is a place where the main character of the novella could find anything she needed to eat. It could have been translated as *Árbol*. However, the translator has decided to create a pun, maybe to compensate for some losses. *Guardamangel* is formed by two words: *guarda* (“keep”) and *mangel*. *Mangel* is a word that has been created mixing a Spanish word: *manjar* (“food”) with a French one: *manger* (“to eat”). Therefore, *Guardamangel* is the place where the food for eating is being kept.

(85) Tenners – Centenas

The word *tenner*, as mentioned above, is used to name a ten-dollars bill. The first aspect we have to consider is that in an invented fantasy world as *Temerant* is, ten-dollars bills do not exist; thus, its habitual meaning does not apply here. Bearing that in mind and as the word

³² See Section 4.1. (4).

Tenners is in plural, the translator has opted to use the word *Centenas* (“hundreds”) in the TT: ten times *tenners* as a first sense of the pun. There is, however, another less known sense of the word *centena* in Spanish: *caña de centeno*³³ (“rye reed”). If we consider that on Tenner’s floor Auri found “a scattering of dry pine needles” (Rothfuss, 2014: 104) and that rye reeds have certain similitudes with dry pine needles, the second sense of the pun becomes obvious.³⁴

(86) Tipple – Tentetieso

The word *Tipple* (Tipler/drunken) could have been translated as *borracho*. However, the translator has chosen the word *tentetieso*, an action figure that is always vertical no matter how much you push it. However, if we consider the word, focusing on its morphology, it can be noticed that it is formed by the verb *tente* (“stay”) and the adjective *tieso* (“erected/firm”), the union of both terms gives birth to a new sense of the word: stay firm, do not fall.

(87) Bakery - Obrador

Although the word *Bakery* is nowadays usually translated as *panadería*, the translator has opted to use a less frequent term with the same meaning in the TT but with another meaning (“worker”). It may be also an attempt to compensate for other lost puns.

³³ See <http://dle.rae.es/?id=8EhXpIb|8EhkoqL>

³⁴ It is true that I have split hairs to find this pun but I consider it has been an attempt to compensate other lost puns.

5. DISCUSSION OF THE RESULTS

5.1. Techniques for the translation of names

The following table, based on Molina & Hurtado Albir's classification (2002: 509), displays the relative and absolute results corresponding to each translation technique. As can be seen, amongst the eighteen techniques proposed in Molina & Hurtado Albir's (2002) typology, only four have been identified in the sample analysed in the present study.

TRANSLATION TECHNIQUE	HITS	PERCENTAGE
Amplification	1	1.4%
Borrowing	7	9.6%
Calque	23	31.5%
Discursive Creation	42	57.5%
Total	73	100%

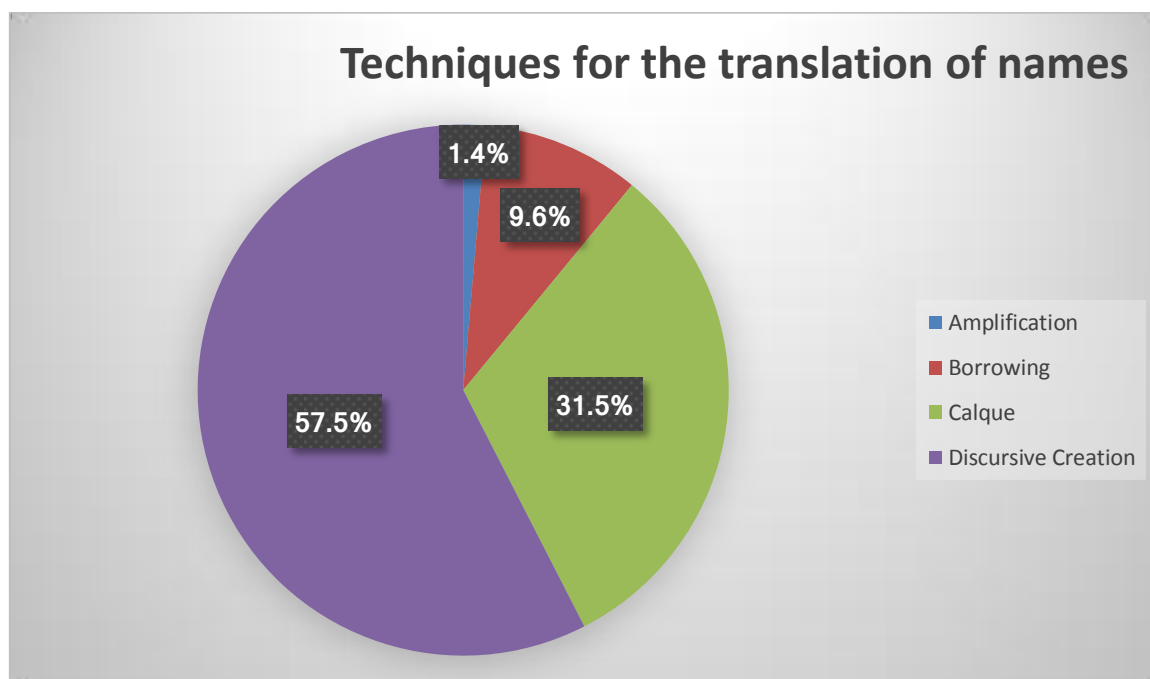
Tabla 2. Techniques for the translation of names.

The first aspect that is worth mentioning is the high amount of examples in which *discursive creation* has been adopted. Almost sixty percent of the total number of cases means that the TT contains a very specific vocabulary with respect to the names of things and places. This is a predictable result since, as already pointed out, *The Slow Regard of Silent Things* is a fantasy novel with a high level of word coinages and new or altered meanings for words that already existed. This fact implies a great difficulty in the translation, as the *discursive creation* technique requires very specific lexical terms in the TT, and, therefore, the translator has had to investigate deeply the ST and look for plays on words and hidden meanings. Later on it will be explained how the translator has coped with this.

The next category in the list is *calque*, which also reaches quite a high percentage (31.5%). The use of this technique is always treacherous, as the translator can fall into the trap of misleading the viewer into a wrong meaning. In this sense, the more distant two languages are, the more mistaken the literal translation may become. Nevertheless, it is a coherent result since, as has been highlighted above, this technique is very frequently adopted.

There are only seven pairs of names that have been translated using *borrowing* as the translation technique (9.6%). It is quite habitual to see this kind of translation technique in fantasy and science fiction novels. The fact that in this particular case the percentage represents less than 10% is indicative of a very hard work of documentation before starting with the translation itself.

A special mention deserves one of the names placed in this category: the name *Lady Larbor*. This name is extremely opaque not only in the TT but also in the ST. This fact implies that for the immense majority of readers there is not a loss of meaning in the TT and that only the very sharp readers will find *Lady Larbor*'s hidden meaning, feeling that they are “insiders” as Scohgt (1988) said referring to Gogol's (1842) book *Dead Soul*³⁵.



Graph 1. Techniques for the translation of names

³⁵ See section 2.2. for more details.

5.2. Techniques for the translation of puns

The following table, based on Delabastita's (1996) classification of puns, presents the relative and absolute results of the different techniques used in the translation of puns. As can be seen, amongst the eight techniques proposed, only four have been registered in this study.

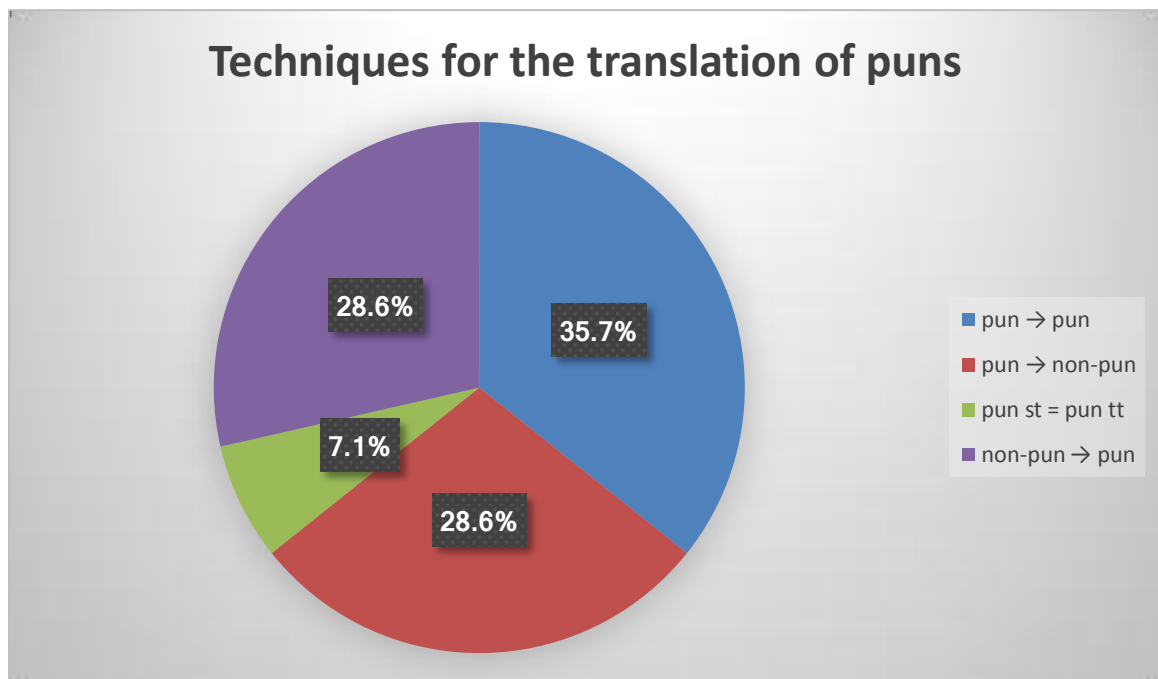
CLASSIFICATION OF PUNS	HITS	PERCENTAGE
pun → pun	5	35.7%
pun → non-pun	4	28.6%
pun st = pun tt	1	7.1%
non-pun → pun	4	28.6%
Total	14	100%

Table 3. Techniques for the translation of puns.

In table 3 it can be seen how the translator has coped with the problems resulting from the great amount of names translated by means of the *discursive creation* technique (see 5.1.). Of the fourteen puns found, eleven are from the words which were translated by resorting to that translation technique. This fact corroborates the difficulty involved in the translation of the names classified in this category.

Almost 40% of the ST puns (35.7%) have been translated by means of another pun in the TT. It could seem a low percentage at first sight, but if we analyse the results more deeply, we will realise that things are not always what they seem. Despite the fact that some puns have been lost, this loss has been compensated for by the inclusion of four new puns that did not exist in the ST.

This implies that the translator has balanced the number of puns in the ST and the TT. She has recreated five (35.7%) and she has compensated for the four lost puns (28.6%) with four new ones in the TT. By this means, the ST contained 10 puns, and the TT has the five recreated puns, plus the four new ones, plus the one that has stayed the same in both texts. All in all, there are ten puns in the ST and ten puns in the TT, which represents a perfectly balanced translation.



Graphic 2. Techniques for the translation of puns

Once again, the name *Lady Larmor* deserves a special mention, since it contains a very complex play on words behind, which was not possible to reproduce in the TT. In any case, as has been shown above, although some puns have been lost, some other puns have been gained. In contrast with some prescriptive approaches to translation, it can be seen, then, that although something may be lost in the translation process, there is also much to be gained.

6. CONCLUSIONS

This paper aimed to study the translation of the names of things and places in the novella *The Slow Regard of Silent Things*, by Patrick Rothfuss. Thus, two objectives were established at the beginning of the study. The first one was to analyse and classify the techniques used in the translation of names of the things and places in the novella. The second one consisted in analysing and classifying the translation techniques used in the translation of wordplay in the name of things and places in the novella.

From my point of view, both objectives have been achieved, providing some interesting information about the translator's work as well. The analysis of the results has demonstrated that the translation of the novella that is the object of the present study has involved a hard work of investigation and creativity by the translator, because, as Tymoczko (1999) pointed out, names use to be the most difficult to translate.

The fact that it is a fantasy novel, with its own background, has stimulated the translator's creativity to a high degree, because of the existence of names with numerous hidden meanings. Some of these names are extremely opaque, to such an extent that they have made the translator consider carefully whether she should translate them or not. As Franco Aixelá (1996) said, the translator had to decide if the semantic load of a name was relevant enough to change the coherence of the text if it was not translated, which would lead him/her to render it in the target language. This is quite clear in the analysis of the results of the section 5.

In addition, the translator has tried to maintain the hidden meanings of the words as well as their most obvious ones; through the translation of puns to be loyal to the ST or the creation of new ones to compensate for the losses, as Díaz-Pérez (2014) explained, by saying that a translator must be ready to work in a creative way when a pun in the ST is found. The results of this study also indicate that the collaboration between original author and translator, as well as amongst other translators working on the same novella, is a valuable tool to produce more accurate translations.

Finally, it is true that the present paper is a humble contribution to the study of the prolific work by Patrick Rothfuss, but, as far as I know from the research conducted to write the section on the translation of the novella, this is the largest study so far. Therefore, it may serve as a base for future research related not only to *The Slow Regard of Silent Things* but also to other works by Patrick Rothfuss or to other translations of fantasy novels that will present similar problems regarding the translation of names.

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APPENDICES

Amplification	Borrowing	Calque	Discursive Creation
1. Tree - Guardamangel	Pure 2. Foxen-Foxen 3. Tumbrel-Tumbrel 4. Lady Larbor-Lady Larbor 5. Temerant-Temerant 6. Amyr-Amyr 7. Ciridae-Ciridae Naturalized 8. Taborlin-Táborlin	9. Mantle-Manto 10. Port-Puerto 11. Rubric-Rúbrica 12. The Twelve-El Doce 13. The Yellow Twelve-El Doce Amarillo 14. Withy-Mimbre 15. Darkhouse-Casa Oscura 16. Black Door-Puerta Negra 17. Woods-Bosque 18. The Grey Twelve-El Doce Gris 19. Mandril-Mandril 20. Crucible-Crisol 21. Mote-Mota 22. Oars-Remos 23. Stonebridge-Puente de Piedra 24. Haven-Refugio 25. The Black Twelve-El Doce Negro 26. Emberling-Rescoldante 27. The Silver Twelve-El Doce Plateado 28. Old Ironways-Ferrovía Vieja 29. Fulcrum-Fulcro 30. Trip Beneath-Viaje por debajo 31. On Top of Things-a lo alto de las cosas	New word coinage 32. Underthing-Subrealidad 33. Van-Caraván 34. Umbrell-Umbra 35. Crumbledom-Derrumbal 36. Sit Twice-Doblasiento 37. Faceling-Carotillo 38. Throughbottom-Fondotravés 39. Tipple-Tentetieso 40. Tenance-Tenimiento 41. Scaperling-Escaperlo 42. Winnoway-Nonigano 43. Doubton-Dudón 44. Forth-Masallá 45. Lucient-Lucente 46. Ninewise-Nuevemente Existing word with particular meaning 47. Greely-Triunfal 48. Clinks-Retintín 49. Vaults-Brincos 50. Tanners-Centenas 51. Dunnings-Incordios 52. Bakers-Secadores 53. Borough-Banca 54. Wains-Galeras 55. Delving-Miradero 56. Cricklet-Grillito 57. Applecourt-Manzanal 58. Candlebear-Candelero 59. Downings – Bajantes 60. Billows-Trapos

			61. Mains-Principalía 62. Master's Hall-residencia de los profesores 63. Pickering-Recolecta 64. Grimsby-Cancamurria 65. Mews-Dependencias 66. Old Stone Road-Gran Camino de Piedra 67. Bakery-Obrador 68. Draughting - Corrientes 69. Annulet-Redondel 70. Taps-Repique 71. Boundary-Recaudo 72. Veneret-Venerante 73. Lynne-Lina
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Tabla 4. Translation Techniques Classification, following Molina and Hurtado Albir's (2002: 509)

pun → pun	pun → non-pun	pun ST = pun TT	non-pun → pun
the ST pun is translated by a target a target-language pun	the ST may be replaced by a non-punning phrase	the ST pun stays the same in the TT.	the TT introduces a pun that does not exist in the ST
74. Clinks – Retintín 75. Borough – Banca 76. Forth – Masallá 77. Lucient – Lucente 78. Ninewise – Nuevemente	79. Taps – Repique 80. Boundary – Recaudo 81. Crucible-Crisol 82. Mains – Principalía	83. Lady Larbor – Lady Larbor	84. Tree – Guardamangel 85. Tenners – Centenas 86. Tipple – Tentetieso 87. Bakery - Obrador

Table 5. Classification of puns following Delabastita's (1996: 134).