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“The Language of Crooks: Analysis of the Translation of *Six of Crows* by Leigh
Bardugo”

Ankara Cabeza Lázaro

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The work presented in this MA thesis is, to the best of my knowledge and belief, original and my own work, except as acknowledged in the text. The work in this thesis has not been submitted, either in whole or in part, for a degree at this or any other university.

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by
Ankara Cabeza Lázaro

September 2018

Student's signature _____



Approved by
Carlos Herrero Quirós.

Supervisor's signature _____

**HERRERO
QUIROS
CARLOS - DNI
09271727J**

Firmado digitalmente por
HERRERO QUIROS CARLOS - DNI
09271727J
Nombre de reconocimiento (DN):
c=ES, o=UNIVERSIDAD DE
VALLADOLID, ou=certificado
electrónico de empleado público,
serialNumber=09271727J,
sn=HERRERO QUIROS,
givenName=CARLOS, cn=HERRERO
QUIROS CARLOS - DNI 09271727J
Fecha: 2018.08.28 10:54:30 +02'00'

“Fantasy is a necessary ingredient in living, it's a way of looking at life through the
wrong end of a telescope.”

— Dr. Seuss

ABSTRACT

Six of Crows (2015) by Leigh Bardugo is one of the most remarkable samples of current young adult fantasy literature in English, as well as a particularly complex work to translate due to its involved fictional universe and the lexical choices and creations that underpin the latter. The main objective of this dissertation is to analyze the process of translation performed by Miguel Trujillo Fernández in the Spanish edition of *Six of Crows* published in 2016. More specifically, I will establish the several and specific techniques employed by the translator in dealing with such words as respectively contribute to the development of the novel's fictional universe and are instrumental in terms of character building. Results demonstrate that the complexity of both, universes and characters, in fantasy fiction has an important bearing on the decisions made by the translator in order to adapt the text to the needs and expectations of the intended readership.

Keywords: literary translation, young adult, fantasy literature, translation techniques, *Six of Crows*, Leigh Bardugo, Miguel Trujillo Fernández.

Six of Crows, novela escrita por Leigh Bardugo en 2015, es una de las obras más destacadas en el ámbito actual de la literatura fantástica juvenil en lengua inglesa, así como un relato especialmente complejo desde el punto de vista de la traducción, dada la densidad de su universo narrativo. El objetivo principal de este trabajo es analizar la traducción española de esta obra (*Seis de cuervos*) publicada en 2016 y realizada por Miguel Trujillo Fernández. En concreto, nos centraremos en determinar si el traductor emplea y discrimina entre diversas técnicas de traducción a la hora de abordar aquellas palabras que participan de forma especial en el desarrollo del universo fantástico que construye el relato, frente a aquellas que se emplean para configurar a los personajes. Los resultados del análisis contribuirán a demostrar que la complejidad de ambas cosas, el universo ficcional y la caracterización de los personajes, influyen considerablemente en las decisiones que toma el traductor a fin de adaptar el texto en favor de su audiencia.

Keywords: traducción literaria, literatura juvenil, literatura fantástica, *Seis de cuervos*, Leigh Bardugo, Miguel Trujillo Fernández.

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1. INTRODUCTION

Young adult fantasy is a literary genre that has become increasingly stronger in the literary scene over the last few decades thanks to the great development it has experienced. One of the most important authors of this genre is the American writer Leigh Bardugo, who, in the last few years, has created the Grisha Universe (or *Grishaverse*), a collection of books that has become one of the central sagas in the field. Within this saga, the most popular piece is *Six of Crows*, the first part of a duology published in 2015. Due to the large appeal of these and similar English-language works that have given birth to new forms of young adult fantasy fiction, many novels belonging to this category have been translated into Spanish. Nonetheless, despite the robust emergence of contemporary young adult fantasy and the publication of outstanding literary pieces like Bardugo's, the field remains fairly unexplored by scholars.

Against this background, the main aim of this dissertation is to analyze the Spanish translation of *Six of Crows* done by Miguel Trujillo Fernández in 2016 and more particularly to zoom in on the approach taken by the translator in dealing with a number of specific words that Bardugo creates in order to build her narrative and shape her characters. My objective is to see whether or not he purposefully uses different techniques in order to adapt the target text for his audience as regards these lexical creations. In order to do so, I will mainly rely on the seven translation techniques proposed by Jean Paul Vinay and Jean Darbelnet in their work *Comparative Stylistics of French and English, A Methodology of Translation* (1995) as well as on the binary opposition alienation/familiarity proposed by John H. Timmerman in *Other Worlds: The Fantasy Genre* (1983).

The results obtained in this paper are meant to contribute to the field of young adult literature and its translation, showing how the translator has to take special account of their target audience when making decisions during the process of translation which particularly involve the construction of a fictional universe and its characters. Furthermore, this paper also intends to put the spotlight on the overlooking of young adult literature by the academic word.

2. TRANSLATING FANTASY FICTION

In this section, I will offer a general overview of the literary genre of fantasy and its translation. I will pay special attention to the most important characteristics of the genre in terms of the linguistics of fantasy and the application of language for the creation of literary universes and characters. On the other hand, I will also explore the way in which the world of translation approaches the field of fantasy.

2.1. THE FANTASY GENRE AND YOUNG ADULT LITERATURE

Fantasy has always been one of the most difficult genres for scholars to define. Fantasy can be present in literary works in many different forms and even merge with other genres, making its identification particularly complex. Farah Mendlesohn remarks that the genre of fantasy is so closely intertwined with other genres, that it is difficult to define as an isolated concept. As a consequence, the only possible way to approach it is through a “link to origins and to non-genre criticism” (169).

Since it cannot be unequivocally defined, therefore, texts that belong to this genre cannot be textually analyzed in a completely self-contained way, as there is not a properly established typology of fantasy. Nonetheless, many scholars have tried to delimit the boundaries of this literary genre, attempting to not only define it, but also classify it into different subgenres. One of the most important figures in the study of fantasy is Tzvetan Todorov. The late Bulgarian-French scholar and intellectual claimed that the essence of fantasy is created when there is a “possibility of hesitation between [natural and supernatural causes]” (*The Fantastic* 42). This means that the essential quality of fantasy literature is developed through the disruption of reality. This state is achieved once the reader is not able to determine whether a phenomenon has a perfectly explainable origin

or is the result of something otherworldly.

Furthermore —and this is in line with Mendlesohn’s approach to the fantasy paradigm—, Todorov locates the fantastic between some other two genres, which are so intrinsically related that they cannot be understood in isolation: the uncanny and the marvelous. The former refers to those literary pieces in which the supernatural event is explained in a rational way. In the case of the latter, these supernatural occurrences remain a mystery and are somehow accepted as they are (52). In tune with Todorov’s theory, the combination of the fantastic and the marvelous is the purest form of fantasy, as the reader has to take a complete leap of faith and suspend their disbelief, in favor of what the author is offering them within the literary world.

Mendlesohn takes a further step and tries to subdivide the genre of fantasy into four different categories: portal fantasy, immersive fantasy, intrusion fantasy, and liminal fantasy. This taxonomy is organized in terms of how “the fantastic enters the narrated world” (xiv). Portal fantasy is the easiest type of fantasy to identify, as it relies on gateways to the literary world. Immersive fantasy, on the other hand, offers an entire world with no explanation. Thus, the reader has to accept everything that happens in the text as an absolute truth. Next, intrusion fantasy deals with the transposition of fantasy into the real world. Finally, liminal fantasy is the least common type of fantasy. This last category is very similar to intrusive fantasy, but in this case, the real world is not disturbed by the fantastic elements. In other words, the fantastic does not cause surprise, even if it is an alien occurrence. Of course, certain works will present traits belonging to more than one category, but the typology is undoubtedly less opaque than Todorov’s proposal. Thus, the identification of the fantastic nature of literary works becomes simpler and much more

suitable for the object of study of this dissertation: young adult literature (referred to as “YA literature” from now on).

YA literature is not a new category of fiction. In the early 19th century, Sarah Trimmer, a critic of children’s literature, already differentiated between books for children and those which appealed to still young, yet more mature, audiences. However, it was not until the 21st century that YA fiction sky-rocketed. According to Jeffrey S. Kaplan, this category of fiction is developing at such a fast pace these days that new themes and topics are constantly being introduced (11). Due to the fact that YA fiction is constantly changing and evolving, it is substantially easier to organize YA fantasy works according to a straightforward and concise classification, like that of Mendlesohn. In addition, YA fiction has often been overlooked by the great majority of scholars, so most classifications of the fantasy genre have been tailored for much more complex literary pieces. Having also in mind that the otherwise clear distinction between children’s and YA literature is usually ignored by scholars, the isolation of YA research is outstanding.

In the following section, I will briefly introduce the main characteristics of fantasy within the YA category, paying especial attention to the way in which most authors create their fictional worlds and characters.

2.1.1. THE POETICS OF FANTASY: MAIN CHARACTERISTICS OF THE FANTASTIC GENRE IN YOUNG ADULT LITERATURE

YA fantasy does not differ that much from adult fantasy, even while it is true that, in consonance with Perry Nodelman’s *The Pleasures of Children’s Literature*, children’s and YA literature have presented, for decades, a tendency towards plot-oriented

narratives, rather than being works focused on the development of their characters (22). In other words, YA authors have traditionally favored a full-fledged storyline over rich, round characters who experience a growth as the plot goes on. Thus, the children's and YA literary production has always been prone to relying on extremely basic settings and reduced sets of characters, so as to be able to develop a properly structured plot.

By contrast with this conventional model, more contemporary works of fantasy exhibit a change towards a more balanced form of narration, where plot, setting, and characters are as polished and thoroughly developed as possible. Therefore, children's, and especially YA literature, have started to become "polyphonic" (Nikolajeva 225). The rigidness of clear storylines is left behind, and characters start to evolve synchronically with the plot itself. In a way, plot and characters become one, so closely intertwined that neither can progress without the other. Undoubtedly, this shift brings about new narrative techniques that enrich the world of YA literature. Maria Nikolajeva enumerates some of them in her essay "Exit Children's Literature?," such as, for instance, multiplicity of temporality and spatiality, multi-focalization, or shifts in tone.

All these techniques do not only affect the way the characters and plot are developed, but also the language of the literary works themselves. Authors start to imagine literary worlds as elaborate as the ones in adult fiction, creating rich and complex universes that immerse the young audience into the deepest levels of fantasy. This is particularly noticeable, for example, in some of the most popular fantastic literary works for young audiences, such as the *Harry Potter* (1997-2007) series or *The Chronicles of Narnia* books (1950-1956). J.K. Rowling or C.S. Lewis are in their respective works able to transport their audience to an intangible place full of wonder. By itself, this is already

a considerably complex task, but they even take a further step and manipulate language to take the reader away from reality.

As discussed in the following section, fantasy authors rely on words for the creation of literary universes and the characters that inhabit them. Even if this is not an exclusive practice of YA writers, it is interesting to observe how these authors adapt such linguistic techniques for younger audiences.

2.1.2. CREATING NEW WORLDS AND LANGUAGES: THE IMPORTANCE OF BUILDING ELABORATE UNIVERSES THROUGH WORDS

J.R.R. Tolkien was one of the first authors to defend the creation of thoroughly developed fictional universes in order to give “an illusion of coherence and unity to the whole” (24). For a fantasy novel to work, the author has to be able to come up with a fictional universe that can make the readers partially forget their own: a universe capable of completely suspending the reader’s disbelief. The audience is thus led to take a further step and “scrape [the book’s] surface and discover something deeper than a stage set” (Mendlesohn 63). However, the author has to simultaneously make the fictional world somewhat similar to reality, so that the reader does not get overwhelmed or confused within that literary world.

There are innumerable ways of building literary universes, but for the purpose of the present study, I will focus my attention on six different linguistic devices. Three of them play a part in the process of world-building, while the remaining three are used for character shaping purposes. On the one hand, toponyms, demonyms, neologisms, and even entirely made-up languages help build cultural traditions and shape fictional societies. On the other hand, nicknames, proper names and the use of slang are great tools

for authors to masterfully develop the personality and most prominent traits of their characters.

2.1.2.1. A WORLD OF NEOLOGISMS: TOPONYMS, DEMONYMS, SOCIETAL NOUNS

There is no doubt that the roots of a fantasy novel reside in the tangible world created by its author. The ability to not only create new worlds, but also give well-thought-out names to places and their culture, makes a great difference in fictional pieces. The practice of giving names to places and traditions is nothing new and, of course, has been a common theme in the evolution of the world as we know it nowadays. However, giving a name to the locations of a literary world is a much more complex task. While designating places in the real world can be easily solved by relying on the topography or even the lore of a place, the author has to name their locations from scratch, relying on the sole power of their imagination.

As John H. Timmerman argues in *Other Worlds: The Fantasy Genre*, the names given to a fantasy world “should be both alien and familiar” (113). Authors need to find a balance between the commonness and strangeness of the names they come up with, as “[t]oo often modern fantasy has shown a perverse tendency only to the [alien] with hieroglyphic names that signify only a cypher. With such the reader remains a stranger in a strange land” (113). Thus, readers are able to feel comfortable enough in the fictional world, so that they also become more easily invested in the story itself. If the constructed universe has an extremely alienating nature, the reader would feel lost and stranded. In the words of Yasmina Mendieta, the reader needs to be able to build “a possible place and install himself there” (1132) while reading.

Demonyms work in a similar way to toponyms, since, from a morphological point of view, the latter tend to be the core of the former. Most languages produce demonyms by adding suffixes (e.g. in English the most common suffixes for the creation of demonyms are –an, –ian, or –ish, among others) to a root word. Certainly, this root word will be linked to the name of the place it designates or some lexical variation of it. Hence, the significance and effect that a demonym has on the reader depends entirely on the proper production of the toponym from which it is derived.

Finally, when I use the term societal nouns, I refer to those words that are coined by the author to designate some element of the culture, tradition or overall social reality of the fictional universe. These could also be included within the definition of “nonce words,” or, according to Merriam-Webster (2018), “a word [...] coined and used apparently to suit one particular occasion sometimes independently by different writers or speakers but not adopted into use generally.” However, in this case, as I will focus specifically on those nonce words that refer to a very specific portion of reality, I opted for being more precise. By way of example, and in order to provide a clearer picture of these words, I will refer again to the aforementioned fantasy works: *Harry Potter* and *The Chronicles of Narnia*. Both J.K. Rowling and C.S. Lewis create words from scratch (e.g. “quidditch”) or relying on previously existing techniques (e.g. the use of affixation in the case of Lewis’ “jollification”). As can be noted, both authors create new words to designate the new realities that conform the different layers of their respective literary planes. Within this category, we could also include those words that designate locations and establishments within the fictional world, such as the name of a street or a store.

Of course, the latter category of words is also essential for the creation of fictional universes, as the society that inhabits the literary world is as important as its geography.

No world is complete without the lives that shape its reality. Much like toponyms, these words can have manifold origins, thus giving fantasy authors the opportunity to increase the richness of the world they are creating through the subjoined meaning of their words. For this reason, we may conclude that the exuberance of a literary world depends, for the most part, on what some could consider the most basic step: the creation of words.

2.1.2.2. SHAPING CHARACTERS THROUGH THEIR NAMES AND WORDS: PROPER NAMES, NICKNAMES AND SLANG

For authors, naming their characters can be as mind-wrecking, as most of the times their names do not simply have to match the characters and their personality, but also the universe they inhabit. In *Literary Names: Personal Names in English Literature*, Alastair Fowler explores the possible routes an author can follow when choosing the names of their characters. For instance, he refers to authors who rely on “real-life list[s]” (4) or adopt the names from other literary works, such as Shakespeare’s or Henry James’. On the other hand, there are also writers who take a further step and select certain names that have an underlying meaning that meticulously matches the personality, or even, development of the character.

Beyond that, Fowler asserts the fact that “names from literature are invariably familiar, or potentially familiar, and have a content of associations [...]” (6). This, once again, coincides with Timmerman’s aforementioned statements, in which he identifies the need for fantastic worlds to be both alien and familiar. In a way, the names given to characters help recall that certain (even if in some works minimal) sense of comfort that readers need to find in fantasy in order to continue their literary journey with a steady foot.

To balance out that familiarity, many authors give special nicknames to their characters. These “adopted” names (Fowler 143) establish a difference between the original association that the reader can make with the character’s proper name, and the character itself. This means that those assumptions the reader may have made when they first learn about the proper name of the character can interfere in the first opinion they have on the character. Thus, in order to counter these “prejudices,” authors give their characters a nickname to provide an additional layer to the depth of the character. In other words, the name partially stops being meaningful, as it does not relate as much to the character’s personality as the nickname. As a result, the nickname becomes more powerful, as it becomes the character’s designation that carries the strongest underlying connotations and meaning. In this way, the author reinforces the tension between the domestic and the foreign straightaway. Nonetheless, as the reader becomes more and more acquainted with the character, the familiarity previously linked to the proper name is reinforced. As nicknames “reflect an important aspect of personality” (Nilsen & Nilsen xii), once the reader establishes a connection between the character’s given and assumed name, every aspect of their nickname begins to make sense.

To conclude, mention must be made of what is perhaps the most decisive element in shaping characters in a way that simultaneously elicits Timmerman’s aforementioned dichotomy of familiarity and estrangement in the reader: their words. Of course, there is no need to mention the fact that made-up languages, often used in fantasy to create entirely independent societies, already establish a distinction from the real world. But, if these invented languages are complemented with other forms of expression that are used in reality, but not understood by the entirety of the population, their alienating power increases. In particular, slang and the most informal registers of speech are the vernacular

with the strongest potential for Timmerman's aforementioned dual opposition. That is to say, the reader recognizes the fact that certain forms of slang belong to the real world and not exclusively to the fictional universe, but, at the same time, they are unable to completely feel comfortable with it (unless they happen to belong to the particular speech community where that dialectal form belongs). Thus, slang shares the power of proper names and nicknames, being both a way to distance the reader from the universe and bring them closer to the characters. In the words of Roger and Stevens, fantasy authors rely on language to "bear a resemblance to our own frames of reference," adapting "familiar linguistic conventions" (32). Nonetheless, at the same time, they also use certain words whose original meaning may not be entirely familiar for the reader to create a "distancing effect" (32).

After this overview of the functionality of selected linguistic devices in the construction of fantasy-gearred narrative worlds, in the following section I will consider the implications of translating fantasy literature, once again against the backdrop of the special difficulties involved in constructing entire fictional universes encloses.

2.2. TRANSLATING FANTASY: GENRE MATTERS

The act of translation is crucial for the dissemination of cultural ideas and literary trends. The translation of literature allows people from different parts of the world to connect with literary universes, where the community of readers share a common set of references. Translation is not a mere link between languages, it is a bridge between cultures and an opportunity for readers to enter new imaginative worlds.

Behind the process of translation there are many elements that have to be taken into account, specifically when translating fantasy. Translators cannot limit their work to the words written on the page. They need to immerse themselves in the literary universe

of the source text, find themselves there and create a world of their own. The translator has to be able to understand every little detail of the fantasy world they need to translate and make the target audience understand it as well.

They also have to take into account their intended target audience and the match between the fictional universe that is being rewritten into another language and the readership's range of interests and expectations. In the case of the particular kind of audience this research is concerned with, this consideration is crucial. Belén González Cascallana accurately summarizes the concerns a translator has to face when translating for younger audiences in the following quote:

Translating children's literature is a complex rewriting process which does not take place in a vacuum but rather in a larger socio-cultural context. Numerous constraints enter into play during the translation process. Factors such as the status of the source text, its adjustment to ideological and/or didactic purposes, its degree of complexity, the needs of the target audience and the prevailing translational norms in the target culture all present specific areas of challenge. (97-98)

The translator of fantasy fiction has to consider all the factors that shape the literary universe of the source text, as well as the needs of the target audience in order to rewrite the original's fictional landscape in such a way as to balance both. This could be intrinsically related to the Skopos theory, developed by Hans Vermeer in 1970, which establishes that, while translating, the translator is first and foremost driven by a specific purpose (or "skopos"). This purpose will be the basis of the translation and the factor that determines which methods, techniques or strategies will be used during the process

of translation. For Vermeer, the reader is the defining key for the output, as their needs are the ones that will shape the purpose of the translation.

In broad terms, Vermeer himself summarizes his theory as follows:

“translate/interpret/speak/write in a way that enables your text/translation to function in the situation in which it is used and with the people who want to use it and precisely in the way they want it to function” (20). Hence, we can see how this theory can be applied to the method that translators of fantasy fiction have to follow. Namely, they have to take into account both the way in which the original author planned their world to be understood and the necessary changes the translator has to make for the target audience to grasp it. Once again, the above-mentioned dichotomy (alienation/familiarity), and the delicate balance it involves, become relevant in this context where the pragmatic/cultural presuppositions regarding the target readership have to be taken into account in the terms laid down by Christiane Nord:

As I understand it, presuppositions comprise all the information that a sender expects (=presupposes) to be part of the recipient's "horizon". [...]The sender has to judge the situation, the general background knowledge of the recipient, and the relevance of the information he is going to transmit in his text, in order to decide which presuppositions he can make and which he cannot. [...]The translator [also] has to take account of the fact that a piece of information that might be "trivial" to the Source Text recipient because of his source-cultural background knowledge [...] may be unknown to the TT recipient (and therefore has to be mentioned in the TT). (96)

The translator has to identify those elements in the source text that the reader

comfortably relates to and adapt them to the new audience. Simultaneously, the translator has to be aware of the elements of novelty that are inherent to any fictional fantasy, so as to transmit as much of their essence and impact as possible.

Now that the theoretical grounds of this paper have been laid out, I will present in the following sections the main objectives of the research, as well as the overall procedure I have followed to analyze Miguel Trujillo Fernández's translation of *Six of Crows*.

3. TRANSLATING THE UNIVERSE OF *SIX OF CROWS*: MAIN OBJECTIVES

In this paper, I intend to thoroughly analyze the translation process of Leigh Bardugo's *Six of Crows* into Spanish and how the translator approaches the specific words that Bardugo creates to build the universe and develop her characters. As observed in section 2, there are many different linguistic elements that can influence the creation and understanding of literary worlds and characters. At the same time, translators of children's and YA literature have to pay special attention to how their audience will react to the target text. Consequently, I aim at examining the translation of *Six of Crows* produced by Miguel Trujillo Fernández in 2016.

Thus, the present dissertation will be based on the following objectives:

- To analyze the translation of a) words that help building fictional worlds (i.e. toponyms, demonyms, and “societal words”) and b) words that contribute towards the development of characters (i.e. names and nicknames, as well as slang).
- To compare the way in which these two categories of words are approached during the process of translation so as to 1) confirm or reject that the translator relies on overall different techniques when approaching the aforementioned categories of words and 2) observe how he deals with the dichotomy of familiarity/alienation mentioned in section 2 and how he applies it to his young audience.

4. METHODOLOGY

In the present section, I will offer a brief overview of Leigh Bardugo's novel, *Six of Crows*, and its translation, produced by Miguel Trujillo Fernández. Furthermore, I will also describe the set of translation techniques that have been applied to the analysis and identification of the methodology followed by Trujillo Fernández in his translation.

4.1. *SIX OF CROWS*: EXPANDING THE GRISHAVERSE

Leigh Bardugo is one of the most important authors in the current YA literary scene. Her first work, *Shadow and Bone*, propelled her career and started the fictional universe that would become her hallmark: the Grishaverse. Almost all of her works so far are set within that same world, obviously including both the *Shadow and Bone* trilogy (2012-2014) and the *Six of Crows* duology (2016-2017). In addition, she has also published, *The Language of Thorns* (2018), a collection of tales belonging to the tradition of the Grishaverse. In the following years, she will also publish a final duology, included once again in the same universe.

All her works contribute in the expansion of her literary universe, which is incredibly detailed and full of life. From the geographical features to its lore and magic-wielding inhabitants (i.e. the “Grisha”), Leigh Bardugo masterfully offers the reader a fictional universe to escape to, while at the same time, grounds them to reality, as her universe is based on our world. Bardugo imbues her fictional universe with a variety of influences, mainly Russian, Dutch, Scandinavian, Chinese and Australian.

Keeping the aforementioned objectives in mind, I selected Leigh Bardugo's work for a variety of reasons. Firstly, *Six of Crows* is the first installment of a duology

that is set in the same literary universe as her first series, the *Shadow and Bone* trilogy. This means that such a literary cosmos was already fully explained and developed, yet at the same time it is presented within a completely different context in the work under examination. However it may be, the fact remains that most of the world building was developed prior to the publication of the duology, which somehow simplifies our work in terms of the amount of lexical coinages to analyze. Secondly, as the book is considered a heist narrative, as well as a fantasy novel, the characters present a notably marked use of criminal slang. This makes the personalities of the characters much more prominent, which in turn is helpful in the identification of linguistic devices that are used in their construction.

Six of Crows is, in addition, a considerably recent literary release, and, taking into account the very scarce research in the field of YA literature and its translation, I believe that this dissertation may be a compelling contribution to these areas of study. As regards the Spanish translation of *Six of Crows*, Miguel Trujillo Fernández's is the only translation of this work published in Spanish, so I did not have to make any decision in terms of choosing one or another translation for the analysis. Miguel Trujillo Fernández also translated the *Shadow and Bone* trilogy (prequel of *Six of Crows*) which precludes any external influence in terms of the process of decision-making when translating.

4.2. MANAGEMENT OF TERMS AND MAIN TRANSLATION TECHNIQUES

When selecting the terms to analyze, I simultaneously read the original novel and the Spanish translation. So as to identify those items that could be useful for the purpose of this research, I tried to select those words that fit within the characteristics

and definitions of the different linguistic categories presented in section 2. It is necessary to mention that I have included an additional subcategory when dealing with societal nouns. I decided to establish a distinction between those words that designate locations and local establishments, as they could be understood as a combination of toponyms and societal nouns, for their relation to both space and culture. I made this decision in order to establish a neater classification where all details were clear and tightly organized. Finally, for the identification of slang, I relied on the same dictionary Leigh Bardugo used when documenting herself for the writing process of her book: Vincent J. Monteleone's *Criminal Slang: The Vernacular of the Underworld Lingo*. On the other hand, I also used Luis Besses' *Diccionario de argot español ó lenguaje jergal gitano, delincuente profesional y popular* to find the most suitable option for the equivalent terms in Spanish.

When the compilation was complete, I defined all the terms so as to clarify their meaning and significance according to a) The Grishaverse Wiki, where most of the words coined by Leigh Bardugo are compiled and explained and b) Monteleone's aforementioned dictionary of slang. For those terms that lacked an entry in the wiki, I wrote a brief definition myself, relying on the context in which they appeared. Finally, I classified the translated terms according to Vinay and Darbelnet's proposed translation procedures (1995). The translation procedures that were applied are the following¹:

- *Loan/Borrowing*: This is the easiest method of translation, as it simply consists in including the source term in the target text (TT). Most frequently, this

¹ All examples drawn respectively from the source text of *Six of Crows* and Miguel Trujillo Fernández's translation.

procedure is used to “introduce the flavor of the SL culture in the translation” (32). In the case of fantasy, this is a common technique when dealing with inventions or very specific terms coined by the original author to add some sense of local color to their fictional universe.

(1) Grisha

- *Calque*: Similar to the previous procedure, this technique involves the inclusion of certain fixed expressions from the source text (ST) into the TT. However, unlike the *Loan/Borrowing* method, each of the words that are part of the transferred expression are translated in a literal way and as isolated items. In other words, the idiomatic structure of the expression is maintained, while the words are translated in a literal way.

(2) The Small Science – La Pequeña Ciencia

- *Literal Translation*: This procedure consists in a word-for-word translation, while at the same time, adapting the translated terms to the grammatical and syntactic features of the target language (TL).

(3) Healers (Grisha Order) - Sanadores

- *Transposition*: The translator substitutes the ST word for another one belonging to a different word category, while maintaining the exact same meaning. According to Vinay and Darbelnet, this procedure should be preferably used when the transposed term “fits better into the utterance, or allows a particular nuance of style to be retained” (36).

(4) Hole up (v) – Refugio (n)

- *Modulation*: When relying on this procedure, the translator performs a slight

modification of the meaning of the translated term. This change is usually triggered by a modification of the point of view (36), requiring a different wording to fit within the parameters of the TT.

(5) Tidemakers – Agitamareas (“To make” and “to shake” do not convey the same meaning)

- *Equivalence*: This procedure consists in the replacement of fixed expressions or terms in the ST while their equivalents in the target language (TL). In this case, the conveyed message inevitably changes, but it is adapted in favor of the better understanding of the target audience. In addition, these equivalences help the translator produce a more natural output, avoiding unnecessary calques and stiffly worded fragments.

(6) Fleece - Desplumar

- *Adaptation*: This method is the one used when there is not an equivalent term for the ST word. What is more, the situation or meaning that the ST term tries to convey may be even unprecedented for the target audience, making it impossible for the translator to maintain the original. Consequently, the translator has to find a similar situation or meaning that conveys a similar feeling. This is the most complex procedure as it “affects not only the syntactic structure, but also the development of ideas and how they are presented within the paragraph” (39)

(7) Bluff – Mentir (In this case, the slangy overtones have been omitted and substituted for a more standard term in the TT)

As a final consideration, I decided to include an additional translation procedure, that, to my understanding, tends to be highly common: *Combination*. That is to say, the use of

two or more of the previous seven procedures at the same time.

(8) Hringkälla, Day of Listening – Hringkälla, Día de la escucha (Loan + Calque)

Thus, taking into account this classification, I compiled all the data in a table where I included the source and target text, the respective pages where each item appeared in the original text and the translation, the meaning of the term, the type of term, and the translator procedure employed by the translator. The table below illustrates the lay-out of this compilation:

Table 1: Sample of analysis

Source Text	Meaning	Page	Type of Term	Target Text	Page	Translation Procedure
Grisha	Humans who practice the Small Science.	1	Societal Noun	Grisha	1	Loan
The Second Army	A military regiment made up of Grisha.	1	Societal Noun	El segundo ejercito	1	Literal
The Small Science	The art of manipulating matter at its most basic form.	1	Societal Noun	La pequeña ciencia	1	Calque
Corporalki	Grisha whose power focuses on the body.	1	Societal Noun	Mortificadores	1	Modualtion

When all the terms were thoroughly classified, the translation procedures were compared according to the aforementioned parameters (i.e. considering whether the

translator uses the same techniques for those terms that help build the fictional universe and those that shape the characters). Finally, the results were considered in terms of the binary opposition of familiarity/alienation, mentioned in section 2.

In the following section, the main results and overall considerations will be laid out, and presented according to the methodology and parameters described in the present section.

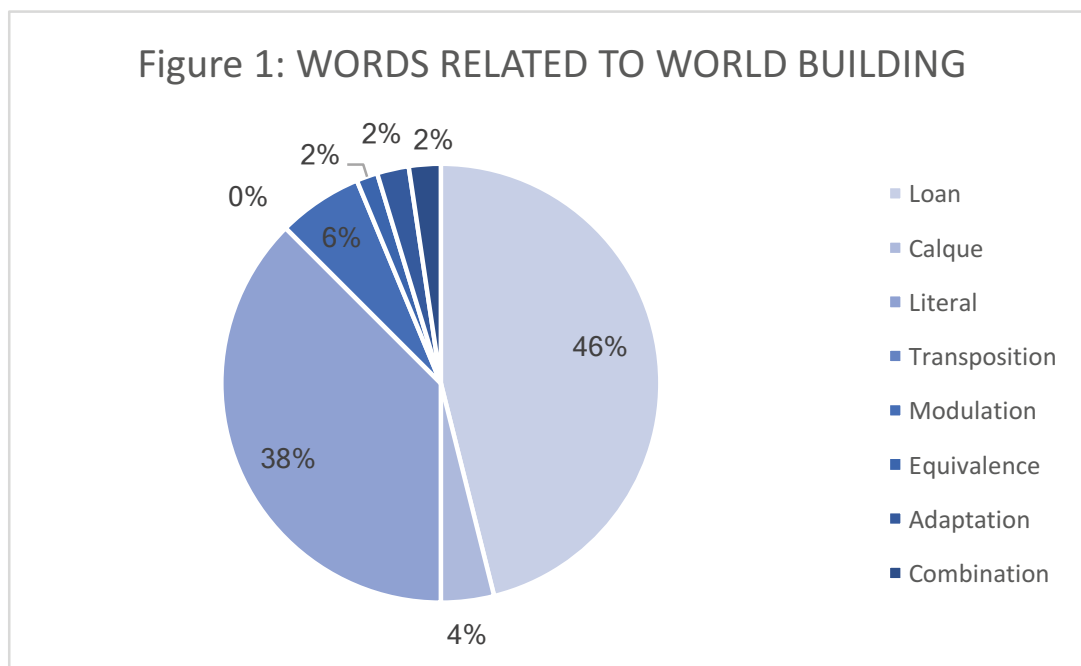
5. ANALYSIS AND DISCUSSION

In the present section, I will illustrate the outcome of the analysis of Miguel Trujillo Fernández's translation of *Six of Crows*. Furthermore, I will also reflect on the analysis by offering an overall discussion of the results.

5.1. WORDS RELATED TO WORLD BUILDING

Taking into account the typology of terms presented in section 2, a total number of 126 words related to world building were analyzed in Miguel Trujillo Fernández's translation. Unsurprisingly, out of these terms, most belonged to the category of societal terms, as it is the broadest category and the one that is most important to develop for the author to create a culturally rich universe. These items are closely followed by locations and toponyms, while demonyms only make up for six words of the total count. Of course, this was expected, as there is a limited number of nations in the Grishaverse.

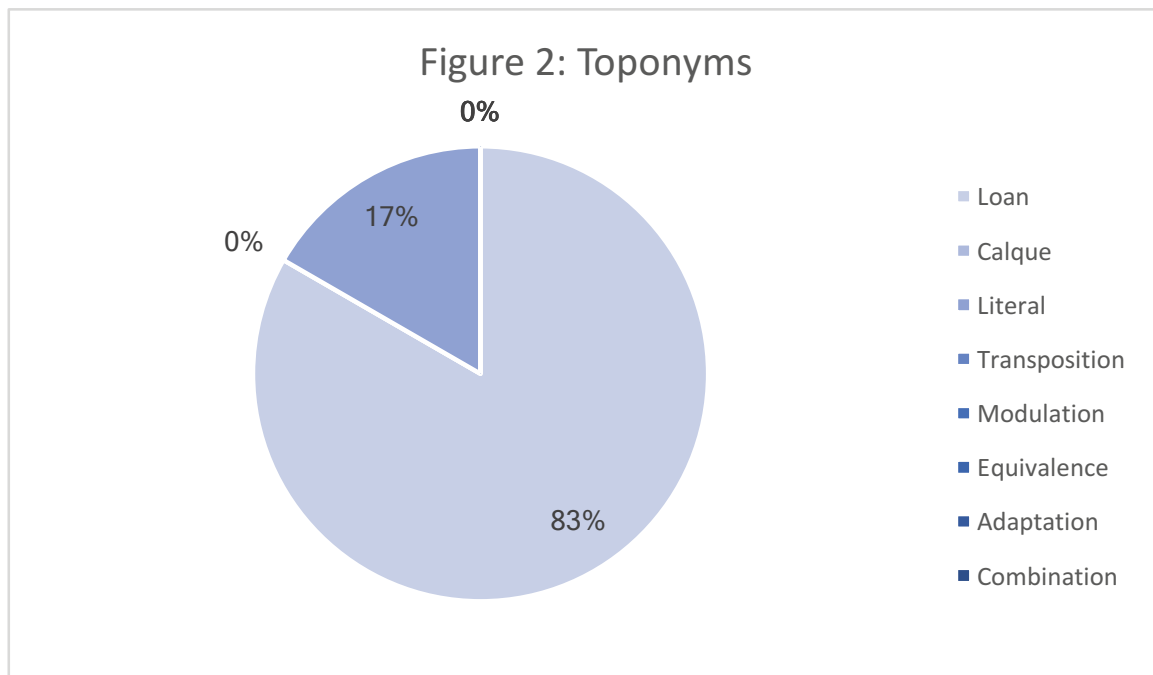
Now, as can be observed in figure 1, Trujillo Fernández relies mostly on the techniques of *Loan* and *Literal Translation*. Respectively, he translates 59 (46%) and 48 (38%) words following these two procedures. The third most used technique is *Modulation* with which he translates 8 words (6%). The least used methods of translation are *Calque* (5 words – 4%), *Adaptation* and *Combination* (3 words each – 2%), and *Equivalence* (2 words – 2%). The translator does not rely at all on *Transposition* or *Adaptation* for this type of words.



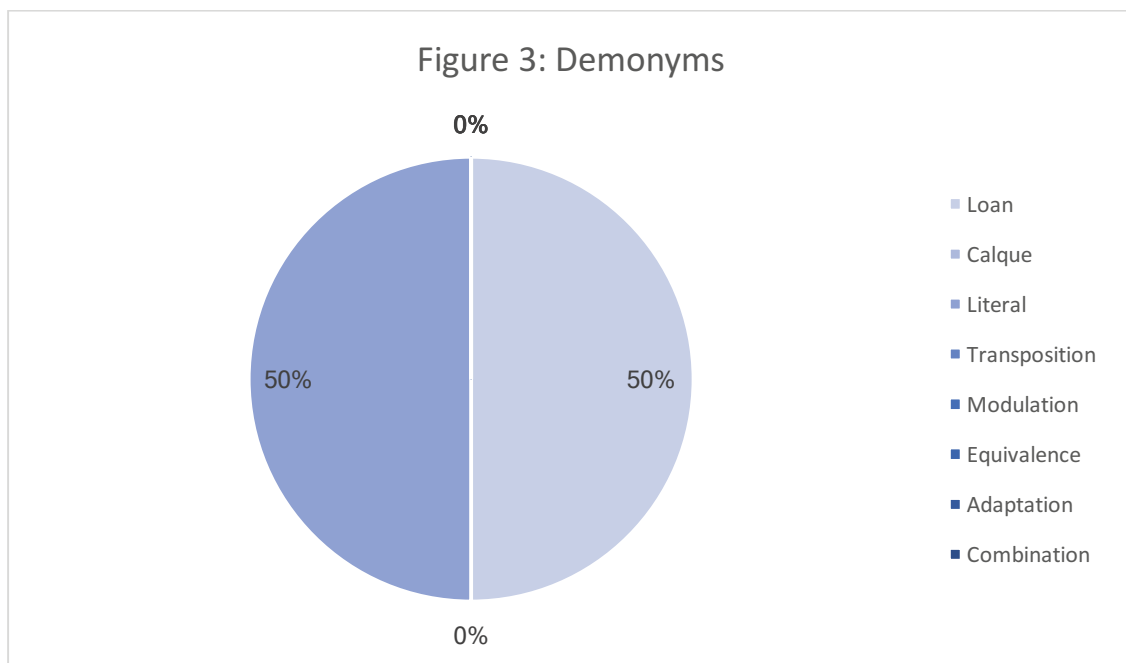
In the following sections, I will take a closer look at the different translation procedures used by Trujillo Fernández according to the several types of terms.

5.1.1. BUILDING A NEW WORLD: TOPONYMS AND DEMONYMS

Focusing our attention on toponyms, it is clear that these words follow the overall trend of their category. As depicted in figure 2, out of the 20 toponyms found in *Six of Crows*, 20 were translated as loans (83%). Some instances of this occurrence are, for instance, “Ketterdam,” “Ravka,” or “Kerch.” Of course, these words were coined from scratch by Leigh Bardugo, so Miguel Trujillo Fernández does the most sensible thing and includes them as they are in the translation. For the remaining 3 toponyms (17%), he relies on *Literal Translation*. This is the case of “True Sea” (translated as “Mar Auténtico”), “Wandering Isle” (translated as “Isla Errante”) and “Southern Colonies” (translated as “Colonias del Sur”).



Moving on, demonyms are quite interesting. As shown in Figure 3, Miguel Trujillo Fernández uses two different procedures in equal proportions.



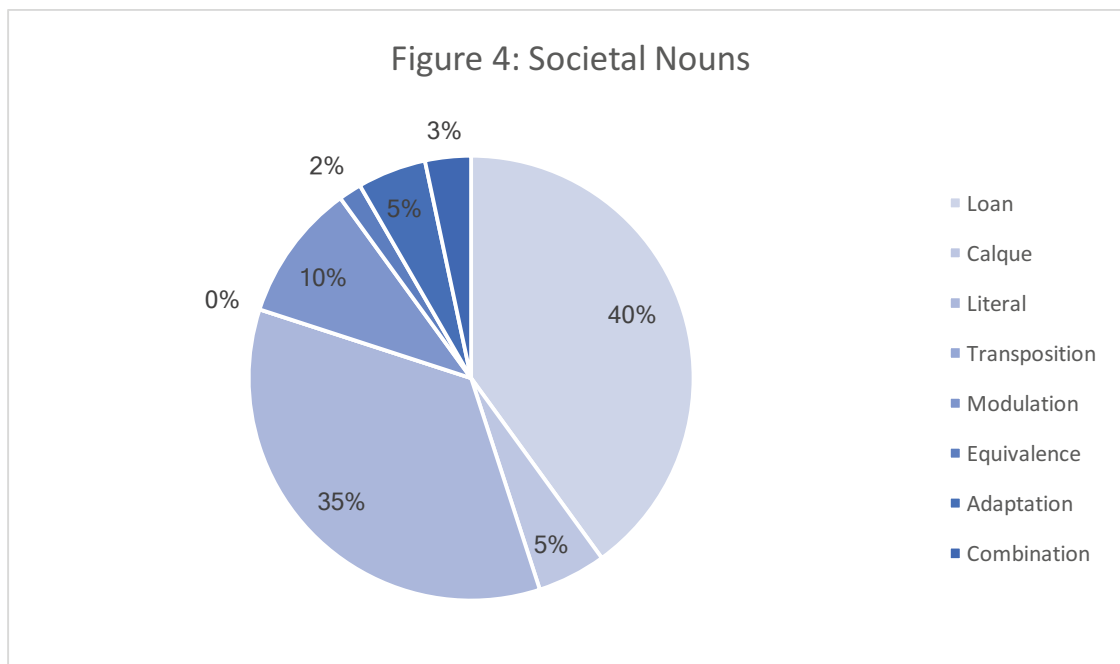
Out of the six demonyms collected from the novel, three of them are translated by resorting to the *Loan* technique (e.g. “Shu,” “Suli,” and “Zemeni”). On the other

hand, the remaining three demonyms were literally translated. These three terms were naturalized by applying the Spanish word-formation rules to the original root. This is especially clear, for instance, about the words “Ravkan,” which is translated as “Ravkano”, or “Fjerdan,” in turn rendered as “Fjerdanos.” As can be observed, what the translator does is establish a balance between the originality of the source demonyms, and the naturalization of some of them, in order to adapt Bardugo’s fictional universe to the Spanish language.

5.1.2. TAKING A FURTHER STEP INTO A DIFFERENT UNIVERSE:

SOCIETAL NOUNS

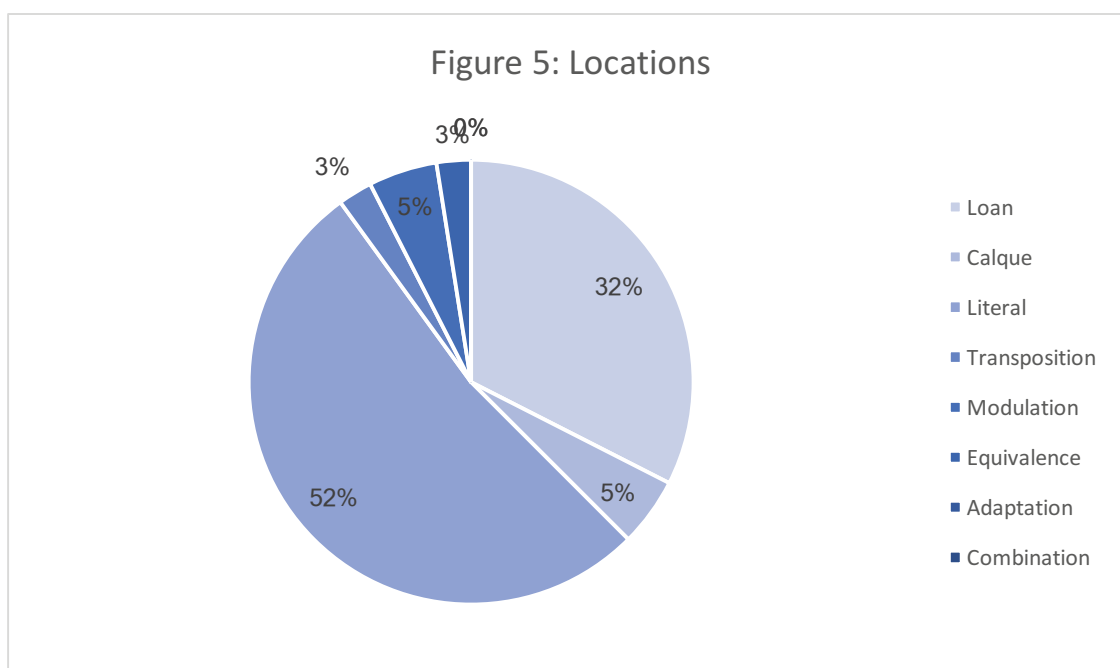
Examining the results regarding societal nouns presented in Figure 4, once again we can notice that the translator mainly relies on the procedures of *Loan* and *Literal Translation* (40% and 35% respectively). Nonetheless, he likewise resorts to a wider variety of techniques, namely *Modulation* (6 words - 10%), *Adaptation* (3 words – 5%), and *Calque* (3 words – 10%). The least used techniques are *Combination* (2 words – 3%) and *Equivalence* (1 word – 2%).



The use of different procedures can be wonderfully illustrated by the different approaches that Miguel Trujillo Fernández follows for the Spanish designation of the several Grisha orders. For instance, he decides to borrow the terms that Bardugo creates to refer to the three main such orders: “Corporalki,” “Etherialki,” and “Materialki.” On the other hand, he takes a “freer” approach when dealing with the Grisha suborders. He uses, for instance, *Modulation*, as is the case with “Heartrender,” here translated as “Mortificador.” The original word is a nominalized form of the adjective “heartrending,” which according to the Merriam-Webster Dictionary means “causing intense sorrow or distress.” In the TT, Trujillo Fernández instead nominalizes a verb that according to the Real Academia Española means “causar daño en alguna parte del cuerpo” (2018). As we can observe, the translator has modified the meaning of the term to bring it closer to the definition of the power Heartrenders wield.

Moving on to locations, most of the terms belong to the locale of Ketterdam. Many of them refer to establishments and the most important gambling dens that the main characters usually frequent. On the other hand, Bardugo also includes several sites

of the city as points of reference for the characters. When translating the former, what Miguel Trujillo Fernández does, as observed in Figure 5, is rely on *Literal Translation* (21 words – 54%), as is the case for instance with “The Emerald Palace” (translated as “El Palacio Esmeralda”). The translator also relies heavily on the *Loan* technique (13 words – 33%), especially when translating those points of reference in Ketterdam. In the case of the these, he relies on a wider array of procedures, such as *Equivalence* (e.g. “The Menagerie” is translated as “La Reserva”), *Calque* (e.g. “Church of Barter” is translated as “La Iglesia del Trueque), or *Transposition* (e.g. “House of Exotics” is translated as “La Casa Exótica”).



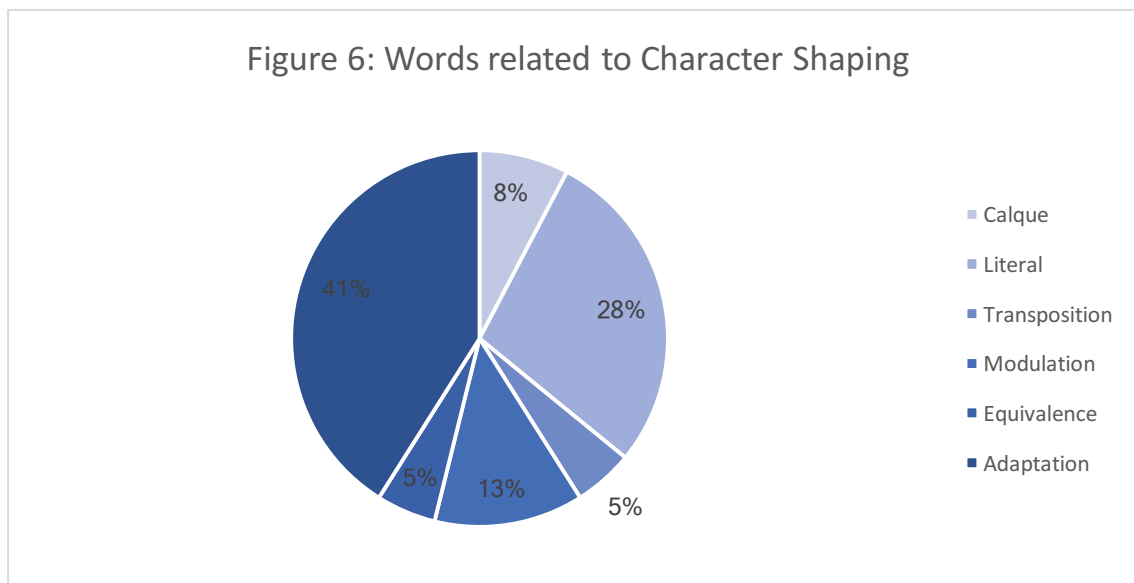
To conclude, it is interesting to point out how the translator approaches the translation of the names of streets and areas of the city. The city of Ketterdam is heavily influenced by Amsterdam, so many of the terms that Leigh Bardugo coins are based on Dutch words. What the translator does in these cases is to borrow the source term, while

adapting it to the Spanish parameters by closely considering the original Dutch term on which the source word is based. This is for example the case of “Geldstraat,” which refers to one of the main districts of Ketterdam. The participle “straat” means “street” in Dutch, so what Trujillo Fernández does is to borrow it, but assigning it a feminine grammatical gender (i.e. “La Geldstraat”), as “calle.” This shows that even if the original words retain their foreign essence, the author also tries to subtly adapt them to the target language.

5.2. WORDS RELATED TO CHARACTER SHAPING

Focusing our attention on the remaining group of words, those terms employed by Leigh Bardugo to shape and give depth to her characters, the most common type of terms belong to the slang subcategory, followed by group names and nicknames, which are rather scarce. Obviously, these results were also expected, as the novel has a limited number of characters, and, usually, not all characters have nicknames.

As portrayed in figure 6, it is clear that the translator does not follow the same method he used with the other terms. Out of the 37 words belonging to this category, Miguel Trujillo Fernández translates 16 words (40%) using the *Adaptation* technique, 11 words (27%) through *Literal Translation*, 5 words (13%) with *Modulation*, 3 terms (10%) through *Calque*, 2 words (5%) are translated with *Equivalence*, and 2 more (5%) words through *Transposition*.



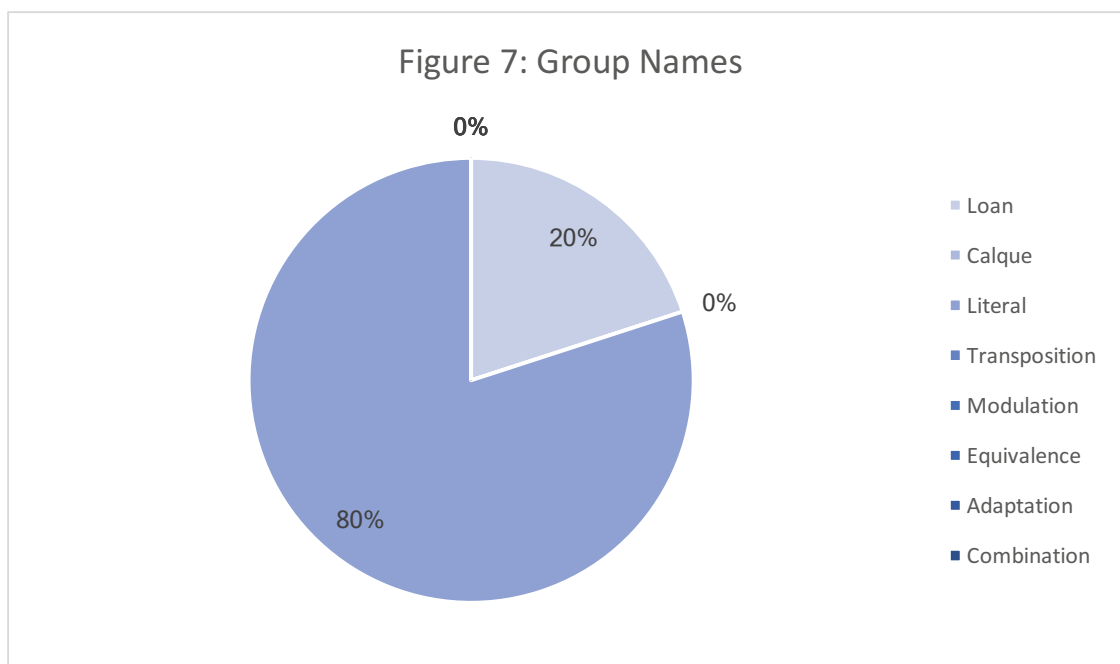
In the sections below, I will offer a brief report of the results obtained when analyzing the different procedures present in Trujillo Fernández’s translation of terms related to character shaping.

5.2.1. MORE THAN JUST A NAME: GROUP NAMES AND NICKNAMES

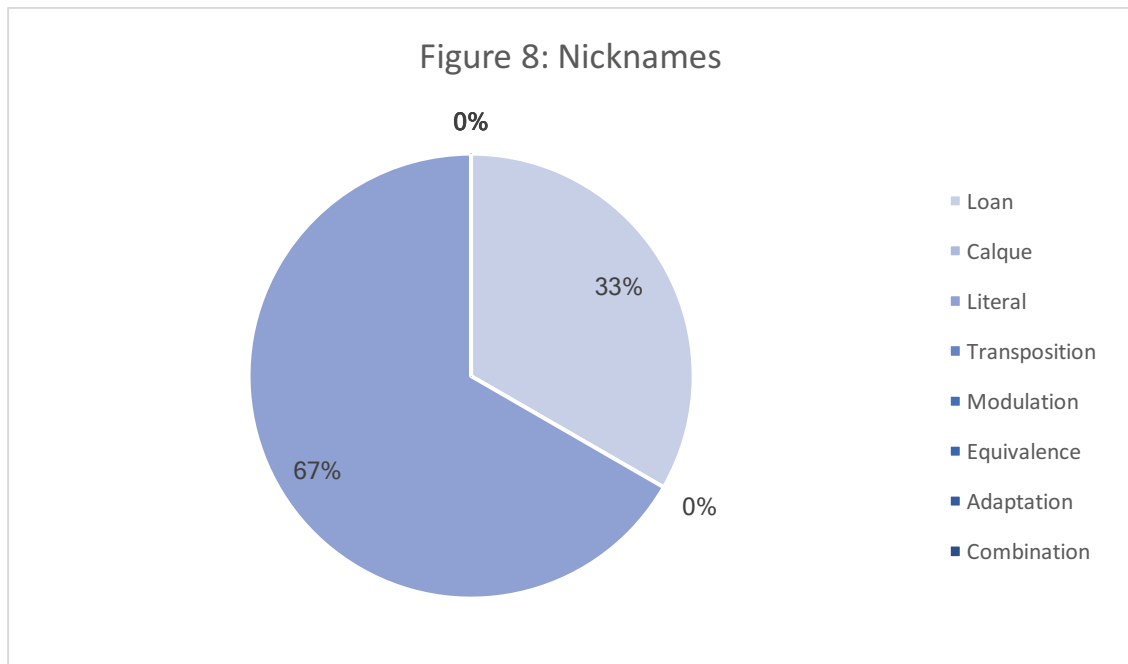
As mentioned above, group names and nicknames are only a small part of the total count of terms in this section. There are only 5 instances of group names and 3 nicknames.

Concerning the former, Miguel Trujillo Fernández mainly relies on *Literal Translation* (4 words – 80%) and uses a *Loan* for the remaining word (20%). In this case, his decision seems to be a bit awkward, as some of the group names do not sound entirely natural (e.g. “Razorgulls,” translated as “Gaviotas Cuchilla;” or “Dime Lions,” translated as “Leones Moneda”). Furthermore, in the case of the borrowed name, “Liddies,” the term loses its meaning, as the name is clearly influenced by “The Lid,” a

location in Ketterdam (which was, in addition, translated as “La Tapadera” by Trujillo Fernández himself).

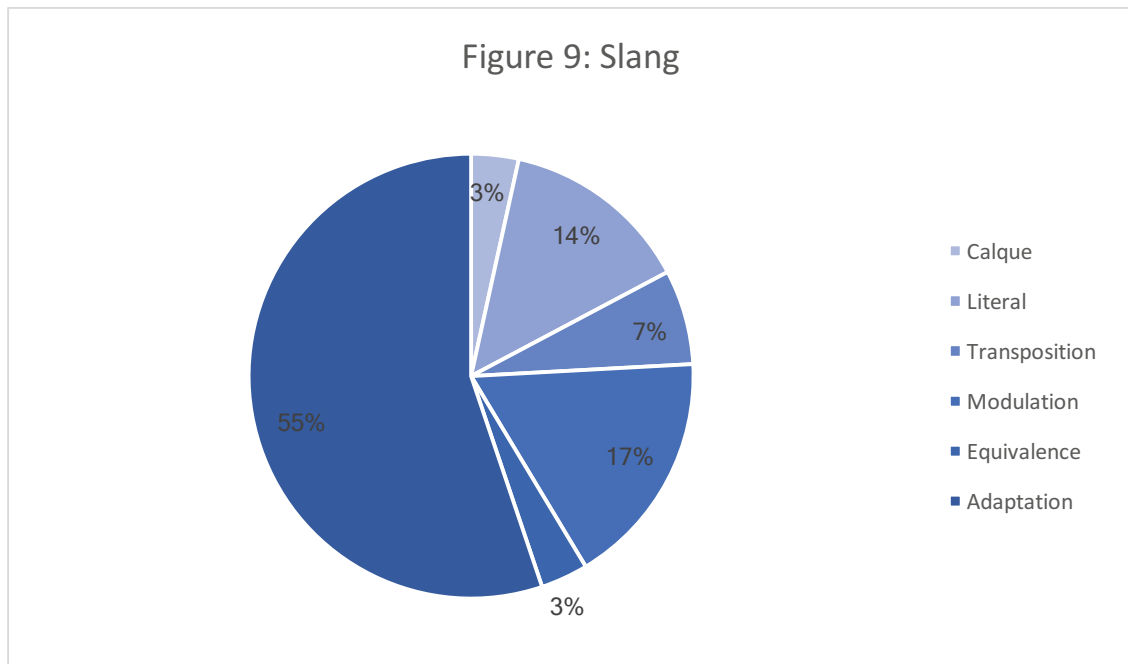


On the other hand, out of the 3 nicknames, Miguel Trujillo Fernández relies on *Literal Translation* for 2 of them (67%): “Dirtyhands” is translated as “Manos Sucias” and “The Wraith” as “El Espectro.” The remaining nickname is translated through a *Calque* (33%). Hence, “Big Bolliger” is translated as “Gran Bolliger.” In this case, the translator takes the most correct decision as it is necessary for the nickname to transmit exactly the same information as the source term, which prevents him from changing the characters’ personalities.



5.2.2. THE POWER OF DISCOURSE: SLANG

The results obtained during the analysis of slang terms and their corresponding translation are, by far, the most interesting ones. Out of 29 terms, Miguel Trujillo Fernández mainly relies on *Adaptation* (16 words – 55%). Additionally, he makes use of *Modulation* (5 words – 17%). Unlike with the other categories, he barely employs the *Literal Translation* procedure, translating only 4 words by following this strategy (14%). Finally, he also resorts to *Transposition* (2 words – 7%), *Calque* (1 word – 3%), and *Equivalence* (1 word – 3%).



The translator modifies the register of virtually all characters, omitting slang terms and turning them into their standardized version. For instance, this is the case of “bluff,” which is translated as “mentir.” Of course, this translation is not incorrect, but Trujillo Fernández could have used an equivalent Spanish slang term, such as “tirarse un farol” or “calabear.” Another example would be the word “trap,” which refers to someone’s mouth. In this case, the translator simplifies it into “boca,” when he could have translated it as “pico” to maintain the characters’ informal register.

To conclude, it is also necessary to mention the fact that some of the slang terms are coined by Leigh Bardugo herself (e.g. “mercher,” “sainsforsaken,” “bunk biscuit,” etc). Those are the only cases when the translator relies on *Literal Translation*. Nonetheless, a more thorough interpretation of the results will be offered in the following section.

5.3. DISCUSSION

Taking into account both types of terms (i.e. words related to world building and words related to character shaping), it is clear that Miguel Trujillo Fernández does not follow the exact same process of translation in both cases. In terms of words related to world building, the translator's favored procedures are *Loan* and *Literal Translation* (46% and 38% respectively). On the other hand, when dealing with words related to character shaping, Trujillo Fernández mostly resorts to *Adaptation* and *Loan* (41% and 28%). At first glance, the differences may not be outstanding, but if we take a closer look, the results of the research are quite interesting.

Of course, Miguel Trujillo Fernández would have to inevitably rely on the *Loan* technique, as Leigh Bardugo coins many different terms that would not make any sense if translated. Words related to topography and cities require loans, as it is most commonly done when translating the geographical universe of a novel. These words are the ones that distance the fictional world from reality, so they are essential pieces of information that cannot be modified or “adapted” to fit into our world knowledge. Furthermore, considering the fact that those words related to establishments and places within the city tend to be translated in a literal way, the value of each type of word stands out.

Due to the heavy amount of borrowed terms, the strangeness of the Grisha universe may sometimes become overwhelming for the reader. That is probably why the translator decided to virtually omit such character-shaping nuances as are embedded in specific lexical choices in the ST. As described above, most of these words are simply adapted into a more neutral equivalent. As a result, however, the characters blur into one another. This is especially noticeable in the figures of Kaz and Jesper, who are the

two characters that most frequently use slang terms, and coincidentally, the ones who are most strongly invested in the world of crime.

In any case, it is clear that the omission of slang (as nicknames and group names are translated literally and do not pose any difficulty) does contribute to the familiarization of the text, somewhat smoothing the strangeness that goes hand in hand with toponyms, societal nouns, and any word that cannot be adapted into the target language. As a result, the reader receives a TT that presents a perfectly balanced binary opposition between alienation and familiarity. In this way, and while we may argue that a more slang-oriented translation may have been easily understood within the novel's conversational settings, the overall strategy of Miguel Trujillo Fernández in this regard seems to consist in somehow easing the complexity of the source text on behalf of his audience. Thus, even though the novel's fictional universe at large preserves its original depth and complexity in translation, the characters' speech is neutralized, so that the TT reader can cope with the difficulty of the former.

To conclude, the results do not only underscore the influence of the TT readership on the final product of a translation, but also show how even the subtlest changes can play a part in the creation of a fictional reality different from our ordinary experience. Ultimately, this research also demonstrates once again that the process of translation is much more complex than it seems, as there are many language- and culture-related details that, even if negligible at first glance, help shape the entire development of the narrative universe and the construction of the characters that populate them.

In the final section of this dissertation, I will offer a few final conclusions by briefly summarizing the overall trajectory of the paper, as well as providing some suggestions for further research that could arise from this work.

6. CONCLUSION

A reader needs to feel comfortable enough within the constructed universe of a literary work for its alienating elements to work. For that reason, fiction writers need to be able to balance the foreign and the familiar traits of their narrative worlds. This is a phenomenon that has important consequences from the point of view of literary translation: one that is especially noteworthy in the Spanish version of Leigh Bardugo's *Six of Crows*, where the translator, Miguel Trujillo Fernández, reduces the original number of alienating words in favor of a more balanced (or even more domesticated) TT.

First and foremost, the objective of this paper was to confirm or deny that the translator relies on different techniques and strategies when translating words that are central to both the construction of the novel's fictional and fantastic universe and the shaping of its characters, as well as to ascertain whether his decisions were influenced by his target audience. Results show that Trujillo Fernández indeed relies on different techniques and strategies, but also that his several choices are guided by the decision to counterpoise the alienating and the familiarizing elements of the original text. This shows that the job of a translator is not limited to the production of a coherent translation, but it is also necessary to adapt and consider whether it would be necessary to ease the reading experience for their youngest audiences. Thus, the consideration of the alienating/familiarizing dichotomy proved essential for the development of this analysis and the understanding of the underlying reasons behind Miguel Trujillo Fernández's decisions.

To conclude, it would be interesting to further develop these results by analyzing more YA fantasy novels from the point of view of the aforementioned binary opposition

of alienation/familiarity. Another line of inquiry would be to compare these novels with others that are targeted at a different audience (e.g. children or adults), to see whether or not similar translation decisions and procedures are taken and performed respectively.

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8. APPENDIX

SOURCE TEXT	MEANING	PAGE	TYPE	TARGET TEXT	PAGE	TECHNIQUE
Grisha	Humans who practice the Small Science.	1	Societal term	Grisha	1	Loan
The Second Army	A military regiment that is based in the Little Palace, made up of Grisha.	1	Societal term	Segundo ejercito	1	Literal
The Small Science	The art of manipulating matter at its most basic form.	1	Societal term	Pequeña ciencia	1	Calque
Corporalki	Grisha whose power focuses on the human body.	1	Societal term	Corporalki	1	Loan
Heartrenders	Grisha of the Corporalki order who can use their power to damage a person's internal organs.	1	Societal term	Mortificadores	1	Modulation
Healers	Grisha of the Corporalki class who can use their powers to heal others.	1	Societal term	Sanadores	1	Literal
Etherealki	Grisha whose power focuses on different elements.	1	Societal term	Etherealki	1	Loan
Squallers	Grisha of the Eterealki Order who can manipulate the wind.	1	Societal term	Vendavales	1	Modulation
Inferni	Grisha of the Eterealki Order who can manipulate fire.	1	Societal term	Inferni	1	Loan
Tidemakers	Grisha of the Eterealki Order who can manipulate water.	1	Societal term	Agitamareas	1	Modulation
Materialki	Grisha whose power focuses on materials.	1	Societal term	Materialki	1	Loan
Fabrikator	Synonym for Materialki.	1	Societal term	Hacedores	1	Modulation
Durast	Grisha of the Materialki order who can manipulate glass, steel, wood, stone or anything solid.	1	Societal term	Durasts	1	Loan
Alkemi	Grisha of the Materialki order who specialize in chemicals like blasting powders and poisons.	1	Societal term	Alkemi	1	Loan
Geldstraat	Wealthy neighborhood in Ketterdam.	3	Location	Geldstraat	15	Loan
Stadwatch	Ketterdam's city guards.	4	Location	Stadwatch	16	Loan
Mercher	Slang term for merchant.	4	Slang	Mercader	16	Adaptation
Ketterdam	The capital of Kerch.	4	Toponym	Ketterdam	16	Loan
Novyi Zem	Country located west of the True Sea.	4	Toponym	Novyi Zem	17	Loan
Ravkan	Inhabitant of Ravka.	6	Demonym	Ravkano	20	Literal (Naturalization)
Ravka	Country located east of the True Sea.	6	Toponym	Ravka	20	Loan
Kerch	A small island nation located in the True Sea/Inhabitant of Kerch/Characterization	6	Toponym	Kerch	20	Loan
Gondel	A small boat used in Ketterdam to sail through the canals.	8	Societal term	Gondel	25	Loan
East Stave	District of Ketterdam where most of the taverns and gambling halls are comprised.	9	Location	Stave Oriental	27	Modulation
True Sea	The sea which separates Fjerda, Ravka, and the Shu Han from Novyi Zem.	9	Toponym	Mar Auténtico	27	Literal
Kruge	Kerch money.	10	Societal term	Kruge	28	Loan
Trap	The mouth.	12	Slang	Boca	33	Adaptation
Parem	A drug that uses jurda as the main ingredient. It modifies the power of Grisha.	12	Societal term	Parem	32	Loan
Jurda	Jurda is a plant grown in Novyi Zem whose dried blossoms are chewed and used as a stimulant all over the world.	13	Societal term	Jurda	33	Loan
Beurscanal	Main canal of Ketterdam.	16	Location	Beurskanal	33	Loan
The Exchange	A courtyard in Ketterdam where merchants buy and sell shares.	16	Location	El Intercambio	34	Literal
Dirtyhands	Kaz's Nickname.	16	Nickname	Manos Sucias	33	Literal
Shu	Demonym of the nation of Shu Han.	17	Demonym	Shu	35	Loan
Dregs	A gang that operates in Ketterdam, run by Per Haskell and Kaz Brekker.	17	Group Name	Despojos	35	Literal
Black Tip	A gang that operates in Ketterdam.	17	Group Name	Punta Negra	35	Literal
Big Bolliger	Nickname	17	Nickname	Gran Bolliger	34	Calque
Bruiser	Someone who is tough, strong, and aggressive, and enjoys a fight or argument.	17	Slang	Matones	35	Adaptation
Brawlers	A fighter who depends on ferocity, toughness, and strength to win fights.	17	Slang	Rufianes	35	Adaptation
Zemeni	Demonym of the nation of Novyi Zem.	18	Demonym	Zemeni	36	Loan
Merchant Council	The main governing body of Kerch.	18	Location	Consejo Mercante	36	Literal
Stadhall	Governmental building of Ketterdam.	18	Location	Stadhall	36	Loan
Parley	A discussion or conference, especially one between enemies over terms of a truce or other matters.	18	Slang	Parlamento	37	Literal
Sharpshooter	A crooked gambler; a swindler; a clever crook.	18	Slang	Tirador de primera	37	Adaptation
Kooperom	Restaurant in Ketterdam.	20	Location	Kooperom	48	Loan
The Wraith	Inej's Nickname	20	Nickname	El Espectro	47	Literal
The Slat	The Dregs' main base.	21	Location	El Listón	49	Literal
Church of Barter	Location in Ketterdam where auctions take place.	21	Location	Iglesia del Trueque	49	Calque
Wijnstraat	District of Ketterdam	22	Location	Wijnstraat	52	Loan
Runner	A messenger.	23	Slang	Correidores	53	Literal
Harley's Pointers	A gang that operates in Ketterdam.	24	Group Name	Perdigueros de Harley	54	Literal
Liddies	A gang that operates in Ketterdam.	24	Group Name	Liddies	54	Loan
Razorgulls	A gang that operates in Ketterdam.	24	Group Name	Gaviotas Cuchilla	54	Literal
Dime Lions	A gang that operates in Ketterdam.	24	Group Name	Leones Moneda	54	Literal
Crow Club	A gambling house run by Kaz Brekker in Ketterdam's pleasure district, the Barrel.	24	Location	Club Cuervo	55	Literal
Fob	The trouser change or watch pocket.	25	Slang	Reloj	57	Adaptation
Bluff	To promise but fail to fulfill; to deceive by speech or manner, so as to accomplish some hidden purpose or ward off some change or false impression.	28	Slang	Mentir	63	Adaptation
Bellyache	To complain; to whine; to express discontent.	30	Slang	Quejarse	67	Adaptation
Medik	A doctor.	30	Societal term	Medik	66	Loan
Fink	One who works or acts as a strike breaker; a traitor.	34	Slang	Rufian	74	Adaptation
Reaper	Death.	34	Societal term	Segador	74	Literal
Burstraat	District of Ketterdam.	38	Location	Burstraat	75	Loan
Fifth Harbour	Harbour of Ketterdam.	39	Location	Quinto Puerto	76	Calque
Cadger	One who makes his living by trickery or begging.	40	Slang	Gorrón	78	Adaptation
Shell game	A sleight of hand trick in which the victim tries to determine under which shell a small article is located.	40	Slang	Juego de conchas	78	Literal
Hole up	Hiding in one location for awhile; a hiding location; to hide.	40	Slang	Refugio	78	Transposition
Nemstraat	District of Ketterdam.	40	Societal term	Nemstraat	77	Loan
Zentzbridge	Main bridge of Ketterdam.	41	Location	Zentzbridge	88	Loan
Shadow	To follow; to keep track of.	41	Slang	Seguir como una sombra	88	Transposition
Suli	Nomadic people from the northwestern part of Ravka.	43	Demonym	Suli	92	Loan
The Menagerie	A brothel/pleasure house run by Tante Heleen.	43	Location	La Reserva	92	Equivalence
Wuftsalt	Medicine used to wake unconscious people.	45	Societal term	Sales	103	Adaptation
Merch	Merchant.	48	Societal term	Merca	110	Literal (Naturalization)
Fjerdan	Demonym of the nation of Fjerda.	54	Demonym	Fjerdanos	121	Literal (Naturalization)
Ice Court	A military stronghold and seat of the nobility of Fjerda, located in the Fjerdan capital, Djerholm.	54	Location	Corte de Hielo	121	Literal
Stake	To finance.	67	Slang	Financiar	147	Literal
Fence	To deal in stolen goods.	73	Slang	Vender	160	Adaptation
Treasure Chest	Establishment in Ketterdam.	75	Location	El Cofre del Tesoro	124	Literal
The Golden Bend	Establishment in Ketterdam.	75	Location	El Nudo Dorado	164	Literal
Weddell's Riverboat	Establishment in Ketterdam.	75	Location	La Barcaza de Weddell	124	Literal
The Lid	The area in Ketterdam closest to the harbors. One of the most famous tourist attractions.	75	Location	El Tapón	164	Literal
Kaelish	Demonym of the Wandering Isle.	76	Demonym	Kaélica	165	Literal (Naturalization)
Emerald Palace	Pekka Rollins's gambling den.	76	Location	Palacio Esmeralda	165	Literal
Wandering Isle	A nation located to the north of Novyi Zem and west across the True Sea from Ravka.	76	Toponym	Isla Errante	165	Literal

Mister Crimson	A character of the Komedie Brute.	78	Societal term	Señor Carmesi	170	Calque
The Madman	A character of the Komedie Brute.	78	Societal Term	Demente	170	Literal
Lost Bride	A character of the Komedie Brute.	78	Societal Term	Novia Perdida	170	Literal
Komedie Brute	Theatrical representations typical of Ketterdam.	78	Societal Term	Komedie Brute	170	Loan
Blue Iris	Establishment in Ketterdam.	79	Location	Iris Azul	172	Literal
Bandygat	Establishment in Ketterdam.	79	Location	Gato Patizambo	172	Literal
The Forge	Establishment in Ketterdam.	79	Location	La Forja	172	Literal
The Obscura	Establishment in Ketterdam.	79	Location	La Obscura	172	Literal
The Willow Switch	Establishment in Ketterdam.	79	Location	El Sauce Cambiante	172	Literal
House of Snow	A brothel in Ketterdam.	79	Location	La Casa de la Nieve	172	Literal
House of Exotics	Another name for The Menagerie.	79	Location	La Casa Exótica	172	Modulation
The House of the White Rose	A brothel in The Barrel in Ketterdam.	79	Location	La Casa de la Rosa Blanca	173	Literal
Kefta	A robe worn by Grisha to show the order they belong to.	81	Societal term	Kefta	176	Loan
Council of Tides	Group of Grisha Tidemakers residing in Ketterdam.	84	Societal term	Consejo de Mareas	184	Calque
Terrenjel	Small island next to Kerch.	88	Location	Terrenjel	190	Loan
Hellgate	Prision of Kerch.	88	Location	Puerta del Infierno	190	Literal
Imperjum	Shipyard in Ketterdam.	88	Location	Imperjum	190	Loan
Reaper's Barge	Ship where Ketterdam disposes of the dead who couldn't afford to be buried in the cemeteries outside the city.	88	Location	La Barcaza del Segador	190	Literal
Scarab Queen	A character of the Komedie Brute.	89	Societal term	Reina Escarabajo	192	Literal
Ghezen	The god who the people of Kerch worship.	90	Societal term	Ghezen	195	Loan
Grey Imp	A character of the Komedie Brute.	91	Societal term	Diablillo Gris	196	Modulation
Hellshow	An event held in Hellgate.	94	Societal term	Espectáculo del Infierno	203	Literal
Rinca moten	Animal against which prisoners have to fight in the Hellshow.	94	Societal term	Rinca moten	202	Loan
Barker	An auctioneer.	97	Slang	Personas	208	Adaptation
Drüskelle	Holy soldiers from Fjerda who hunt Grisha for trial and execution at the Ice Court.	98	Societal term	Drüskelle	211	Loan
Shut eye	To sleep.	102	Slang	Ojo cerrado (mandarlo a dormir)	219	Calque
Bonelight	Magical lightsource.	104	Societal term	Hueso de luz	224	Literal
Tailor	A Corporalki with the ability to change a person's appearance.	105	Societal term	Confecionadora	225	Adaptation
Firepox	Disease that devastated Ketterdam.	105	Societal term	Viruela de fuego	226	Literal
Djel	The God worshiped by the Fjerdans.	114	Societal term	Djel	239	Loan
Southern Colonies	A region near Novyi Zem.	116	Toponym	Colonias del Sur	243	Literal
Semla	A pie filled with almond paste typical of Fjerda.	124	Societal term	Semla	260	Loan
Merchling	Despective term to address young merchants.	129	Slang	Mercadercillo	270	Modulation
White Island	Part of the Ice Court.	133	Location	Isla Blanca	279	Literal
Elderclock	Main clock of the Ice Court	134	Societal term	Reloj Mayor	280	Modulation
Hringkälla / Day of Listening	The day new Drüskelle are initiated.	134	Societal term	Hringkälla / Día de la Escucha	280	Loan + Calque
Mark	A victim or intended victim of a pickpocket; an easy person to victimize; a dupe; a victim.	135	Slang	Blanco	283	Modulation
Pigeon	A victim.	135	Slang	Pichón	283	Modulation
Fleece	A theft.	135	Slang	Desplumar	283	Equivalence
Djerholm	The capital of Fjerda.	135	Toponym	Djerholm	283	Loan
Wijnstraat	District of Ketterdam.	140	Location	Wijnstraat	293	Loan
Shu Han	A Nation located to the north of Ravka.	146	Toponym	Shu Han	280	Loan
Sankt Petyr and Sankt Alina	Ravkan saints.	151	Societal term	Sankt Petyr y Sankta Alina	289	Literal (Naturalization)
Haanraadt Bay Company	Kerch business.	152	Societal term	Compañía de la Bahía Haanraadt	293	Literal
Grisha Triumvirate	Leadership of the Second Army	175	Societal term	Triumvirato Grisha	363	Literal
The Witch of the Fells	Ravkan folk tale.	177	Societal term	Bruja de los Páramos	368	Literal
Maroch Glen	Haunted location in the Wandering Isle.	177	Toponym	Maroch Glen	368	Loan
Fenford	City of the Wandering Isle.	178	Toponym	Fenford	368	Loan
Lefin	City of the Wandering Isle.	178	Toponym	Lefin	368	Loan
Hose	Sexual union; copulation.	182	Slang	Encargarnos de ella	378	Adaptation
A sylph of the ice	Folk creature.	188	Societal term	Sífide del hielo	389	Literal
Baleen	Invention that stores oxigen.	190	Societal term	Baleen	395	Loan
Os Kervo	A city in West Ravka.	204	Toponym	Os Kervo	384	Loan
Elling	A city in Fjerda.	206	Toponym	Elling	388	Loan
Isenvee	Sea near Fjerda.	206	Toponym	Isenvee	389	Loan
Three Man Bramble	Gambling game.	208	Societal term	Zarza de Tres	393	Literal
Makker's Wheel	Gambling game.	209	Societal term	Rueda de Makker	393	Literal
Haul	A good burglary.	217	Slang	Botín	442	Modulation
Belendt	A city in Kerch.	217	Toponym	Belendt	443	Loan
The Gold Strike	Establishment in Ketterdam.	221	Location	El Golpe Dorado	452	Literal
Lij	Small city in Kerch.	222	Toponym	Lij	452	Loan
Zelverstraat	District of Ketterdam.	223	Location	La Zelverstraat	454	Loan
Eames	Peninsula in Novyi Zem.	224	Toponym	Eames	457	Loan
Ridderspel	Gambling game.	226	Societal term	Ridderspel	461	Loan
Spijker	Gambling game.	226	Societal term	Spijker	461	Loan
Zierfoort	A city outside of Ketterdam.	226	Toponym	Zierfoort	462	Loan
Pomdrakon (Dragonbowl)	A typical food from Ravka.	254	Societal term	Pomdrakon (cuenco de dragón)	519	Loan + Literal
Keramzin	A small village in the south of Ravka.	263	Toponym	Keramzin	538	Loan
Shu wen ye	Coin of passage.	265	Societal term	Wenye shu	541	Literal (Naturalization)
Gestinge	Fjerdan paradise.	278	Societal term	Gestinge	564	Loan
Bunk biscuit	A decoy used for pickpocketing.	281	Slang	Galleta de pega	572	Modulation
Done for a sucker	To cheat; to swindle; to take a person's money and give him little or nothing.	282	Slang	Engañado	574	Adaptation
Woodsprites	Folk creature.	298	Societal term	Duendecillos del bosque	606	Literal
Rat out	Betray; to inform the police.	307	Slang	Delatarnos	624	Adaptation
Shriftport	Port in Novyi Zem.	308	Location	Shriftport	626	Loan
Caryeva	City in Shu Han.	308	Toponym	Caryeva	626	Loan
Weddle	City of Novyi Zem.	308	Toponym	Weddle	626	Loan
Saintsforsaken	Fixed expression.	398	Slang	Dejada de la mano de los Santos	800	Equivalence
Fabrikate	For a Fabrikator to use their power.	413	Societal term	Tu poder	832	Adaptation
Bloodletter	Despective term to address a Hearthreder.	422	Societal term	Desagradora	849	Literal
For Saints' sake	Fixed expression.	439	Societal term	Por todos los Santos	882	Equivalence
Vellgeluk	A small island nearby Kerch.	458	Toponym	Vellgeluk	922	Loan
Double-crossed	To betray confidence.	487	Slang	Traicionado	979	Adaptation
Lantsov Emerald	Emerald ring belonging to the royal family of Ravka.	488	Societal term	Esmeralda Lantsov	981	Literal