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Translation of Culture-Specific Items in *The Name of the Wind*

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Abstract

This paper looks at the translation of the culture-specific items in Patrick Rothfuss' book *The Name of the Wind* (2007) in order to get an idea about how Secondary Worlds and their fictional cultures are translated in High Fantasy. The procedures employed to answer the objective of the thesis are a mix between Davies' (2003) and Aixelá's (1996) procedures, and Venuti's (2008) foreignization, exotication, and domestication has been used to analyze the overall strategy. The textual analysis of the book show that the translator has used a fix of the strategies foreignization, exotication and domestication. The most used strategy is foreignization, which serves to preserve the fictional culture that belongs to the Secondary World the story is set in.

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List of Abbreviations

CSI   Culture-Specific Items

LT   Linguistic Translation

OA   Orthographic adaptation

SC   Source Culture

SL   Source Language

ST   Source Text

TC   Target Culture

TL   Target Language

TT   Target Text

NW   Name of the Wind

1.0 Introduction

1.1 Background

In this thesis I will be looking at the translation of Culture-Specific Items (CSI) in High Fantasy. All fictional works have Culture-Specific Items in them, and these must be paid extra attention to when being translated into another language. This is because they might carry another meaning in the Target Culture (TC) than in the Source Culture (SC). However, what about in those instances where the culture in question is fictional? Fantasy authors are known for creating whole new worlds, complete with new belief systems, societal structures, and different cultures. These cultures will therefore carry their own CSIs that might present their own set of challenges.

1.2 Research question and hypothesis

The research question for this paper is "how the Culture-Specific Items in the fantasy novel *The Names of the Wind* (NW) have been translated". This is interesting because the world in NW is entirely fictional and has no connection to the real world. It is also of particular interesting since so few fantasy novels marketed towards adults are translated into Norwegian.

My hypothesis is that due to the nature of a secondary world, a fictional world created specifically for the story, the translator will stay as close to the original as possible, and chose a foreignizing strategy.

To try and answer this question Toury's (2012) Three-Phased Methodology has been applied. The coupled pairs have been sorted according to Aixelá's (1996) and Newmark's (1988) categories, and analyzed according to procedure and strategy.

1.3 Material

The book chosen for this thesis is Patrick Rothfuss' *The Name of the Wind*, the first book in his Kingkiller-Chronicles. The fact that this is one of the few adult fantasy books translated into Norwegian in recent decades, the previou ones being the *Lord of the Ring*-trilogy, *The song of Ice and Fire*-series and *Wheel of Time*-series, can be seen as proof of its popularity.

The book was chosen precisely because it is one of the few adult fantasy novels that has been translated into Norwegian, and because it features a secondary world, a fictive world that is removed from our own

1.4 Thesis outline

The following chapter will introduce the fantasy genre, as well as present the theoretical background for this thesis. Procedures by Aixelá's (1996) and Davies' (2003) will be introduced, as well as Venuti's (2008) foreignizing, exoticizing, and domesticating strategies in translation. Chapter 3 introduces the methodology used in this thesis, which is Toury's (2012) Three-Phased Methodology. The analysis in chapter 4 places the target text in the target culture and presents both a quantitative and qualitative analysis of the data. The discussion in chapter 5 takes a closer look at the foreignizing, exoticizing and domesticating strategies and discusses the major trends. Finally, chapter 6 presents a summary and a conclusion of the thesis, and ends with a suggestion to further research.

2.0 Theory

The main objective of this thesis is to see how the culture-specific items in *The Name of the Wind* have been translated. NW is used as an example of the genre High Fantasy, to see is the genre might have an influence on the translation. The term Fantasy will be defined in the following section, followed with an explanation of High Fantasy. Secondly, the definition of culture that has been used in this thesis will be defined, following the explanation of CSIs. Following that, the categories used to classify the CSIs will be presented.

2.1 The fantasy genre

Fantasy as a genre is somewhat hard to define due to the scope of sub-genres it can include, as well as its less than rigorous definition and lack of consensus on the matter. Therefore, for the sake of clarity, I will use the term *fantastic* as an umbrella term for all non-realistic genres such as Science-Fiction, Dystopian Literature, Horror, and Fantasy. The term *fantasy* I will use for works that tells a story about something magical or otherworldly, excluding works that only use elements of fantasy such as Surrealism and Dream Tales[1].

This leads us to a big sub-genre of Fantasy: High Fantasy. This term encompasses fantasy literature with *secondary worlds* (Manlove, 1999, p. 3). This means that High Fantasy stories are set in autonomous worlds that are not bound to the real world, our world. In other words, while there may be a portal or another way to travel between the secondary world and the real world, their existents is not dependent on the existence of the other world. This excludes the Land-of-the-Dead trope that we often find in ghost stories (The land of the dead is bound to the real world since it is "the next plane" or a continuation of life if you will), as well as the hidden world of magic that exists in Harry Potter, which in contrast can be described as Low Fantasy.

I would like to distinguish between two different types of uses of secondary worlds: worlds such as Narnia that have a connection to the real world, and where the main characters are from the real world, therefore experiencing this secondary world as something new and different; and worlds that are completely separate from the mundane world, where the story is told by someone who knows no different reality (e.g. *Lord of the Rings*).

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[1] http://sf-encyclopedia.uk/fe.php?nm=fantasy

The reason for this distinction is that when a complete world is fictional and the characters that tell the story live in it – this is the case with *The Name of the Wind* – they are completely immersed in it, and details such as the different ways they measure time, their religions, history, myths, fashion, arts and so on become a bigger part of the story. When a character from our world visits a secondary world, they will still use their own terms for things, and the author might not have to create such an in-depth world to begin with. Differences in everyday life becomes much more important in a completely independent secondary world, which can create – as it did in *Name of the Wind* – a lot of interesting CSIs.

2.2 Defining Culture in Fantasy Literature

When discussing culture, we can distinguish between inner and outer culture. Hofstede et al. (2010, p. 6) says that culture "is the collective programming of the mind that distinguishes the members of one group or category of people from others.". Davies (2003, p. 68) similarly defines culture "as the set of values, attitudes and behaviors shared by a group and passed on by learning". Both these deals with the inner levels of culture. However, these are complicated and subtle nuances that difficult to study in translation, and arguably difficult for the fantasy author to create, and so this level will not be the focus of this thesis. Instead, the focus will be on the outer level.

The outer level of culture deals more with language, artefacts and symbols. Davies (2003) points out that the outer level of culture poses problems on a lexical and semantical level "arising from the presence of references to cultural-specific entities such as customs, traditions, clothes, food, or institutions" (Ibid., p. 68). Language in and of itself is an integral part of culture, and Jiang (2000, p. 328) even goes as far as stating that "without language, culture with not be possible". This means that even if the author writes a story that is set in a secondary world, some of the source culture will carry through in the source language.

Since High Fantasy involves the existence of a fictional world, the culture in these worlds will also be fictional. As such there will be a number of items that is specific to the that world. However, there will still be elements from the real world that are used in building the new one, though their relation to the real world will be allegorical or conceptual (Jackson, 1981). Since the CSIs used in fantasy play an important role in the building and understanding of the secondary world, their treatment is crucial for the readers understanding of the text (Eggen, 2016, p. 3).

2.3 CSI

The cultural items that cause so much headache for translators have been given different names by different scholars. Blazyte (2016) summarizes many of them in her paper: Aixelá (1996) and Davies (2003) use the term culture-specific item, while Newmark (2003) uses cultural words. He also uses culture-bound phenomena/concept, alongside Baker (1992) and Robinson (2003). Other terms that are used are realia (Leonavičienė, 2010; Maksvytytė, 2012; Mikutytė, 2005; Robinson, 2003) and non-equivalent lexis (Gudavičius, 2009)(Blazyte, 2016, p. 3). In this paper I will be using the term "culture-specific item" or the abbreviation CSI.

Along with the different terms comes slightly different definitions, however most of them agree that for an item or unit to be culture-specific it must express in the source language something that is unknown – or which there is no specific word for – in the target language.

Aixelá (1996) notes that many discussions of CSIs have avoided offering any definition of the concept, implying that it is intuitively recognizable. His own characterization stresses that a CSI can be identified only with reference to a particular source text and a particular target language:

> in translation a CSI does not exist of itself, but as the result of a conflict arising from any linguistically represented reference in a source text which, when transferred to a target language, poses a translation problem due to the nonexistence or to the different value (whether determined by ideology, usage, frequency, etc.) of the given item in the target language culture (Aixelá, 1996, p. 57).

Based on these and the definition of culture mentioned above, the definition for CSI in this paper will be items that are unknown or for which there are no specific word for in the target language. In addition, this will include institution, names and references to real items. The reason for this is that the author chose to make these real-life references, both in regard to mythology and names, a part of his fictional universe. As such they are there for a reason.

2.4 Classification of CSI

Tied to the definition of culture-specific items is how scholars try to classify them. Aixelá (1996) divides all CSIs into two groups: Proper Nouns and Common Expressions, where 'Common Expressions' encompasses all the items that do not fit in under proper nouns (Ibid., p. 59). This subdivision is taken as a point of departure for further division.

2.4.1 Common Expression

Another, more detailed, way of classifying cultural-specific items is Newmark's (1988) taxonomy. Unlike Aixelá (1996) and Davies (2003), Newmark does not include proper names in his taxonomy for CSI, but for the purpose of this paper it will be included, since they are not without cultural relevance. This includes the names of characters, places, and days and months. Since Newmark does not include Proper Names, his categories fit under Aixelá's Common Expressions.

Newmark uses cultural categories, adapted from Nida, when trying to make sense of the different kinds of cultural words. He has five main categories, which are: Ecology; Material culture; Social culture; Organizations, customs, activities, procedures, concepts; and Gestures and habits. Figure 1 shows more detailed how he divided them.

1. *Ecology* - Flora, fauna, winds, plains, hills
2. *Material culture* (artifacts)
   1. Food
   2. Clothes
   3. Houses and towns
   4. Transport
3. *Social culture* – work and leisure
4. *Organizations, customs, activities, procedures, concepts*
   1. *Political and administrative*
   2. *Religious*
   3. *Artistic*
5. *Gestures and habits*

Figure 1 Newmark, 1988, p. 95

2.4.2 Proper Names

As mentioned above, proper names include names of characters, places, and days and months. Though Newmark did not include Proper Names in his CSI categories, they are still considered CSI by others. Tymoczko (1999, p. 223) calls them "dense signifiers", meaning that proper names can reveal the referents "racial, ethnical, national, and religious identity". She therefore claims that they are the most problematic to translate due to their culturally specific significance and their dependence on cultural paradigms. Because of this cultural feature, Proper Names are treated by many translation theorists, such as Aixelá (1996), Hagfors (2003), Davies (2003), Brøndsted and Dollerup (2004), as belonging to a certain culture and are often called culture-specific items (Jaleniauskiene, 2009, p. 32).

Names can be non-descriptive or descriptive, meaning that they can reflect a quality in the character. Either way, they are not non-informative. Nord (2003) points out that if we are

familiar with the culture that the name belongs to, we can often know the sex of the referent (Alice-Bill, but not Kim), as well as their geographical origin and sometimes age.

When faced with a name in a text, the translator must either chose to preserve or adapt it. Manini (1996, p.171) states that by preserving the names you preserve "the otherness", and that by adapting the names you make the text more familiar to the reader. So, when choosing which names to adapt and which to leave you are leaving the otherness of some names and keeping the familiarity of others. Apostolova's (2004) explains this nicely

> The transformation of names in translation [...] is rooted deeply in the cultural background of the translator which includes phonetic and phonological competence, morphological competence, complete understanding of the context, correct attitude to the message, respect for tradition, compliance with the current state of cross-cultural interference of languages, respect for the cultural values and the responsibilities of the translator. The process reaches from an ear for aesthetic sounding to the philosophical motivation of re-naming. (2004, p.14)

She continues by arguing that to find out what strategies are required for a specific text one must first consider the audience, since different ages requires different strategies. Schäffner (2001) points out that proper names are usually left unchanged in adults' literature, keeping in line with the foreignization trend in adult literature. Klingberg (found in Jaleniauskiene 2009, p. 34) specifies that proper names without any special meaning should not be changed, while meaningful names on the other hand should be translated. He argues that meaningful names have a specific role in a story and by not translating them you are hindering the intended communicated effect.

2.5 The mimetic and the marvellous

When discussing fantasy as a literary genre Jackson (1981) uses the terms 'marvellous' and 'mimetic'. The marvellous consists of fairytales, magic and the supernatural, while the mimetic "claim to imitate an external reality" (Ibid, p. 33). She argues that fantasy contains both, since it presents itself as being real, but then breaks with this by introducing elements of the marvellous. Eggen (2016) ties Jackson's terms to CSIs in fantasy, pointing out that CSIs can be found at both levels, such as the mimetic 'Yorkshire pudding' or the marvelous 'golden snitch' in *Harry Potter* (Ibid, p.3). In addition to this, in High Fantasy one can also differentiate between two types of mimetic CSIs: those that imitate an external reality which corresponds to our own reality, and those that imitate an external reality that belongs to the fictional universe. An example of a mimetic CSI from the fictional universe would be 'denner resin' (p. 166), a

highly addictive substance that can be compared to opium. This CSI is created for the fictional universe, but it is not magical, and therefore not marvellous.

Stories set in a secondary world such as NW are referred to as 'marvellous narratives', and their relation to the real world is an allegorical or conceptual one. The secondary world is built up by elements from the real one, and the elements chosen can be seen as a criticism or an idealization. However, they are rarely or never put side by side in an actual comparison (Jackson, 1981, p. 42).

2.6 Translation procedures

Since CSIs can be so troublesome to translate there are many different observations regarding the way in which they are typically handled by translators formulated as strategies or procedures. Some of the scholars who have observed a set of procedures are Newmark, Baker, Fernando, Davies, and Aixelá.

Here I will be looking more closely at three sets of procedures done by Molina and Albir (2002), Aixelá (1996) and Davies (2003), focusing on the last two. The procedures do somewhat overlap, and I will be coming back to this in the methodology chapter and specify which ones I will be using.

Molina and Albir (2002) revisit the translation techniques pioneered by Vinay and Darbelnet in 1958, and by also looking at the bible translators Nida, Taber and Margot; Newmark; and others, they create a new set of procedures in an endeavor to avoid overlapping terms and terminological confusion (2002, p. 506). They also try to formulate new procedures to as to explain mechanisms that have not yet been explained. They ended up with 18 procedures: adaptation; amplification; borrowing; calque; compensation; description; discursive creation; established equivalent; generalization; linguistic amplification; linguistic compression; literal translation; modulation; particularization; reduction; substitution; transposition; and variation. While these procedures are very detailed, they do not cater specifically to the translation of CSIs.

Aixelá (1996) discusses Culture-specific Items in translation and proposes eleven procedures grouped into two different global methods: *conservation* and *substitution*. He sorts them on a scale from a "lesser to a greater degree of intercultural manipulation" (ibid, p. 61), in other words on a scale from conservation (repetition – Intratextual gloss) to substitution (synonymy – Autonomous creation).

- *Repetition*: the CSI is left untouched. This is often the case with the names of places – unless they have an established equivalent in the target language. Even though the CSI is left the same that does not mean that the effect in the TL is the same as in the SL.
- *Orthographic adaptation:* The translator changes the spelling to better fit the TL. *Linguistic (non-cultural) translation:* This procedure either uses established equivalents in the TL such as terminology for juridical practice, or it makes use of the linguistic transparency of the CSI.
- *Extratextual gloss:* This procedure is used in addition to another procedure; however, the translator feels the need to add an explanation as well. Footnotes and glossary fall under this procedure.
- *Intratextual gloss:* This is similar to the procedure above, but the explanation is woven into the text instead of being added as a note or commentary.
- *Synonymy:* The translator makes use of a synonym to avoid repeating the CSI. Aixelá argues that this procedure is based on stylistic grounds.
- *Limited universalization:* If the CSI is deemed to be too unfamiliar to the audience, the translator might opt for a more common CSI, but from the SL.
- *Absolute universalization:* in the same vein as the one above, only here the translator uses a more neutral reference as opposed to a reference that clearly belongs to the SC or the TC.
- *Naturalization:* Here the translator decides to use a reference from the TC instead of the SC, bringing the text closer to the reader.
- *Deletion:* The CSI is considered unacceptable and is therefore deleted. The reasons why it is deemed unacceptable can be ideological or stylistic, or it might not be relevant enough to be worth the trouble it will cause the reader.
- *Autonomous creation:* This describes the event when the translator adds a CSI where there previously were none, and it is rarely used (Aixelá, 1996).

Davies (2003) looks at the translation of CSIs in the first Harry Potter book, and develops her own procedures based on the ones that Aixelá (1996) proposed.

- *Preservation:* is when the translator decides to maintain the source text term in leu of a close equivalent in the target culture. Davies specifies that while this procedure includes the act of lexical borrowing, or preserving the word the way it was written, it also includes the act of giving the CSI a literal translation. Davies uses the example of the German translation of *inches* to *zoll*. This is the German equivalent to inches, but it is

no longer used, so it runs the risk of not being meaningful to some of the audience (Davies, 2003, pp. 72-74).

- *Addition:* is when preserving the original CSI may lead to ambiguity, and so the translator decides to add an explanation or another form for addition text to the preserved item. Davies cautions that such explanations may lead to divergence from the style and should therefore be used with caution (ibid, p. 77). Sometimes the explanation makes the original term redundant, and so it is omitted in favor of the addition.

- *Omission:* is a procedure where the CSI is omitted altogether. This might be done if the effort of paraphrasing the item would not be worth the trouble or give the item more focus than it needs. Davies recommends using this when the CSI in question would only create more confusion than clarity if included in the TT, and so, if the text can function without it, it would be best be get rid of it all together (ibid, p. 80).

- *Globalization:* is when the original CSI is switched with a more general or more recognizable word, making the text more accessible for a wider audience. An example would be translating 'Mars bars' to *barres de chocolat* 'chocolate bars' (ibid, pp. 82-83).

- *Localization:* is when instead of option for a culture free term, they place the item more firmly in the target culture. An example would be to change the imperial system to the metric system. Davies also includes the act of changing the spelling of the CSI to better fit the target language. E.g. Hermione to *Hermine* in German (ibid).

- *Transformation*: is where the modifications to the CSIs go beyond globalization or localization. Davies admits that the distinction between this and other procedures can be somewhat vague (ibid, p. 86). The examples she uses to illustrate this procedure are the French translation of the Harry Potter title from *Harry Potter and the Philosopher's Stone* to *Harry Potter à l'Ecole des Sorciers* 'Harry Potter and the School of Sorcery'; and the translation of a "vomit-flavoured" sweet to *avait le gout de poubelle* 'the taste of rubbish'(ibid.).

- *Creation*: is when the translator has created a CSI where there previously were none. Like with Aixelá's *autonomous creation* this procedure is rare. Davies includes the creation new names in order to retain the original flavor even when the original name is too foreign: e.g. Mrs. Norris to *Mrs. Purr* in the Italian version (ibid., pp. 88-89).

2.7 Foreignization, Exotication, and Domestication

There has always been the question of how a text should be translated: literal or free? Or, in more general terms, to preserve or adapt. These two poles have received a multitude of different labels over the years, e.g. conservation and substitution (Aixelá, 1996), and adequacy and acceptability (Toury, 1980). In this paper I will use Venuti's (2008) terms, foreignization and domestication, since they reflect the overall effect these strategies can have on the translation.

Foreignization and domestication are two concepts developed by Venuti (2008) that were first introduced by Schleiermacher in 1813 (ibid, p. 15). They are part of a continuum relating to the choices a translator makes with the target text: whether the ST be preserved with the SC references and linguistic items, or the TT be adapted into the TC. The first choice describes foreignization, where it is very clear that the TT is a translation; while the second, domestication, can present itself as an original. Domestication can often be seen in works that have been translated from an Anglophone culture to a non-Anglophone culture, while Foreignization is the norm the other way around (ibid, p. 16).

In addition to foreignization and domestication, Venuti also presents the strategy of exotication. This strategy involves the repetition of names, geography, cuisine, customs, historical figures and events. He argues that though these are usually seen as foreignizing, they have a less foreignizing effect because they produce such a superficial cultural difference. Therefore, the effect is more exotic than foreign (2008, p. 160).

The procedures mentioned above align themselves with the two poles in accordance to whether they preserve or adapt the CSIs. However, since exotication can only be used a specific class of words, it is not on the continuum. There is not complete agreement about where procedures place on the continuum. For instance, Aixelá (1996) places orthographic adaptation on the preservation side, while Jaleniauskiene (2009) places it on the adaption side[2]. In this paper, the procedures will be placed along the continuum between the two poles in the way Jaleniauskiene does in her paper. The makes preservation and addition foreignizing procedures, while omission, globalization, localization, transfer and creation are domestication.

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[2] Jaleniauskiene uses Davies' procedure, and she has merged orthographic adaption and naturalization together into localization.
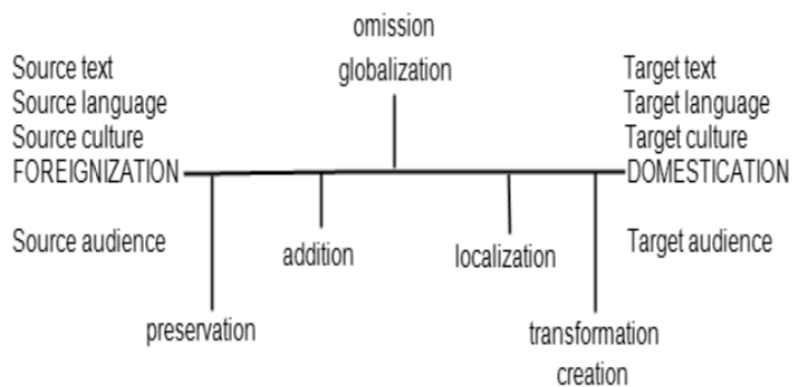
Figure 2 A continuum between foreignization and domestication (Jaleniauskiene, 2009, p. 33)

There are several things that might determine how far translators are expected to go to either side: there might be a certain trend in a country or a time period; a norm for a text type; the nature of the audience; or the power relationship between the SL and TL (Davies 2003, p.69).

2.8 Macro-Levels

While the procedures mentioned above look at the CSIs individually, Davies' (2003) macro-levels consider them in a wider perspective and look at the global effect that the CSIs have on the text as a whole. Rather than sorting the CSIs after their category, the macro-levels sorts them according to the effect and significance they have in the story, creating connected networks of CSIs. There can be several macro-levels, depending on the genre and the book. Davies presents some examples of macro-levels. One is the British background that Harry Pooter is set against, another is the jokes and humor throughout the story, and a third is the marvellous that is set against the ordinary backdrop of English boarding school life.

Davies explains that when one considers the different influences that the different networks has on the story as a whole, the translator is in a better position to decide how to translate them (p. 93).

2.9 Previous studies on CSIs in Fantasy Literature

While there is little to no research specifically on the subject of CSI in fantasy literature, there is, a lot of research out there done on the translation of proper names in children's literature. The reason for this is that these names tend to have a deeper meaning which is difficult to translate. There is also a lot of research done on the translation on names in general.

There are some similarities to children's literature and fantasy literature, since children's literature often incorporates many fantastical elements, if not being straight out fantasy literature in their own right. Due to this a lot of translation theories that deal with the translation of CSIs in fantasy focuses on books that are written for a younger audience.

Eirlys E. Davies (2003) has written an article about the translation of the Harry Potter-series into several languages, focusing on CSI. She proposes her own taxonomy of translation procedures based on Aixelá's (1996). This research is the one that closes resembles my research, since she includes not only names but also common espression,

Lincoln Fernandes (2006) discusses the translation of names in children's literature, from English to Portuguese, and proposes his own set of translation procedures in translating names.

Evalina Jaleniauskiene and Vilma Cicelyte (2009) writes about the strategies for translating proper names in children's literature to Lithuanian. They look at the Harry Potter-series, *Laura und das Geheimnis von Aventura*, and the Eragon-series.

Lino (2017) writes a Master Thesis on the translation of proper nouns in *Name of the Wind* to Spanish and Catalan.

Camacho (2017) wrote a Master Thesis on the translation of proper names in *The Slow Regard of Silent Things*, a companion novel to the Kingskiller Chronicles, into Spanish.

3.0 Method

As stated in the introduction, the aim of this thesis is to study how the translation of cultural-specific items found in *The Name of the Wind* have been translated. To answer this question, this paper will find out which procedures have been used, and from there find which overall strategy that the target text uses.

In order to come to an answer, the study used is Toury's three-phase methodology, an approach which seeks to first place the text within the target culture system; perform a textual analysis; for then finally be able to attempt a generalization about the trend found in the two texts.

3.1 Material

The book chosen for this thesis is Patrick Rothfuss' *Name of the Wind*, which is the first installment in The Kingskiller Chronicle. It was first published in 2007, and the second book – *A Wise Man's Fear* - was published in 2011, while the third and final book has yet to be publish. Rothfuss' novel stood out as a clear choice since it was the high fantasy work marketed towards adults most recently translated into Norwegian, and the list of forerunners is relatively short.

The trilogy is set in the Secondary World Temerant. The specific part of the world we are in is called 'The Four Corners of Civilization', which consists of several countries some of which are Vintas, Modeg, Ceald and Yll. In the first book, however, we do not travel beyond the country called the Commonwealth.

The story of the trilogy is a narrative within a narrative: the main character Kvothe is telling his life story to a chronicler so that it can be written down.

In *The Name of the Wind*, the first book, the main character Kvothe is a brilliant young man who excels at nearly everything he tries his hand at: he is a master lute player and a good singer; he excels at academics and it let in to the University at the age of 15 instead of 18, and by the end of his first year there he has risen up two ranks, which usually takes years, earning him a lot of scorn by fellow students. By the end of the book, Kvothe is still at the University.

The time period is similar to the Middle Ages in terms of technology. Most of the classes taught at the University are based on the science in the middle ages, as well as on the study of Alchemy.

Rothfuss has created a layered world with several different cultures, at least one religion – Tehilinism – several historical and religious myths, as well as the existence of magical creatures, including the Fae. The mythological creatures and aspects are often influenced by

British and Celtic mythology: the Fae and the Fairyland is found in many myths and pre-Tolkien fantasy books from the UK. Barrows and waystones which are scattered throughout are also very common in the British Isles, though not exclusively. These marvellous elements are juxtaposed against the Medieval setting where the magical is not as common as one would expect for a fantasy novel. Many citizens do not believe in magic or actively shuns it, and even though magical studies are taught at the University, the majority of the fields are not magical. Likewise, the Chandrian and the Fae, the two main groups of magical beings, are believed not to exist by most people.

3.2 Selection of data

The focus of this thesis is on cultural-specific items that belong to the fictional culture(s) in High Fantasy novels. The items found were mostly proper nouns. The names of inns and bars are often mentioned, as well as names of people we only meet in passing, songs, plays, books, flora etc. Most of these are invented and help create the world of Temerant.

The items have been gathered from the entire book, and they have been sorted into two main groups following Aixelá's (1996) categories: *Proper Nouns* and *Common Expressions*. However, since there are 541 coupled pairs that were gathered, only two categories would not have been enough to clearly show trends. And so, I have chosen to split them into subcategories as well. The group relating to proper nouns or proper names have been split into *names of characters, nicknames, place names, inns and buildings,* and *days and months*.

In the division of Common Expressions, I have chosen to use Newmark's cultural categories as mentioned in 2.4.1, though I will not be using 'Habits and Gestures' since none of the CSIs fall under that category. Instead I will be adding a new category called Miscellaneous. I deemed this necessary since there were several CSIs that did not fit neatly anywhere else. When it came to the other categories, I chose to take some liberties in how to interpret them. Newmark is somewhat vague in his description, focusing only on specific items under each category. Therefore, I have taken 'material culture' and 'social culture' to mean the division between material and non-material culture that we find in social culture. Similarly, his fourth category which he uses many different names for (Organisations, customs, activities, procedures, concepts; Social Organisation – political and administrative; Organisations, customs, ideas) will have the name 'social organisation', and it will include CSIs relating to the University, to nationalities and languages, measurements and currencies, and the titles used in both work and the social hierarchy.

3.3 Method

Toury is one of the most influential theorists in the field of descriptive translation studies, and focuses on developing a general theory for translation (Munday, 2016, p. 176). The three-phase methodology is the method that Toury (2012) suggested as a systematic way to approach descriptive translation studies instead of the many "isolated free-standing studies" (Munday 2016, p. 175) that are so common. Toury's ultimate goal was to build a body of research that could be compared to each other, and by using this method I will be adding to this body.

The methodology is, as the name suggests, a three-phased one: the first step is to place the TT in the TT's culture, so that one might see the social, cultural and/or historical framework. By doing this we get a context that can potentially explain the results. The second step is to "map" the TT segments onto the ST, and to categorize the different translation technics that was used in the creation of the TT. The third and final step is to "attempt to draw some generalizations regarding the translation strategies employed and the norms at work"(Toury, 1995, p 31-4, as cited in Munday, 2016, p. 175), with the aim to find a general translation strategy for all translations (Munday, 2016, p. 175).

Toury's method is not without criticism. One is that he suggests no systematic method of selecting the ST-TT coupled pairs to analyze. This means that there is no way of replicating the choice of coupled pairs. However, this lack of consistency does grant the opportunity to be flexible when comparing ST and TT, and to choose to focus on those pairs most relevant to the work chosen.

To analyze the CSIs found in NW I will be using a mix of Aixelá's and Davies's procedures. These are already very similar since Davies based her procedures on Aixelá's. However, Davies have merged some of Aixelá's procedures in a way that I feel obscures some important trends in my material. In addition to this, Davies also has two procedures, Transfer and Creation, that are so similar that there is little reason to keep them both. Which leaves us with the following procedures:

- *Repetition*: this is Aixelá's procedure, and it coincides with Molina and Albir's *pure borrowing* and falls under Davies' *preservation*. This is when the CSI is left totally unchanged, e.g. Kvothe – Kvothe. In cases where the only change is the grammatical articles, they fall under this category, e.g. The Amyr – amyrene.
- *Linguistic translation*: this is also Aixelá's procedure, and is another procedure that falls under Davies' *preservation*. It coincides with Molina and Albir's *calque, literal*

translation, and *established equivalent*. I have also included the translations where the 'meaning' of the CSI is translated even though the translation is not word-for-word, e.g. 'Three pennings for Wishing'- 'tre penninger for ditt ønske'. The act of transposition (Molina and Albir) is also accepted under this heading: 'The Forging of the Path' – 'Den banede vei'.

- *Addition*: This is Davies' procedure, and it coincides with Molina and Albir's *amplification* and *description*, as well as Aixelá's *extratextual addition* and *intratextual addition.* This procedure will include both the deletion of the CSI in favor of a description, as well as the amplification of the CSI. Example: Fallow – brakkmåneden, barrow-hill – gravhøy + forklaring.

- *Omission*: this procedure does not vary across the different theorists, and so it will stay the same.

- *Globalization*: Here I am keeping Davies' procedure that includes both limited and universal universalization.

- *Orthographic adaptation*: this is Aixelá's procedure – called *narutalized borrowing* by Molina and Albir – and it falls under *localization* in Davies article, along with *naturalization.*

- *Naturalization*: The same as Molina and Albir's *adaption*, and the other half of Davies' *localization*. It includes choosing a CSI from the target culture instead of the original CSI.

- *Creation*: Here I have opted to merge Davies' *transformation* and *creation* due to the fact that the distinction between the two is very vague, as Davies herself admits to (Davies, 2002, p. 86). Despite the similarities between them, transformation covers something that the other procedures do not: the change of a CSI for other reasons than cultural or linguistical ones. And so, creation in this paper will include both the transformation of CSIs and the creation of new ones.

The two general strategies we see in translation is foreignization and domestication. The procedures mentioned above relate to these two in the following manner:

Figure 3 Adjusted graph from Jaleniauskiene (2009)
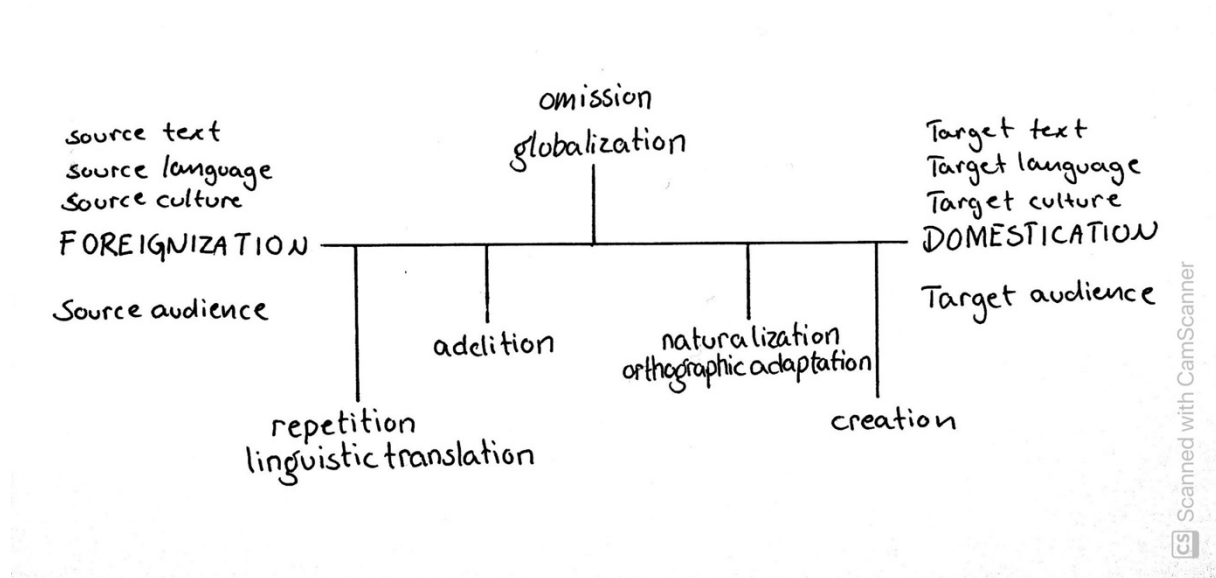
Exotication does not appear on this figure because it only applies to certain CSI, and only involves repetition.

3.4 Limitations of the study

It should be noted that sentences or expressions spoken in a fictive language, customs relating to the different cultures (the Cealdish, the people of the fictional country Ceald, think using another person's clothes is dirty), dialects, expressions regarding religion ('God's burnet body!') and metaphors ('Are you dealing me false iron?') were not included in this thesis due to limitations of space.

There is also the possibility, as there always are in research papers, that some items went under the radar. Hopefully, those items will not be so many that they would change the end result found in this paper.

Another limitation is the fact that I have only looked at one book. For a broader picture that fully explores the translation trends in adult fantasy literature, one would have to include a study books of other books as well, such as *Lord of the Rings, Wheel of Time, Game of Thrones* and *Throne of Glass*.

4.0 Analysis and results

4.1 Placing the Target Text in the Target Culture

The Name of the Wind has been translated directly from English to Norwegian, and it is accepted as a translation in Norway. NW is one of the few adult fantasy books that have been translated into Norwegian, and according to Skjerdal (2019), there is a lack of fantastical books marketed towards adults in Norway. She speculates that this might be because the psychological-realism novel is the most dominating genre, and the fantastical breaks with this realistic way of portraying the world. In contrast, the publishers translate a lot of YA fantasy, perhaps at the expense of Norwegian YA fantasy (Ytterbøe, 2020).

As with many other countries, fantasy is seen as a lesser genre in Norway by the general public, especially considering that socio-realism is the most popular genre. According to polysystem theory (Even-Zohar, 2012; as seen in Munday, 2012, pp. 171-173), literature that is perceived as 'weak' assumes a secondary position in the polysystem, and secondary literature often receive a more domesticating translation. The weak position of fantasy in Norway can be illustrated by the reviews shown on the top of the translated work.
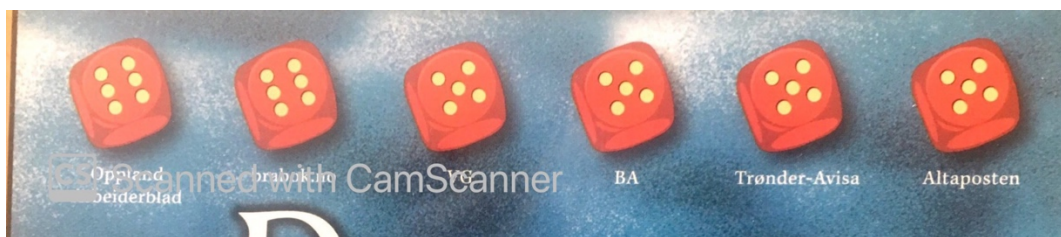
Figure 4 The reviews from Norwegian newspapers on the top of the translated version.

It appears that the publishing company is worried that the book will not sell unless they assure the potential readers that it has been accepted as a good book by the Norwegian polysystem.

Fantasy in Norway for the most part is thought of as something for the younger generations, not only by the readers, but by the publishing houses as well. It is a genre meant to get you started reading, but as you get older you are almost expected to move on to socio-realism. This rather elitist view might hold the publishers back from translating adult fantasy. After all, most Norwegians are more than capable of reading books in English if need be.

4.2. The Results

The first book in *The Kingkiller Chronicles*, *The Name of the Wind*, has been studied in order to find how CSI in adult high fantasy has been translated into Norwegian. The book consists of 662 pages, and a total of 541 items was found. The data has been split into the categories mentioned in chapter 3.

Table 1 shows the CSIs organized according to their main category and their strategy. The table shows that *foreignization* is overall the most used strategy, and the majority of the foreignized examples are found in Common Expressions. *Exotication* is used in 35 % of the cases. However, due to the definition of the category, it is only seen in the Proper Names category, where the strategy is used in half of the coupled pairs found. *Domestication* is split evenly between the two categories, with 20% in both categories. The possible effects of these strategies will be discussed in chapter 5.

Table 1: Total Number of Examples

	Proper Names	**Common Expressions**	**Total**
Total number of coupled pairs	350	191	541
Domestication	72 (21%)	40 (20%)	111 (21%)
Exotication	190 (54%)	-	190 (35%)
Foreignization	88 (25%)	151 (80%)	240 (44%)

Out of the 541 CSIs, 21 were chosen for further analysis. The selected examples were chosen from all procedures in an attempt to show the different ways the procedures were used. These 21 have previously been analyzed according to the procedures described in chapter 3, and organized by category, Proper Name or Common Expression, and then after strategy. Table 2 and 3 shows how the procedures are divided between the sub-categories. The black lines in the

tables show the general division between the strategies. Foreignization is on the top while domestication is on the bottom. Repetition is separated from foreignization in table 3 because those items fall under Exotication. Although the majority of the CSIs fall under repetition, this is not be reflected in the examples chosen for further analysis.

Table 2: Examples of common expressions, divided between sub-categories and procedures

	Ecology	Material Culture	Social Culture	Social Org.	Miscellaneous	Total
Total CSIs	30	19	45	73	24	191
Repetition	8	3	5	21	6	43
LT	16	11	34	35	8	104
Addition	-	3	1	1	-	5
Omission	-	-	-	-	-	-
Globalization	-	-	-	2	-	2
OA	2	-	1	5	3	11
Naturalization	-	1	-	7	5	13
Creation	4	1	4	2	1	12

Table 3 Examples in Proper Names, divided between sub-categories and procedures

	Names and Nicknames	Place names	Days and months	Total
Total CSIs	207	132	11	350
Repetition	143	42	5	190
LT	21	57	-	78
Addition	1	3	6	10
Omission	1	-	-	1
Globalization	6	1	-	7
OA	22	2	-	24
Naturalization	10	2	-	12
Creation	3	25	-	28

4.3 Proper Names

4.3.1 Foreignization

4.3.1.1 Place Names

1. ST: Vaults
   TT: Spranget

The Vaults is a "narrow hallway with three deep cracks running across the floor" (NW: 642). It is a part of a structure is called the Underthing, a series of rooms and tunnels under the University.

Vault can be read as several things, such as 'to leap over' and 'a space, chamber, or passage enclosed by a vault or vaultlike structure, especially one located underground' ("Vault", n.d.), the last sense corresponding to the description given in the book.

Linguistic translation

The translation is a linguistical translation, but in doing so the translator had to choose which sense of the word that he would go with. The Norwegian word 'spranget' does not have the same ambiguity that the English word has, it only means [the leap].

2. ST: Melcombe
   TT: Mellskar

Melcombe is a place mane that is mentioned in passing at the start of the book.

Linguistic translation

Here there is a combination of linguistical translation and orthographical adaptation. The first part of the name, Mel-, has been adapted into a Mell- so that the same sound from the English name is produced in the Norwegian name. With the suffix there is a linguistical translation. -combe means 'a narrow valley or deep hollow, especially one enclosed on all but one side' ("Combe", n.d.). The Norwegian suffix similarly means -skar 'kløft i fjell'.

3. ST: Barrow-hill
   TT: <u>Gravhøy</u>, det gamle ordet for Gravhaug

Barrow-hill is a place where some farmers wanted to build a new house. When they dug, they found an heirloom that turned out to be of interest to the Chandrians, a mystical group that where responsible for the murder of Kvothe's family. When Kvothe first hears about the place, he mishears it as *Borrorill* 'Gravøy' due to the locals' dialect.

A barrow, or a tumulus, is according to Cambridge Dictionary "a heap of earth placed over one or more prehistoric tombs, often surrounded by ditches" ("Barrow", n.d.), and was normal in the Iron Ages in many places around the world.

Addition

Here, the translator opted to include an additional explanation after having linguistically translated the CSI as well. It is possible that that the translator opted for the older word 'gravhøy' instead of the more current 'gravhaug' because '-høy' gives off a similar sense as - *hill*. It is also a possibility that it was easier to find a misheard version of 'gravhøy' than 'gravhaug'. The result is either way that the translator chose the older 'gravhøy', and therefore felt it appropriate to include an explanation as well.

4.3.1.2 Days and Months

4. ST: Fallow
   TT: brakkmåned

Fallow is one of the months in the Secondary World. The noun *fallow* is "land that has undergone plowing and harrowing and has been left unseeded for one or more growing seasons." ("Fallow", n.d.). The practice of leaving land fallow is done so that the soil can improve in quality (ibid.). This is done in crop rotation, where the farmer rotates which pieces of land grow the different crops, and this includes leaving land fallow sometimes (Liu, 2017).

Addition

In the translation, the name is first directly translated into 'brakk' which is the Norwegian equivalent for *fallow.* In addition to this, the word 'måned' *month* is added, making it more clear that it is in fact the name of a month. One can ask why the translator felt the need to add this, since none of the Norwegian names for the months include 'måned', however, it does help for clarity. One of the reasons for this might be because the name of months in Norwegian does not receive a capital letter as opposed to in English, making it unclear that it is a proper name. If the word had been left as 'brakk', the reader could be confused. By adding 'måned', the potential confusion is removed.

4.3.2 Exotication

> 5. ST: Bastas
>   TT: Bastas

Bastas is the name of one of the main characters from the book. He is the friend and student of the protagonist and narrator, Kvothe, and he belongs to the Fae, a mythological species that will be discussed in example X.

Repetition

The name has been transferred directly from the source text to the target text. Davies (2003, p. 73) points out that not changing anything about the CSI is the purest form of lexical borrowing. However, as Aixelá (1996, p. 61) mentions when defining this sub-procedure, leaving the CSI untouched Makes it seem more exotic because it is alien to the target language: this is the same argument that Venuti (2008) makes when explaining the strategy exotication. Since repeating a character's name only disturbs the reader to a minimal degree, it is not full on Foreignization, but creates an exotic effect.

4.3.3. Domestication

4.3.3.1 Names

> 6. ST: Nathan
>   TT: Natan

Nathan is the name of one of the children that Kvothe meets in passing when he lives on the streets of Tarbean.

Orthographic adaption

The translator used orthographic adaptation, which is the procedure applied to make the name fit in with the language norms in the target language (Davies, 2003, p. 85). *Nathan* spelled with a 'th' gives of a very English flavor which would be jarring for the reader, since the story is set in a secondary world where English does not exist. Thus, by changing 'th' to 't' it becomes more consistent with Norwegian language norms. While the change is minimal, it still effectively removes the English disruption, and the CSI is now read more fluently by the reader. This minimization of foreignness is what makes constitutes to the *domesticated* effect.

> 7. ST: Graham

TT: Gard

Graham is one of the customers in Kvothe's inn at the start of the book. He is a part of the frame narrative in which Kvothe tells his life story to the Chronicler and Bastas. This narrative takes place in Nevarre, a small farming community far away from the bigger towns and cities

Naturalization

The procedure used for this coupled pair is naturalization. Naturalization of names is when the conventional name in the source text is replaced with a more typical name for the target language. The name *Graham* is an English name that not only does not exist in Norwegian, but there is no similar form that can be formed through orthographic adaptation. According to Davies (2003, pp. 85-86), replacing a conventional name in the original with a more typical name in the target culture is more drastic than to change the orthography. Here, the name is replaced by a Norwegian name with the same first sound. Since this removes the foreignness of the original name, this creates a domesticating effect.

8. ST: Slyhth
   TT: (Omitted)

This is the name of a person they mention who was said to have gone crazy as a result of studying the field of Naming, a subject at the University that deals with the most abstract form of magic.

It should be mentioned, that it is not this name alone that has been deleted, but a whole section in the book that mentions that students go crazy every semester.

Omission

This is the only case of omission that was found. Aixelá (1996, p. 64) states that this procedure is used when the CSI is unacceptable in the target culture or too obscure, while Davies (2003, pp. 81-80) points out that the motivation might be that omitting the CSI creates a more harmonious effect. There does not seem to be any reason for why this name along with the paragraph was deleted. A possible explanation is that the author requested that it be removed for the sake of the plot in the coming books.

9. ST: Jeremy
   TT: Jeremias

Jeremy is an employee at the Asylum, which is a part of the University.

The name *Jeremy* is a form of the biblical name Jeremiah ("Jeremy", n.d.), while the target text CSI 'Jeremias' is the Germanic version of Jeremiah ("Jeremias", n.d.).

Globalization

The act of globalizing a CSI is to replace a culture-specific reference with that is more general or neutral. While the name *Jeremy* is the English form of Jeremiah, 'Jeremias' is not a typical Norwegian name, but rather a loanword. Since the name is not a typical Norwegian name ("Jeremias", n.d.), it is not naturalization, but it still falls under the *domestication* strategy. The procedure does however have a weaker domesticating effect than naturalization and orthographical adaption.

4.3.3.2 Place Names

10. ST: The Fishery

TT: Tronsalen

This is the name of a building on campus. It is the building where they teach artifishery, the study of constructing magical items, and so the name of the building comes from a shortened version of that (Artifishery → Fishery).

Creation

The procedure used is creation, where the translator finds the CSI too problematic, and choses to create, or transform, instead. According to Davies (2003, p. 86) the translator may decide to transform the CSI if they feel that the target audience might not accept a literal translation or repetition of the CSI. In this case, translating *fishery* directly into 'fiskeri', as in a place where fish is caught, processed and sold, would give the wrong impression. Likewise, the translator did not opt for a shortened version of 'konstruksjonssalen'. The meaning of the word chosen in the Norwegian translation 'tronsalen' is the name of the hall in which a throne is placed. The literal translation is 'throne hall'. Since creation is a procedure that moves away from the original CSI and creates a CSI that is more acceptable in the target language, it falls under the strategy of domestication.

11. ST: Swan and Swale

TT: Tranen og trosten

The name of one of the inns in the city Imre, but it does not have any significant role in the story.

Creation

As mentioned above, creation is often used when the CSI is too problematic to translate directly. But this is not the case here. With this example, the translator has chosen to use creation in order to preserve the alliteration in the name instead of using linguistical translation, which would have been 'Svanen og Grøften'("swale", n.d.). The translator has also chosen to keep with the theme of the swan, and use birds, i.e. 'tranen og trosten' [the crane and the thrush].

    12. ST: Eolian
       TT: Vindharpen

The Eolian is the name of one of the pubs in Imre. It is a pub that Kvothe frequents often, and they often have musicians on stage.

Eolian, or *aeolian*, is a harp that creates sound when the wind blows through it. The name *eolian* comes from the Greek name Aeolus, who was the ruler of the winds in Greek classical mythology, and can also mean 'of or caused by the wind' or 'wind-blown'("Aeolian", n.d.).

Globalization

This translation falls in the globalization category since the translator has chosen to use a reference that is more universal and understandable, and is not specific to neither the source culture nor the target culture.

While the eolian harp has a similar name in Norwegian as well – 'eolsharpe' – it has been translated into 'vindharpe' *wind harp* which makes the reference clearer, as not everyone knows what an eolian harp is. This shift also makes the name more transparent, in so that the reader understands the connection between the name of the pub and the fact that they often perform music there.

4.4 Common Expressions

4.4.1 Foreignization

4.4.1.1 Material Culture

    13. ST: Greystone
       TT: Gråstein
    14. ST: Standing stone

TT: stående steiner

15. ST: Waystone

TT: veistein

Greystones / standing stones / waystones are tall stones that can be found throughout Temerant alongside old roads. They are thought to mark safe roads by some, while others think of them as something to be avoided.

The standing stones are based on Stonehenge, which is a monument containing several tall standing stones, called menhir, in a circle ("Menhir", n.d.).

'Gråstein' is an umbrella term for solid stones with a grey surface color. Though it is usually used for gneiss and granite, it can be used for all stones that appear grey in color ("Gråstein", n.d.).

LT

All the terms have been translated linguistically, and in the case of *standing stone* and *waystone* the literal translation does not create ambiguity. However, in the case of *Greystone* 'gråstein' the Norwegian CSI has another meaning. In English, *Greystone* is not a concept, though a "grey stone" might be descriptive. In Norwegian however it refers to all stones that appear grey. Using 'gråstein' therefore takes away from the fact that this is a special kind of stone, since it literally refers the opposite.

4.4.1.2 Social Organization

16. ST: Pounds

TT: pund

Pounds is a unit of weight or mass, depending on where and when it was used. In English-speaking-countries it is currently a unit of weight equal to 7000 grains, or 0.453 kg. It was formely a unit of weight in Britain equal to 5760 grains or 0.373 kg ("pound", n.d.).

'Pund'is an older unit of weight used in Norway before the metric system. The exact definition has varied, but it remained in the higher 0.400 range before it settled on 500 grams in 1875 ("pund", n.d.).

LT

While the specific definition of the units does not correspond, this is because they did not correspond historically either, therefore this translation is literal. Several of the measurement

units where translated into their Norwegian equivalent despite the fact that most readers would not know how much weight they were referring to. This is most likely to keep with the Medieval setting. The metric measuring system was not in use then, and so the use of a modern measuring system would seem out of place (Davies, 2003, p. 74).

4.4.2 Domestication

4.4.2.1 Social Organization

    17. ST: Span

        TT: spann

A *span* is a measurement of time in the secondary world, similar to how we use *week* in the real world. It consists of 11 days, and four spans makes up one month.

Orthographic adaption

Span is typically used to measure length, more specifically the length between the thumb and the little finger when the fingers are spread out. However, it can also be used when talking about time, e.g. "the span of a week" ("Span", n.d.). 'Spann' can similarly be used when talking about time, e.g. "et spann av tid". This translation has changed the spelling of the word so that the pronunciation remains the same.

4.4.2.2 Miscellaneous

    18. ST: Sympathy

        TT: sympati

Sympathy is one of the forms of magic in the book. It is based on manipulation of energy, meaning that it requires energy to perform it. The user can create a link between two objects, so that what happens to one object also happens to the other. The link becomes stronger and requires less energy to establish the more similar the objects are in form and size.

LT

Here, one could argue for two procedures. on the one hand, sympathy is a newly coined form of magic, and so the Norwegian translation can be viewed as having been adapted orthographically. On the other hand, sympathy is an already existing word in English. The translation can therefore be viewed as a literal translation, since 'sympati' is the corresponding Norwegian term. The later procedure has been chosen for this analysis.

19. ST: Sygaldry

TT: sygaldri

Sygaldry is one of the magical disciplines taught at the university in NW. It is a sub-discipline of Artificery, which is the study of constructing magical objects by the way of using material with magical properties and/or construction techniques involving magic, i.e. sygaldry. Sygaldry uses runes to channel the magical forces which in this universe is called Sympathy (NW: 334).

Orthographic adaption

Sygaldry is one of newly coined terms in the book, and so there is no pre-existing equivalent or reference in Norwegian. Nor is the term transparent, so it is not possible to get any information from the word alone. There is therefore nothing lost when it is translated into Norwegian using orthographic adaptation, changing only the last letter *y* to 'i'. While orthographic adaptation is considered to cause a domesticating effect by Davies (2003) and Jaleniauskiene (2009), it can be argued that in the case of newly coined terms such as this one, the effect is foreignizing.

20. ST: Draugar

TT: draugar

A fantastical being that was briefly mentioned in the book.

'Draugar' is an undead creature from Nordic mythology. It was early on described as a ghost, which either stayed near its barrow, or left to haunt the living. It was later understood in Norwegian folklore that draugars were the spirits of those who had drowned at sea and not buried in Christian soil. Since they had not gotten a proper burial, they turned evil ("Draug", n.d.).

Repetition

The CSI has been repeated, but in this case the CSI already belongs to the target culture, not the source culture. This gives us an interesting case since even though the CSI is repeated, it does not actually create a foreignizing effect. Rather, there was a foreignizing effect in the ST since the CSI comes from another culture, but now that it has been translated into a Norwegian text, the effect is domesticating.

21. ST: The Fae

TT: Huldfolket

The Fae are non-human creatures that exsist in Temerant. They are decribed as having cloved hoves as feet, similar to fauns in Greek mythology. They cannot touch iron, and they wear a glamour that make them appear human. They usually reside in the fearie realm, and live longer than humans.

The Fae is an older term for faerie, or fay and fairy ("Fae", n.d.). The Fae appear to be human, but in most cases they will live longer than humans. In most myths and stories they reside in a realm called Faërie, where time flows slower than in does in the human realm (reference needed).

'Huldfolket', or 'hulder', is a creature in Norwegian folk lore. In most tales it is a beautiful woman with a cow's tail that lures human men with her beauty. The term can also be used as a collective name for all creatures that reside underground ("Hulder", n.d.).

Naturalization

The CSI has here been translated using naturalization. The Norwegian 'hulder' is not the equivalence of the Fae, and so this translation replaces one cultural reference with a reference from the target culture. While the Norwegian term 'alv' might have been accepted as a more neutral term, the translator opted to place the target text more firmly in the target culture. A reason for this might be that the version of Fae in NW have hooved feet, which is similar to the cow tail that the *hulder* possess. Nevertheless, the translator used naturalization, and therefore domestication.

5.0 Discussion

As stated in the introduction, my thesis question is how are the CSIs in Patrick Rothfuss' *The Name of the Wind* translated. My hypothesis was that due to the nature of a secondary world, the translator would stay as close to the original as possible and chose a foreignizing strategy.

This hypothesis has been confirmed in so far that the most used strategy is foreignization, as seen in chapter 4 and illustrated in table 1. However, if this is because of the genre and the setting is difficult to say. As mentioned in chapter 2, Venuti states that the trend when translating from an Anglophone culture is to foreignize, while polysystem theory states that translations of week literature, such as fantasy, are secondary and are therefore translated using a domesticating strategy.

However, despite an overall trend of foreignization, there is still the question of how the individual CSI was translated. In this chapter I will therefore look closer at the procedures chosen for the different sub-categories, and look closer at why they were treated as they were.

5.1 Foreignization

Foreignization is the strategy that keeps most of the SC intact by either leaving the CSI in untouched, or by translating it using Linguistical Translation. As seen in table 1, Foreignization is the most used strategy overall in the book with 44%, and the majority of these fall under the main category Common Expressions. Within the categories themselves, foreignization stands for 80% within Common expressions, while only 25% within Proper Names. This is because repetition of names, which would normally fall under Foreignization, falls under Exotication according to Venuti (2008, p. 160). Table 2 and 3 show that the most used procedure of foreignization in both categories is linguistic translation.

5.1.1 Repetition in Common Expressions

Repetition was used in 43 of the 191 items in Common Expressions, making it the second most used procedure in the category. There is a clear trend that can be seen here: newly coined words. These newly coined words can be found in all of the sub-categories and consist of a mix of mimetic and marvellous. Most notably these include fictional plants, nationalities, and titles. Since they are not created using English words, none of them are transparent.

Davies' (2003) remarks that preserving culture-specific items through repetition have sometimes been used on English terms that have been deemed to be familiar to many of the readers in the target culture. She points out that depending on how the reference is used, i.e.

literally or metaphorically, the intended effect might not be carried over (p. 73- 77). She does not, however, comment on any newly coined words. A big difference between these English terms and the newly coined words are that they are not transparent, they carry no meaning with them outside of the story. As such, there is meaning that is lost to the reader when the word is repeated in the target text.

5.1.2 Linguistic Translation of Proper Names and Common Expressions

Linguistic translation was used in 218 of the 541 total items. In Common Expression LT was used in 104 of 191 of the items, making it the most used procedure. In Proper Names LT was used in 78 of 350, making it the second most used procedure. The items that have been translated using this procedure are most notably measuring units, currency, transparent proper names, and newly coined words that are created using English. Here there are both mimetic and marvellous items.

 The measurement units have been translated using linguistic translation or orthographic adaptation. The latter category will be discussed later. The units which have been translated linguistic translation have been kept as the Norwegian equivalent. Davies' (2003, p. 74) found that this also happened in the German translation of Harry Potter, where inches had been translated to the obsolete measurement *zoll.* She argues that by using this unit of measurement that is no longer in use, the reader is not able to understand the actual information that is being conveyed. Blazyte (2016, p. 29) remarks the same when the imperial measurements *Fahrenheit* and *miles* where translated using LT, that the only purpose is to convey the original unit because the reader cannot comprehend what these units are conveying.

For some of the units, e.g. 'foot', 'handspan', and 'inches', it is somewhat easier to understand the distance that is being conveyed because they are based on body parts. However, for units such as *ounces, pounds* and *grain* that have been translated into 'unser', 'pund' and 'gran', the actual information that is being conveyed is lost, just like Davies and Blazyte point out.

Linguistic translation is also used on most of the currency, which Aixelá (1996, p.62) says is very frequent for both units of measurements and currencies. Some of the currency is newly coined, e.g. 'bits' and 'shim', while others are terms used for several currencies, e.g. 'penny' and 'mark'. A big difference between the units of measurements and currencies is that the currency is explained throughout the book since it is a new system. The units, on the other hand, are for the most part the same as the ones being used in the US today, and would therefore make sense for the English reader.

The place names and names that are transparent in their meaning, e.g. 'Walker', 'Abbott's Ford' and 'Commonwealth', have been translated using linguistic translation. The same goes for newly coined terms, e.g. 'ashberry', 'sympathy clocks', and 'sweet-eaters'. Davies' (2003, p. 75) points out that when translating a name or word directly, one sometimes has to choose which one of the meanings that is to be preserved. This happened in example 1 in chapter 4, *Vaults* 'Spranget'. However, for most of the items, the meaning was very transparent and straight forward, and did not cause any loose of meaning.

5.2 Exotication

Exotication is sort of a milder version of foreignization according to Venuti (2008, p. 160). Keeping the original names, geographical places and gestures is viewed as not being as jarring to the reader as full on foreignization, while they still use the most foreignizing procedure: repetition. Table 1 shows that exotication is the second most used strategy with 35%. The overwhelming majority of these CSIs are names with 143 of the 190 total CSIs. Place names make up 42 exoticated items, while days and months have 11. These are all mimetic, though some of the names belong to marvellous beings such as the Fae. Of the names that have been repeated there are two main groups: English names that are acceptable in Norwegian without any orthographic adaptation, and fictional or foreign sounding names[3]. This section will look closer on the latter, along with the repetition of place names and days and months.

Blazyte (2016, pp. 34, 39) found that the names that were repeated were names that did not cause any problems with pronunciation in the target language, while Nord (2003, p. 187) points out that even if there is no problem with pronunciation, the pronunciation will still be different in the target language than the source language. Davies (2003, p. 75) proposes that the names were left untouched because they signaled nationality, and had no overt signifiers. In the case of NW, I would argue that rather than nationality, the fictional names signal a foreignness specifically created by the author for his world. Therefore, by repeating them the translator is staying faithful to the authors vision. In a similar vein, the names of the days and months that were not transparent, but had names that belonged one of the fictional languages, were kept in as they were.

In the case of place names, Davies (2003, p. 78) remarks that they may cause problems if they are used in relation to their placement in the country or similar senses, e.g. that 'from New York

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[3] It is quite possible that some of the repeated names do already exist in other languages, however it does not seem like this was done on purpose

to Los Angeles' refers to a long trip across the US will not be clear if the reader does not know American geography. However, this is not a problem in fantasy books because the world is presented for the first time and the author does not assume that the reader knows anything about it. One might even be lucky and have a map of the fictional world to refer to.

According to Venuti (2008, p. 160) repeating these items will cause an exoticizing effect, and he uses Nordic Noir as an example: by keeping Nordic names and place names, the target texts get an exotic flavor that does not disrupt the flow of the story for the reader. However, if exotication is an effect that is created by keeping the foreign names and place names, then one can argue that this effect was already there in the first place. The fictional culture created by the author is just as foreign to the reader of the source text as it is to the reader of the target text. Fantasy literature with secondary worlds are meant to introduce a foreign culture, and by using a foreignizing and exoticizing strategy, that foreignness is being kept in. Therefore, by repeating the newly coined names, the exotic effect is being uphold, not created.

5.3 Domestication

As seen in table 1, about 20% of the examples under both Proper Names and Common Expressions have been domesticated. By looking closer at table 2 and 3 we see how these have been divided across the sub-categories. Table 3 shows that the majorities of the domesticated examples comes from names and nicknames that have been orthographically adapted and naturalized, and creation of place names. Table 2 shows that the majority of domestication is through orthographic adaptation in Social Organization, and naturalization in Social organization and Miscellaneous.

The following sections will look closer at the examples that have been translated using domesticating procedures.

5.3.1 Naturalization of Names

Naturalization is the procedure that has been used to translate 12 of the 350 items in Proper Names. Of these, 10 of them are names of characters. Looking closer at which names that receive naturalization, one can see a trend: they are typical English names. Or, to be more precise, they are English names that are not acceptable in Norwegian, even if orthographic adaptation is used.

Davies (2003, p. 85-6) found that names that cannot be acceptable in the target language by using orthographic adaptation are more drastically changed. She suggests that this might be

because of the target language's morphological and phonological constraints, or because the target culture has certain expectations regarding how names should sound like. The examples shown in the article show a similar trend to the trend found in NW, which is that even though the names are naturalized, the first sound of the name is kept in place.

While Davies proposes that the reason for naturalization is due to the target language norms, I will argue that it is because of the fantastical setting. The story is set in a fictional world that has no connection to our world, and so English does not really exist there. As such, keeping the English names would disturb the reader and bring them out of the story. Norwegian does not exist either, but since the story is translated into Norwegian, they will not be noticeable in the same way.

5.3.2 Naturalization of Common Expressions

The use of naturalization in Common Expression happens in the sub-categories Social Organization and Miscellaneous, with 7 and 5 instances respectively. In both cases, the group of items that were translated this way show a clear trend.

In social organization, the items fall under the category units of measurement. Of the 7 items, all but two of them (*gills* 'pel' and *leagues* 'raster') are units of measurement that are in use today. Even so, of these five there are still two of them that receive a translation of a unit that is not in use in Norway today ('skålpund' and 'bismerpund').

Davies (2003, p 74) points out that some translations will use the corresponding unit of measurement to stay faithful to the original text despite the fact that the readers will not be familiar with them, and will therefore not be able to understand how much volume/mass/weight that is being discussed. She mentions that this might be more acceptable because the setting is fantastical, and so these obscure measurement units are therefore more acceptable for the reader. However, I would argue that rather than wanting to stay faithful to the source text, the translator is aware that the metric system, which was made official in Norway in 1875 ("Metersystemet", n.d.), would not be deemed natural in a Medieval setting. This would also apply to the linguistic translation of units of measurement mentioned above.

In Miscellaneous, the 5 items that were naturalized were all related to the Fae, as illustrated in example 21 in chapter 4. The Fae are one of the few mythical creatures in the book that come from real life folklore and are not created by the author himself.

Hong-man (2010, p. 23) comments that one of the hardest aspects of translating fantasy is the names of species or "races". These are often culturally bound and have been well established

within western fantasy literature. Lack of background knowledge in the genre would therefore cause a less-than-proper translation. Fae, or elves, have been well established in fantasy literature since Tolkien's *Lord of the Rings*. While Rothfuss keeps many of the established tropes associated with the Fae, such as their aversion to iron, their long life, and the Faërie world, he also changes their traditional appearance. It is perhaps this break with the traditional portrayal of Fae that makes it possible to choose naturalization instead of linguistic translation.

5.3.3 Orthographic Adaptation in Common Expressions

In Common Expressions, 11 out of 191 items have been translated using orthographic adaptation. Looking closer at them, they have something in common: they are either newly coined words or they are Latin words.

Orthographic adaptation is most common in cases where the alphabet differs. In some cases, this includes transliteration, which Hong-man (2010) expresses the difficulties off in his article. While this is not the case in English - Norwegian except for *æ, ø, å,* there still needed to be made some changes for them to be harmonious in the target language.

The newly coined terms need to be preserved in order to keep the authors intended effect, and the Latin words are accepted because of the European medieval setting, which is associated with Latin. As such, they have been kept in. But for them to be able to be read in the same way in Norwegian they have to change the spelling.

Since the use of orthographic adaptation has here been applied to newly coined and Latin words, one could question whether the effect of this procedure really is domesticating, as Davies (2003) and Jaleniauskiene (2009) argues. It could be argued that since these words have a foreignizing effect in and of themselves, and the use of orthographic adaptation has been applied to keep this foreignness while still following the target language norm, that the overall effect remains foreignizing. This would be supported by Aixelá (1996, p. 61), who places OA after repetition on the conservation continuum. His argument is that even though the target language forms are also respected, the translator is still keeping the original reference.

5.3.4 Orthographic Adaptation of Names

In Proper Names, orthographic adaptation has been used on 24 of 350 items. 22 of these fall under the category Names. The trend here is fictional names and English names.

Jaleniauskiene (2009) found that this is the most used strategy when dealing with proper names in children's literature. This is not the case here. However, the reason for translating the names

using orthographic adaptation is the same: to adapt phonologically to the target language. The most common adaptions are changing 'th' to 't', 'c' to 'k', 'ph' to 'f', and to delete the unpronounced 'e'.

 The fictional names that have been translated using orthographic adaptation have been translated this way for the same reasons mentioned above on the OA of Common Expression. The goal is to preserve the item and the foreignness, and still follow the target language forms. In the case of the English names, the goal is not to preserve something foreign, but rather shift the name from English to Norwegian. This can be compared to the naturalization of names mentioned earlier.

5.3.5 Creation

While creation has been used as much as naturalization and OA in Common Expression and is the most used domesticating procedure in Proper Names, it is harder to see a trend in the items that receive this translation. However, there are two trends that can be seen: alliteration and association.

In the few cases where there is alliteration, the translator has chosen to preserve the alliteration in the CSI instead of using linguistic translation. Alliteration is mostly used in children's literature because of the whimsical nature of it, and adult fiction tends to have more serious undertones. Davies (2003, p. 95) found that elements such as alliteration and humor are often kept in, and the translators often create new CSIs in order to achieve this.

The biggest trend is creation for association. This ranges from newly coined words and terms with an underlying rather than transparent meaning, titles of books and plays, and, most notably, place names. Davies (2003, pp. 86-89) lists that the reasons why creation might be used is to keep the associated reference, or to make the reference more obvious. An example of making the reference more obvious is *The Crates*, the part of Imre where the poorest people reside, referring perhaps to the size or shape of the homes. This has been translated into 'Pakkstrøket', which states quite overtly what part of town the text is talking about. Another example is *Nevarre*, which sounds like 'nowhere', and has been translated into 'Ingestad', which resembles 'ingenstad'.

5.3.6 The Two Cultures

After looking closer at how the different CSIs have been translated, how newly coined and fictional words versus English are translated, I would argue that the book presents two cultures. The first one is the fictional one, the one created for this secondary world. These are translated

using foreignizing strategies, to keep as much of the original reference as possible. This has been seen earlier in the repetition of names and newly coined words, and the linguistic translation of common expressions. It can also be seen in the orthographic adaptation of fictional names and newly coined words. As mentioned earlier, this is done for preservation rather than for domestication. In other words, the translation aims to preserve the foreignness that already exists in the fantasy novel.

The second culture is English. According to Jiang (2001), culture is dependent on language, and as such the source language will contain some cultural aspects automatically. Traces of the English culture are seen in the items that have been translated using naturalization and orthographic adaptation. Naturalization has been used to remove English references and replace them with Norwegian ones, and orthographic adaptation has been used to remove traces of the English language which does not belong in the fictional world. This can also be seen in the treatment of the measurement units: while those that already exist have been naturalized or linguistically translated, the ones that have been invented are left untouched. You can therefore argue that the use of domestication is to keep out the foreignness that comes with the source language, while the use of foreignization and exotication is to preserve the foreign effect that fantasy novels have as a part of their genre.

5.4 Macro-levels

Davies (2003, p. 89) talks about macro-levels of CSI: the different networks of CSIs and how they are connected. The whole work is the global macro-level, but there can be several others. These are not necessarily the same as the different categories previously mentioned, but rather a more thematically connected network. CSIs of the same category might therefore be treated differently according to one of their macro-levels.

While there are several macro-levels that could be explored, the one this thesis will be focusing on is the European Medieval-like setting. In her paper, Davies' (2003) points out that the translator has to decide to which degree they want to preserve the British setting, and that it was technically possible to perform a complete transposition of the setting into another culture (though this had not been tried). Likewise, the translator of NW had to choose to what degree they wanted to preserve this setting. A complete transposition would not have been possible here, since the world is fictional and that would require the translator to create a whole new world.

In some cases, the setting is a part of the narrative, such as with the use of runes and magic that is similar to alchemy, but in other cases it is shown through CSIs. An example of this is the use of outdated and unfamiliar measurement units. As mentioned above, these units have either been translated by using LT or naturalized into an older Norwegian unit. While some of the units uses body parts as reference, such as *hands* and *foot*, and are therefore more or less understandable either way, other units such as 'tommer', 'unser', og 'pel' are not understandable for most readers. Despite this, the setting is taken into consideration, and the old measurements are used so that the feeling is preserved. After all, the inclusion of the metric system would bring readers out of the story, since it does not fit with the setting.

Other CSIs that can fit into this network are the ones that come from Latin, such as *arcanist* and *Daeonica*. Latin was the language used in Europe by the clergy and by scientists for centuries, and is therefore associated with the Middle Ages. By keeping words that are either Latin or derives from Latin, the Medieval-like setting is strengthened.

It is, however, also useful to note that this setting is pretty common in western high fantasy literature, and so I would argue that there have been establishes some norms in regard to what is acceptable and what is not acceptable to use.

6.0 Conclusion

The main objective of this thesis was to investigate how the CSIs in Patrick Rothfuss' *The Name of the Wind* had been translated. The entire book was used to look for CSIs, and 541 were found. The methods used in this thesis have been Toury's (2012) Three-Phased Methodology to find and map the coupled pairs, and to place the target text within the target culture. Aixelá's (1996) and Newmark's (1988) taxonomies have been used to sort the CSIs into smaller categories so that trends would be more obvious. A mix of Aixelá's (1996) and Davies' (2003) procedures have been used to analyze the CSIs, while Venuti's (2008) strategies have been used to explain the overall effect of the of the procedures on the text. The analysis of the text has showed that the translator used a mix of foreignization, exotication, and domestication when translating the text, and that the use of these strategies has been overall consistent.

Returning to the hypothesis posed at the beginning of this study, it is now possible to say that it was confirmed: the most used strategy was foreignization. In my hypothesis I said that the CSIs would be foreignized because the story was set in a secondary world, and the translator would want to keep this world as intact as possible. It is possible that foreignization was used because the text has been translated from an Anglophone culture to a non-Anglophone culture, in which case the norm in foreignization. However, after looking at which items that were foreignized and exoticized, and which were domesticated, this thesis argues that foreignization was used to preserve the fictional cultures of the secondary world.

The findings of this thesis are that the CSIs have been translated according to the culture that they belong to. The foreignized and exoticized items are mainly newly coined or fictional words and names that belong to the cultures of the secondary world. The main trends we can see here is 1) the repetition of foreign names, 2) the repetition of newly coined words that are not transparent, 3) the linguistic translation of newly coined words that are transparent, and 4) the orthographic adaptation of newly coined words to conform to the Norwegian language norms. The domesticated items on the other hand primarily belong to the English culture that is intertwined with the English language. The main trends that were found here is 1) the naturalization of English names, 2) the orthographic adaptation of English names, 3) …. In addition to this, the thesis found that the CSIs belonging to the European medieval setting were translated in order to preserve that backdrop. This meant that units of measurement were not translated into the metric system, but rather into obsolete units used before the metric system

was put in place. This also meant that Latin words were preserved, since the language is associated with that time period.

Since this research suggests several trends in the translation of high fantasy, it would prove insightful to test these assumptions against other high fantasy books to see if they are present there as well.

It would also be interesting to see if the same trends can be seen when high fantasy is translated into other languages that are not as closely related to English as Norwegian is. For instance, how might a Chinese or Japanese translator translate the English names in the text? Would they keep them as they were and create a jarring effect, or would they translate them into more local names, despite the fact that those names would not fit with the European Medieval setting?

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Appendix A: The Master's Thesis' Relevance for the Teaching Profession

This thesis was written as a part of a five-year program for teacher education at NTNU, and the thesis is relevant for the teaching profession in several ways.

Firstly, writing a thesis about translation has made me more aware about the similarities between English and Norwegian. During the time I have worked on this thesis I have studied the different senses a word might have and how not all of these are transferred when translated, I have researched the different kinds of categories that make a word culture-specific and therefore difficult to translate or explain. I have learned about old suffixes, been made acutely aware of English spelling and semantic structure, and how they are similar and different from Norwegian. By having been made so aware of these linguistical differences between English and Norwegian, who are often thought to be quite similar, I can better teach English to student. I will have the ability to better explain a phenomenon that they do not understand, and I can make them more aware of language by pointing out these similarities and differences.

Secondly, the process of writing such a big project has taught me a lot about how to research topics and find research for a thesis. I have learned more about how to structure a longer paper, as well as how to revise to create better sentences and correct grammatical errors. This knowledge is valuable when it comes time to teach students about this myself. I will then be more capable of giving useful advice based on my own experiences, in addition to recognize weaknesses in text at a higher level, such as in upper secondary school. And because of the feedback that I got on my thesis from my supervisors, I have learned more on what helpful feedback actually look like.

Lastly, fantasy is one of the most popular genres with children, teenagers and young adults. The great thing about Fantasy is that it approaches difficult moral question and social problems in an indirect way, making it easier for the children to understand and discuss them. Being familiar with fantasy and being able to use it in the classroom is a great way to engage the students to read, to discuss difficult themes, and to understand metaphors.