

Rendering Onomastic Space in *Don Quixote* into English

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Abstract

This research is devoted to the onomastic space in *Don Quixote* by Miguel de Cervantes Saavedra with a special focus on charactonyms in its numerous translations into English, as the names in the novel are an integral part of the Spanish writer's plot. The analysis of the English translations of the book shows that many charactonyms were left untouched, which makes some parts of the text less vivid than they are. Rendering charactonyms in general may be considered optional, but refraining from rendering them may affect the spirit of any literary work, including the masterpiece *Don Quixote*. The comparative translation analysis and remarks on charactonyms made in the paper may be useful for literary translators and translation scholars when considering the onomastics of a literary work. Therefore, charactonyms, especially those belonging to minor characters, bear a relevant stylistic function which should be rendered in translation.

Spanish readers of *Don Quijote* - the second most popular book after the Bible – have an opportunity to see the implications of names of both protagonists and minor characters, namely their sources and connotations. The names help not only to promote the imagination to reconstruct the world of knights, but serve as a vivid stylistic factor for the novel. For instance, Don Quixote, also known as the Knight of the Rueful Countenance, met and mentioned a lot of knights and warriors: *Alifanfaron* (where the stem resembles 'fanfaron'), *The Knight of the Burning Sword*, *Don Paralipomenon of the Three Stars*, or *The Knight of the White Moon* who defeated the protagonist in the battle on the beach at the outskirts of Barcelona near the Sea (see Cervantes 1952: 404), and this is worth noting as this paper was presented at the XXIV ICOS International Congress of Onomastic Sciences held in Barcelona. Another point associated with Barcelona is that the first full edition of Cervantes' work came out in the capital of Catalonia in 1617.

The study tackles a topical problem of rendering names into foreign languages in *Don Quixote* with a special focus on charactonyms in six translations into English, as the names in the novel are an integral part of Cervantes' plot. Despite the popularity of the work, adapting the onomastic space *per se* for foreign readers has not been studied. The comparative translation analysis and remarks on charactonyms made in the paper may be relevant for literary translators and translation scholars when considering the onomastic component of a literary work taking into account that the study of the translations reflects the trends in literary translation for more than 350 years.

Due to the scale of the masterpiece and thus its huge total onomastic space with renaming the same person, puns, and various name alterations, as a benchmark for the onomastic space, i.e. the practical material, the study is based on the sampling of 40 names that are mostly charactonyms. This set of names is limited to the names of the supporting characters, because the names of the protagonists and their interpretations are common knowledge having become model antonomasias and part of the international cultural heritage. Hence, translating them seems irrelevant, but as to minor characters, translators could add to the characteristics and style of the novel.

The objective of the research is to describe the method of making up an onomastic space on the material of *Don Quixote*. To achieve the objective the following tasks require a

solution: 1) defining the terms *motivator* and *metaonomastic context* and 2) studying the strategies to render charactonyms in the *Don Quixote* English translations.

The novelty of the research is that on the example of the internationally known book and its six translations into English an attempt is being made to show the relevance of the context for rendering names and studying the strategies for this rendering in the translations of *Don Quixote* into English, introduce and establish the concept of metaonomastic context and thus develop further the concept of onomastic space. The concept of onomastic space may bring to literary onomastics studies a brand-new trend contribute to literary onomastics studies a brand-new trend aimed at finding a firm relation between a charactonym and context.

The necessity of making up an onomastic database for a book may be explained by the fact that it is a helpful stage of pre-translation analysis of a literary work. It makes all the names regarded as part of one system. The same is true for studying names in literature as they are examined as a system but not *ad hoc* or on a sampling basis.

This paper focuses on the following points to be described in the parts of the paper: *Onomastic space* and *Rendering onomastic space in English translations* done by Shelton, Motteux, Jervas, Smollett, Ormsby and Putnam. These points should promote to the idea that the names belonging to minor characters, though mostly left untouched in the translation of fiction, bear a relevance for translation stylistic function. Rendering such names would better reveal the intention of authors - in our case Cervantes.

Onomastic Space

This part of the article will outline the main features of the onomastic space in *Don Quixote* and introduce the main concepts for studying the onomastic space, but before addressing the onomastic space of Cervantes' novel, onomastic space as a concept should be defined. Onomastic space is a set of proper names in a text or texts. Space in terms of onomastics has been in use in Russia at least since the 1970s, in particular in the works by A. V. Superanskaya (1973: 78) – an outstanding Russian onomastician. Applying this concept, scholars may analyze sets of texts by a writer or an epoch in terms of proper names. Though in a broader sense onomastic space implies processing all the proper names of a work to be considered.

Discovering such an onomastic space in a literary work additionally shows the necessity to render these names taking into account the context and the meaning of the morphemes the names include. This approach allows making a quick but representative choice of charactonyms and following their transformations in several translations, which may become a basis for future, more complete research of onomastic space in different translations. In a more specific sense, the onomastic space for this research *ad hoc* is regarded as a set of charactonyms relevant for rendering when translating.

Normally, charactonyms, i.e. the names suggesting a trait of the name-bearer, are transcribed or transliterated, but if their stems suggest additional information of their bearer or even create a system of their own in a literary work, their transcription or transliteration often deprives a foreign reader of a lot of nuances and vividness of description, comic effect, or mere understanding.

In all fairness, however, claiming that keeping names untouched never lets them speak is wrong, in particular, if the form of the name renders origin: a French *Pierres Papin*, an Italian *Anselmo*, a Turk *Selim*, Arabs *Lela Zoraida*, *Cide Hamete Benengeli*; certain linguistic features, *inter alia*, onomotoepic function (*Tiquitoc*). Onyms with international, borrowed stems or some of Greek or Latin origin may be regarded as charactonyms too: *Chrysostomo*, *Hipolito*, *Felix*, *Ricote*.

Many names are expressive even in their original form if dealing with those showing nobility, lengthy chivalric names, or the names involved in puns. Names may keep their

function due to interlinguistic or intercultural similarities: e.g., Miulina becomes Miaulina in the translations done by Ormsby and Jervas resembling the English *miaow*, *meow*, *mew*.

Spanish original:

Pero vuelve los ojos a estotra parte y verás delante y en la frente destotro ejército al siempre vencedor y jamás vencido Timonel de Carcajona, príncipe de la Nueva Vizcaya, que viene armado con las armas partidas a cuarteles, azules, verdes, blancas y amarillas, y trae en el escudo un gato de oro en campo leonado, con una letra que dice: Miau, que es el principio del nombre de su dama, que, según se dice, es la sin par Miulina, hija del duque Alfeñiquén del Algarbe... (Cervantes, 1983, vol. 1, p. 143)

English translation:

Timonel of Carcajona, prince of New Biscay, who comes in armour with arms quartered azure, vert, white, and yellow, and bears on his shield a cat or on a field tawny with a motto which says Miau, which is the beginning of the name of his lady, who according to report is the peerless Miaulina, daughter of the duke Alfeniquen of the Algarve. (Cervantes 1952: 51)

Here the signs of characteristics later referred to as motivators are obvious, namely *cat* and *motto which says Miau* written on the shield of Timonel of Carcajona, whose name will be also considered later.

The basic stages for analyzing an onomastic space are:

1. Collecting names either all comprised in a work or limiting the scope to a certain type, i.e. anthroponyms, place names, names of specific objects;
2. Comparing equivalents of names translated in text and analyzing comments and footnotes relating to charactonyms;
3. Counting how many charactonyms has been rendered;
4. Analyzing the general strategy: reproduction in the text, transliteration or transcription with comments (comments in the text or footnotes), translation of names.

Most charactonyms require two features: a common stem and a context reinforcing its characteristics (expressed in the motivator). Common stem is a name or its part resembling a common "ordinary" word: the Spanish surname *el Zurdo* means 'left-handed'. This surname does not have any contextual support thus it cannot be regarded as a charactonym. Thus, not all names with common stems are charactonyms.

If this common stem relates to the bearer of the name, the stem becomes a significant (= meaningful) element of the name and this name may become a charactonym. Thus, a name becomes charactonym due to a specific context, but not just because of the stem similar to a word.

There are many names that become charactonyms primarily due to some context devoted to the name bearer: appearance, habits, behaviour etc. To analyze such names linguistically some accurate tool is required. To be objective in performing this approach, the concept motivator is suggested. Motivator is the context that determines charactonyms. It may be represented by an element of a text (a word, a phrase, or a passage, even the entire book) that characterizes the name bearer and is closely associated on the basis of the description or association with the narrow context, including synonyms (*Molinera* with the motivator *miller*) or antonyms (*Felix* – with the motivator *unhappy*).

However, in some cases the stem is expressive, which makes the name worth being relevant for rendering. Such names have a stem that is expressive itself or bears certain negative overtones. Though the reader does not associate certain characteristics with the

name directly, the expressiveness makes the onym characteristic and authors realize the influence of such names and choose such deliberately, in particular, Timonel of Carcajona (*timonel* ‘helmsman’, and *carcajada* ‘guffaw’ in the example with Miaulina above) bears an expressive negative connotation.

Motivators and their types may be applied to charactonyms and determine the necessity of rendering names. Below the main types of motivators will be described: regular motivators based on similar words or words with opposite meaning for a comic effect, intersemantizing motivators represented by other names with common stems forming a certain lexical field, and metaonomastic context which explains the meaning suggested by the name.

Motivators may be more or less obvious. A regular motivator establishes a connection with the name through some personal trait, job or status. In chapter XXXVIII of volume II, there appears *condesa Trifaldi* ‘countess Trifaldi’. Her description in the original and translation is given below.

Spanish original:

La cola, o falda, o como llamarla quisieren, era de tres puntas, las cuales se sustentaban en las manos de tres pajes, asimesmo vestidos de luto, haciendo una vistosa y matemática figura con aquellos tres ángulos acutos que las tres puntas formaban, por lo cual cayeron todos los que la falda puntiaguda miraron que por ella se debía llamar la condessa Trifaldi, como si dijésemos la condessa de las Tres Faldas (Cervantes, 1983, vol. 2, p. 798)

English translation:

...the tail, or skirt, or whatever it might be called, ended in three points which were borne up by the hands of three pages, likewise dressed in mourning, forming an elegant geometrical figure with the three acute angles made by the three points... (Cervantes 1952: 320)

Here *Trifaldi* may be associated with a fold or skirt and this association is seen in a narrow context which may be called explicit motivator, but motivators may be implicit. Princess with a very onomastic name *Antonomasia* (= ‘by another name’), heiress of the kingdom, daughter of King Archipiela and Maguncia, fell in love with a private gentleman *Clavijo*, thus she is in opposition to her family, and prefix *anto*, *anti* may show it, though there is no direct explanation to the name or its characteristics.

Spanish version:

Del famoso reino de Candaya, que cae entre la gran Trapobana y el mar del Sur, dos leguas más allá del cabo Comorín, fue señora la reina doña Maguncia, viuda del rey Archipiela, su señor y marido, de cuyo matrimonio tuvieron y procrearon a la infanta Antonomasia, heredera del reino (Cervantes, 1983, vol. 2, p. 751)

English translation:

Queen Dona Maguncia reigned over the famous kingdom of Kandy, which lies between the great Trapobana and the Southern Sea, two leagues beyond Cape Comorin. She was the widow of King Archipiela, her lord and husband, and of their marriage they had issue the Princess Antonomasia, heiress of the kingdom... (Cervantes, 1952: 321)

In the same example, intersemantizing motivators may be found, i.e. those made up of other names from the narrow immediate context. In this case, closely situated common stems create a certain semantic field and become motivators to each other. The names evoke the semantics of each other and thus become relevant for translation even without any other context. The phenomenon of additional influence of names may be considered as a type of synergy, i.e. when two or more things functioning together produce a result not independently

obtainable. King Archipiela (*archipiellago* ‘archipelago’) and the queen Maguncia (*Maguncia* ‘Mainz’) make a geographical semantic field.

Normally, such contexts are represented by enumerations. Among the enumerations in *Don Quixote*, chivalric names may be representative. They are mostly rendered, which is necessary as the names were given to medieval knights according to their deeds and honours. In medieval chivalry, a new name or a change of name was regarded as some very sacred ritual and the choice of epithets was crucial. In chapter XIX of volume I, the names mentioned in one paragraph influence each other and their concentration makes them intersemantizing. Such names are relevant for translation as they are mentioned in minor contexts where the lack of information about bearers is set off by the characteristics in the names. Table 1 Intersemantizing motivators and names below includes typical chivalric names from chapter XIX of volume I.

The Knight of the Flamming Sword	The knight of the Griffin
The Knight of the Unicorn	The Knight of Death
The Knight of Damsels	the Knight of Mournful Countenance
The Knight of the Phoenix	Don Paralipomenon of the Three Stars

Table 1. Intersemantizing motivators and names.

The last and the most important for translation motivator of all mentioned is metaonomastic context. In metaonomastic contexts, charactonyms become crucial for a certain context and without the explanation the passage becomes meaningless. This is especially true for parts devoted to name giving, explanation of the name, or some stylistic device is involved. Metaonomastic context is a part of text where names are key elements without which the whole extract becomes a lacuna. The term has been coined following the pattern of the metalinguistic context, i.e. the language used to talk about language, but here *meta* will be added by the stem onomastic as the concept relates to names. This concept is crucial for translation as defying such parts we make an extract lost in the target text.

A typical metaonomastic context is that explaining the name. The same pattern is frequent in the Bible, e.g. “And she shall bring forth a son, and thou shalt call his name JESUS: for he shall save his people from their sins.” (Matthew 1:21 Authorized King James Version). If the meaning of the name Jesus (the LORD saves) is unknown, the phrase remains unclear. The readers do not see the explanation for the name if they do not know that Jesus means *savior*. Such phrases may be regarded in terms of the outstanding translologist Eugene Nida as classical examples of formal equivalence in translation, which makes the meaning of the phrase obscure and does not cause any emotions in readers (See Nida & Taber, 1969, p. 257).

As to *Don Quixote*, in Chapter VIII of volume I translated by Ormsby, readers follow the adventures of a valiant knight Diego Perez de Vargas, who got the surname *Machuca* after a fierce battle when he fought and killed many Moors. The meaning of his name remains silent if we do not know that *machucar* is Spanish for ‘to strike’, ‘to hit’:

I remember having read how a Spanish knight, Diego Perez de Vargas by name, having broken his sword in battle, tore from an oak a ponderous bough or branch, and with it did such things that day, and pounded so many Moors, that he got the surname of Machuca, and he and his descendants from that day forth were called Vargas y Machuca (Cervantes, 1952: 19).

The analysis of motivators shows that the names accompanied by regular and intersemantizing motivators are not so crucial for understanding and thus rendering in translation, whereas the metaonomastic context requires rendering charactonyms, as otherwise the part of text will remain silent for readers.

Totally a group of 40 names has been studied: 3 - expressive names, 10 – charactonyms with regular motivators, 19 charactonyms with intersemantizing motivators and 8

charactonyms with metaonomastic context. The table Metaonomastic context below incorporates the ways of rendering each name taken from six translations. As a sample for the onomastic space analysis below, the names with metaonomastic context are represented in

Charactonym	Stem (Spanish ≈ English)	Motivator and Name
Diego Perez de Vargas y Machuca (vol. I, ch. VIII)	<i>machucar</i> ≈ ‘to strike’, ‘to hit’	pounded so many Moors, that he got the surname of Machuca (Cervantes 1952: 19)
Pentapolin del Arremangado Brazo (vol. I, ch. XVIII)	<i>arremangar</i> ≈ ‘to tuck up’ + <i>brazo</i> ≈ ‘arm’	Pentapolin of the Bare Arm, for he always goes into battle with his right arm bare (Cervantes 1952: 52)
Miulina (vol. I, ch. XVIII)	<i>miu</i> ≈ ‘miaow’	a motto which says Miau, which is the beginning of the name of his lady, who according to report is the peerless Miaulina (Cervantes 1952: 51)
Pandafilando de la Fosca Vista (vol. I, ch. XXX)	<i>pando</i> ≈ ‘slow moving’ + <i>fosca vista</i> ≈ ‘frowning look’	Pandafilando of the Scowl by name - for it is averred that, though his eyes are properly placed and straight, he always looks askew as if he squinted, and this he does out of malignity, to strike fear and terror into those he looks at (Cervantes 1952: 109)
Condesa Trifaldi (vol. II, ch. XXXVIII)	<i>tri</i> + <i>falda</i> ≈ ‘three falds’	dressed in mourning, forming an elegant geometrical figure with the three acute angles made by the three points, from which all who saw the peaked skirt concluded that it must be because of it the countess was called Trifaldi (Cervantes 1952: 320)
Condesa Lobuna (vol. II, ch. XXXVIII)	<i>lobuno</i> ≈ ‘a wolf’	she was called the Countess Lobuna, because wolves bred in great numbers in her country (Cervantes 1952: 320)
Condesa Zorruna (vol. II, ch. XXXVIII)	<i>zorruno</i> ≈ ‘a fox’	if, instead of wolves, they had been foxes, she would have been called the Countess Zorruna (Cervantes 1952: 320)
Perlerines (vol., II, ch. XLVII)	<i>perlero</i> ≈ ‘of pearl’	... a very rich farmer, and this name of Perlerines does not come to them by ancestry or descent, but because all the family are paralytics and for a better name they call them Perlerines (Cervantes 1952: 347)

Table2. Metaonomastic context

Of note, that the surname of warrior Pandafilando de la Fosca Vista has five different versions in the six translations. See Table 3.

	Shelton	Motteux	Smollett	Ormsby	Putnam
Pandafilando de la Fosca Vista	Pandafilando of the Dusky Sight	Pandafilando, surnamed of the Gloomy Sight	Pandafilando of the Gloomy Aspect	Pandafilando of the Scowl	Pandafilando of the Frowning Look

Table 3. Translation of the anthroponym Pandafilando de la Fosca Vista.

Rendering Onomastic Space in English Translations

As to the translations, the research covers mainly those of the 17 – 19 centuries (except Putnam’s translation of the mid-20th century). I studied the translations done by Thomas Shelton (17th century), Cervantes’ contemporary who we little know about; Peter Motteux (1663 - 1718), an English journalist, playwright, and editor; Charles Jervas (c. 1675 – 1739), an Irish portrait painter; Tobias Smollett (1721 –1771), a Scottish poet and author influenced by Cervantes works; John Ormsby (1829–1895), a British translator; Samuel Putnam (1892-1950), an American translator.

Shelton was the first translator of the novel into any language. The translation *The delightfull history of the wittie knight, Don Quishote vjd* was published in 1612 and 1620. He rendered chivalric names (surnames of knights and noblemen, e.g., *the wise Tinacrio*), names of warriors (*Pentapolin of the naked arm*), and some nicknames, in particular *John*

Palameque the deaf, though in the original the surname means *the left-handed* (Cervantes, 1900, vol. 1, p. 127). He occasionally made explanations within the text: “*Machuca, which signifies a stump*” what is untypical for his successors, uses footnotes to explain the names. (e.g., *Trifaldi* – “Alluding to the name ‘Trifaldi,’ as if she had been called ‘tres faldes,’ which signifies three skirts” (Cervantes, 1900, vol. 3, p. 80).

Motteux in the edition of 1712 entitled *The History of the Renowned Don Quixote de la Mancha* omitted many passages devoted to the explanation of names (metaonomastic contexts), in particular, *Machuca, Miulina, Lobuna, Zorruna* as well as expressive names of imaginary academicians who wrote epitaphs in verse at the end of volume I, though in terms of charactonyms this translation is no worse than the others.

Jervas created his translation *The Life and Exploits of the Ingenious Gentleman Don Quixote de la Mancha* in 1742. He also added comments, made occasional, but relevant footnotes, e.g. “*Mentironiana*” – A name coined from *mentira = a lie*” (Cervantes, n.d., vol. 1, p. 494).

The History and Adventures of the Renowned Don Quixote, done by Smollett in 1755 is a translation created by a writer. Smollett showed the influence of *Don Quixote* in many of his novels, in particular, *The Life and Adventures of Sir Launcelot Greave*. The writer set the tradition of giving English equivalents in the text, e.g., *Fibberiana* (from English ‘*fibber*’ = *liar*) instead of *Mentironiana* adding a footnote “A word of equal signification with *Mentironiana*, from *Menteroso*, a *liar*.” (Cervantes, 1809: 507). He noted even names originated in classical languages and considered necessary to render their meanings, e. g., *Godamercy* instead of *Quirielyson* of the Latin origin.

Don Quixote translated by Ormsby (1885) was an academic and the most popular translation serving as a basis for many researches on *Don Quixote*. Ormsby treated the source text as a literary monument, something sacred, that could be damaged by rendering names, thus many characteristic names were left untouched what can be seen in the examples discussed above, namely, extracts with the charactonyms *Trifaldi, Maguncia, Machuca* above.

Putnam did a translation *Don Quixote de La Mancha* (1949) reinforced by extensive comments and name explanations. He was the only translator who made commentaries for the imaginary academicians mentioned at the end of volume I:

Paniaguado: “The name signifies a parasite or hanger-on.”

Caprichoso: “The meaning is whimsical, crotchety.”

Burlador: “The name means jester.”

Cachidiablo: “Signifying hobgoblin.”

Tiquitoc: “The name is onomatopoeic.” (Cervantes, 1993: 573)

The analysis of the English translations shows, the names were mostly left untouched. Early translations have footnotes for some names including of minor characters. A sample of translation analysis of names with metaonomastic contexts, i.e. those requiring the names to be rendered to avoid lacunas in translation, is represented below in Table 4. Rendering charactonyms involved in metaonomastic contexts.

	Shelton	Motteux	Jervas	Smollett	Ormsby	Putnam
Machuca (Diego Perez de Vargas)	Machuca, which signifies a stump	--	Machuca	Machuca, or the feller	Machuca	Machuca + comments
Pentapolin del Arremangado Brazo	Pentapolin of the naked arm	Pentapolin of the Naked Arm	Pentapolin of the Naked Arm	Pentapolin with the naked arm	Pentapolin of the Bare Arm	Pentapolin of the Rolled-up Sleeve
Pandafilando de la Fosca Vista	Pandafilando of the Dusky Sight	Pandafilando, surnamed of the Gloomy Sight	Pandafilando of the gloomy aspect	Pandafilando of the Gloomy Aspect	Pandafilando of the Scowl	Pandafilando of the Frowning Look
Miulina	Miaulina	--	Miaulina	Miaulina	Miaulina	Miulina
Trifaldi	Trifaldi + comments	Trifaldi	Trifaldi,	Trifaldi + comments	Trifaldi	Trifaldi
Lobuna	Lobuna	--	Lobuna	de Wolf	Lobuna	Lobuna
Zorruna	Zorruna + comments	--	Zorruna	Fox	Zorruna	Zorruna
Perlerines	Perlerino	Perlaticos	Perlerina		Perlerines	Perlerines

Table 4. Rendering charactonyms involved in metaonomastic contexts.

Conclusions

The translations in question show different strategies of rendering names. The translations in terms of charactonyms may be divided into:

1. Those where the onomastic space is left mostly untouched even though it makes context ambiguous. In Ormsby's translation, these are parts with the names *Machuca* and *Lobuna*;
2. Those where the onomastic space is untouched and the contexts implying pun with names are removed. For instance, Motteux removed the part with the epitaphs and their authors with charactonyms from chapter LII of volume I;
3. Those where the onomastic space is rendered partly in comments found in the translations by Shelton, Smollett and Jarvis;
4. Those where the onomastic space is rendered in the text and comments which is found in Putnam's text.

Among the names that would add to the translated text it is worth mentioning the following names: *Lobuna*, *Zorruna* (metaonomastic contexts), *Micomicona* (a regular motivator), *Timonel of Carajona* (expressive name). *Micomicona* and *Maguncia* have not been rendered in any translation, though the former contains stem *mico* – monkey with the motivator Ethiopia, and the latter is the Spanish name of the German city of Mainz.

Most of the translations studied do not render charactonyms and this circumstance makes the context ambiguous or deprives it of some stylistic features. Rendering charactonyms in general may be considered optional, but defying them may affect the spirit of any literary work. Rendering charactonyms is a challenge but on the example of this masterpiece the paper would prompt which names are relevant for changing in translation.

The research of several translations shows that charactonyms in well-known, must-read works are rarely translated, as these works are regarded as something sacred and translators decide to leave charactonyms untouched. Despite none of the translators managed to keep the entire onomastic space, all of them made attempts to accommodate the system of the names that pose a challenge for readers if they remain untouched. Probably, the best attempt was

Putnam's. Among other translators, whose attention to names was not *tilting at windmills*, Smollett should be mentioned due to his attention to names and rendering their meaning.

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