FACULTAD DE HUMANIDADES Y EDUCACIÓN

DEPARTAMENTO DE IDIOMAS

The translation of Board Games: Gloomhaven in Spanish

Trabajo de titulación presentado en conformidad a los requisitos para obtener el

grado de Licenciado en Idioma Inglés y Título de Traductor Inglés-Español.

Profesor Patrocinante: Daniela Aburto

Pablo Guerra Álvarez

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TABLE OF CONTENTS

Resumen

A pesar del amplio desarrollo de los juegos de mesa de rol en el medio siglo que llevan existiendo y de que la creación de palabras es parte de esta disciplina es un área poco estudiada desde el punto de vista de la lingüística. Este estudio pretende analizar cómo fueron traducidos los nuevos términos, reconocidos como neologismos y términos acuñados, desde el idioma inglés hacia el español en el manual del juego de rol de mesa Gloomhaven. Mediante un enfoque mixto se distinguen las técnicas de traducción empleadas y se determina cuál de ellas fue la más utilizada. Se emplearon tablas comparativas para la recolección de datos y gráficos para cuantificar los resultados. Los resultados indican que ambos problemas de traducción fueron resueltos de manera similar a lo largo del texto.

Palabras claves: neologismo, término acuñado, técnicas de traducción, juegos de mesa de rol, Gloomhaven.

Abstract

Despite the wide development of role-playing games (RPGs) in the fifty years they have existed and that the creation of words is a characteristic of the discipline it is a slightly studied area from the linguistics point of view. This research intends to analyze how the new terms, known as neologisms and coined terms, were translated from English to Spanish language in the Gloomhaven role-playing game. Through a mixed approach the translation techniques applied were detected and the most used of them was determined. Comparative tables were applied to the recollection of data and graphics to the quantification of the results. The results showed that both translation problems were settled in similar manner throughout the text.

Keywords: neologism, coined term, translation technique, board role-playing games (RPGs), Gloomhaven.

1. INTRODUCTION

Translation is a very antique discipline, previous to 3 b. C. This activity grows along with language and the needs of those who use it. The world keeps evolving and due to globalization, it seems to have no impediments for each area to reach all cultures. This is why all disciplines have required translation (being English and Spanish some of the most demanded languages) and the entertainment area is no exception. Since the rapid development of the industries, translators must also adapt fast to these requirements, which involve tons of material in relation to all the information shared constantly. Within the entertainment area, there are Role Playing Games (RPGs) in which a player assumes the role of a character in an imaginary world. The first RPG is Dungeon & Dragons, created by Gary Gygax and Dave Arneson and released in 1974 in the United States by the Gygax Company Tactical Study Rules. These games have progressed in many versions as digital, live-action and classic tabletop games. In this last classification Gloomhaven RPG is found. Gloomhaven is a cooperative game of battling and advancing a player's own individual goals according to its official manual. Due to the creative nature of these types of games, the creation of new words is frequent and represents a problem for those who have the assignment of transferring them into a different language. The challenge of translating RPGs has not been deeply studied, and the literature is limited. Translation techniques are an effective method of analyzing these problems known as neologisms and coined terms. This research aims to recognize the translation techniques used in the translation of neologisms and coined terms present in the Gloomhaven RPG manual. Finally, the collected data is quantified in order to determine which translation technique

was the most used in each translation problem with the aim of expanding the knowledge of this specific area.

1.1 Problem Statement

During the last decades, human being have expanded their knowledge and abilities exponentially. Therefore, language evolves in order to satisfy these needs.

RPGs were invented in the seventies inspired by fantastic literature and with the evolution of technology there are many digital versions of them. Despite this, the development and sales of the classic tabletop RPGs are constantly growing. RPGs consist of interpreting a character in a guided adventure within a structured and detailed imaginary world, as result, the terminology of these games is full of new words identified as neologisms and coined terms. The definition of neologisms is controversial and coined terms are usually included in these definitions. However, a term is coined when it has been recognized by its usage or by dictionaries. Both terms correspond to new words, but neologisms have not been established. For translators, these new terms represent a problem and they use procedures denominated translation techniques to solve them.

In this research, in order to contribute to students, translators, and other professionals of the discipline, the translation techniques used in the translation of neologisms and coined terms from the Gloomhaven RPG manual were identified and quantified to expand the literature on these popular types of games where translation has been poorly studied.

1.2. Delimitation of the Problem

The research will be developed in accordance with a qualitative approach, since it focuses on gathering neologisms and coined terms present in the Gloomhaven RPG

manual and recognizing the translation techniques used in the English-Spanish translation. A quantitative approach will be developed since the techniques will be counted, in order to detect which is the most used in the translation of neologisms and coined terms.

Our work is explicitly limited to analyzing neologisms and coined terms of the Gloomhaven manual. Consequently, the sample size is not totally representative of RPGs manuals and is not totally representative of all the translation problems nor all the elements present in Gloomhaven.

1.3. Objectives

1.3.1. Main Aim

This study is focused on analyzing the translation of neologisms and coined terms in the "Gloomhaven" RPG manual and determining which was the most used technique to solve these terms.

1.3.2. Specific Objectives

1. Identify the neologisms and coined terms in the role-playing game "Gloomhaven" manual.

2. Recognize the translation techniques that were used to translate these concepts into the Spanish language.

3. Analyze the translation techniques used in the translation of neologisms and coined terms in the "Gloomhaven" RPG manual.

1.4. Relevance

RPGs have been developed and expanded quickly. The translation of these kinds of games is fascinating due to the fact that they are characterized by combining fantastic

worlds with game modes, creating a very specific area. Hence, there is not much research conducted to study the translation process of RPGs, becoming an unexplored area.

This investigation aims to contribute to translators, students, and other professionals of the discipline by amplifying the existing literature and providing a perspective related to the difficulties faced by the translator in these types of works, focusing specifically on the translation techniques used in the EN-SP translation of neologisms and coined terms present in the manual of one of the most popular RPGs. The investigation also pretends to motivate future translators to work in this translation area. With this work, we intend to gain experience and expand our knowledge in a field that presents such challenges.

1.5. Research questions

Due to the previously mentioned, this work pretends to answer the following questions about the translation of the Gloomhaven RPG manual.

- Which difficulties do translators face working with board role-playing game manuals?
- Which techniques were used the most in the translation of neologisms and coined terms in the Gloomhaven manual?
- Do translators require greater creativity to translate these types of games?

1.6. Justification

It could be thought that with the technological evolution tabletop games (cards, board, pen and paper, dice games, etc.) would lose their popularity, by contrast, there are complex and developed versions of these games. And it is normal for new terms to be created. As the case of the Gloomhaven.

With the aim to provide an outlook on the struggles that translators face translating these terms belonging to complex worlds, this study will analyze the translation techniques applied in the translation of neologisms and coined terms in Gloomhaven RPG manual from its original language (English) to Spanish and aims to determine which translation technique was used the most. This research focuses on analyzing this through comparison tables. The results will be represented in graphics to demonstrate which technique was used the most.

1.7. Structure of the Thesis

This work corresponds to a descriptive study with a qualitative and a quantitative approach, since it aims to recognize neologisms and coined terms that are in Gloomhaven manual, and intends to provide an interpretation of their translation determining which translation technique was used the most in the English-Spanish translation of these terms. The research has five chapters. The first one is the "Introduction" which aims to present the context of our work. The second chapter, denominated "Literature Review", looks to get closer to the translation of RPGs, for this, the most relevant investigation is included in this part. The most relevant topics for our thesis as board role-playing games, their definitions, characteristics, also neologisms, coined terms, and translation techniques are developed in the third chapter "Theoretical Framework". In the fourth chapter "Materials and Methods" the analysis and collected data take place. In the fifth and last chapter, the results of our analysis are summarized and possible avenues for further research are provided.

2. LITERATURE REVIEW

To approach the aim of this study, we reviewed some research about RPG translation. In accordance with the information found in several articles, there is a lack of literature about RPGs, as a consequence, there is a gap related to neologisms and coined terms within this area. That is why our main study pretends to contribute by giving information about literature, neologisms, and coined terms. That is why we looked up research as the work of Pérez (2013) in which a short glossary of the most commonly used terms in role-playing games was created. The investigation is relevant for our research since it provides an approach to the terminology of the translation of RPGs. Despite this, the sample is very limited (less than ten words) and the translation techniques are not included in the investigation. In addition, the study by Evans (2013) focuses on analyzing the elements of the board game rules and how they affect the translation process. The research states that these types of games are made for many markets with the purpose of avoiding unnecessary text on in-game elements. An important fact is that this work highlights the importance of the use of multimodal elements in the rule book and cards with the aim of enhancing more comprehensibility for players and making sure that the gameplay is the same across languages. Moreover, Verhoeven (2018) focuses on exploring the problems that translators can face in all stages of the translation process of game manuals. He compares eight board game manuals and their translations between English and Dutch languages. He found some similarities between them. Since the verb tenses simple present and present perfect were used in both types of texts, the number of imperatives was equal in both. Yet, against the expectations of the author, does not exist a standard form of address in writing rules of play. Despite the investigation being focused on the translation of multimodality elements to the understanding of the board role game

manual, it does not specify or associate any aspect of traductology nor the development of the creation of new terms. In conclusion, there is a lack of research on the translation of tabletop RPGs, although it is a large and specific domain that represents a big challenge to translators since this type of game is used to mix different genres and address several disciplines. In spite of the fact that there is research that provides a new perspective on board role-playing game translation and that also analyzes the creation of terms that are usually found in these games, there is not much information about neologisms and coined terms in this area.

3. THEORETICAL FRAMEWORK

To accomplish the achievements of our research effectively it is necessary to define and clarify some important concepts as background for our investigation, which will help in its understanding. In the first point, a definition, characterization, and classification of RPGs are given, along with Gloomhaven RPG features. It is also fundamental to clarify the neologisms and coined terms pertaining to translation problems. Moreover, in the last point, it is crucial to clarify the concept of Translation Techniques used in the analysis of our research.

3.1 Tabletop role-playing games (RPGs)

Play is an inborn quality of human beings, it is how we learn and how we start to develop ourselves in the world. This quality and the fact that human imagination seems to be inexhaustible is how games have been created. Different kinds and modalities of games have been created, one of these is the role-playing games (RPGs). Within the many definitions of RPGs, Sevillano defines them as "several people building an imaginary story adopting the role of fictional characters. There are a way of entertainment that allows ordinary people to experience adventures in fair and exotic worlds through their minds." As well, according to Montola (2009), three elements are always present: An imaginary game world, a power structure, and personified player characters. Furthermore, Brell (2006) says the origins of these games start in the fantastic literature where fans from these imaginary worlds did not conform to being just a spectator and wanted to interpret their characters by creating a collective story. Imaginary worlds such as the Tolkien Universe, Star Wars, or historic periods such as World Wars, the Middle Age, and even mythology,

are used to inspire these fictitious worlds where the player will develop himself to achieve an objective.

A simple way to classify RPGs is according to their modality such as a tabletop (which includes boards, cards, or pen and paper), live-action, and computerized versions, or also as in the work of Pérez (2013), according to the world where it is developed as fantastic, futuristic, historical, or modern.

3.1.1 Gloomhaven.

"Gloomhaven" is a board role-playing game set in an imaginary world that according to its manual is defined as "a cooperative game of battling monsters and advancing a player's own individual goals. The game is meant to be played as part of a campaign, where a group of players will use the accompanying Scenario Book to string together a series of adventures, unlocking new content for the game as they progress. Any revealed scenario, however, can also function as a highly variable stand-alone experience." The game includes thousands of elements to interact with a variety of scenarios to perform the adventure as cards, characters, tokens, maps, and others. This game has become very popular, positioning in first place of the rank of the BoardGameGeek website, which is the website that to this day has the biggest quantity of information about tabletop games. The success of Gloomhaven is such that a digital version has been created.

Gloomhaven was designed and developed by Isaac Childres and fabricated by Cephalofair games (from the same creator) in the year 2019. The Spanish version of the game was released in March 2022 with the translation by Luis Álvarez Dato, Sergio Hernández Garrido, and Ángel Martinez Murillo.

3.2 Games manual's translation.

An intrinsic aspect of games is that they are governed by rules, limits that all players have decided to respect. As Salen and Zimmerman state in their work "Rules of Play" (2004), rules of play have some characteristics: they limit the player's actions, are explicit and unambiguous, are fixed, are shared by all the players, are obligatory, and are repeatable. Hence, the relevance of manuals, since they contain the parameters which the game will be performed. Manuals correspond to instructive and multimodality texts, which means that they contain elements that help to understand the rules properly, such as tables, pictures of cards, boards, etc. As Evans (2013) says "the game as played is the product of the players combining rules and components in order to reach the goal".

The translation of these types of texts is not an easy target, especially in the case of role-playing games, due to the fact that they can be very technical. In addition, in these games, one of the players will assume the "game master" role to lead the narrative of the game. Therefore, the game master must be proficient in the rules in order for the game to be performed correctly.

According to Sofie Liauw-A-Joe (2020), "a translator must leave minimal room for faulty interpretation and ensure that players are compelled to follow the order in which actions must be carried out. The translator must also ensure that the information within the text is not lost in translation. The players need all the information (...) in order to play the game correctly and carry out the desired actions, however, the information must also be concise and unequivocally clear-cut in order to ensure that players do not step outside the boundaries by which the game functions." Any ambiguity or misunderstanding of the manual could lead to a misinterpretation and affect the game negatively. Therefore, the most essential responsibility of the translator is that the player will perform and experience

the game in the same way as in the original language (Liauw-A-Joe, 2020). A very important aspect of the creation of games is that, as Evans (2013) mentioned, many of them might be considered globalized texts. Which means that they were designed to be translated and played in foreign languages.

3.3 Neologisms and Coined terms

Language is constantly evolving, it adjusts to change and evolves according to the needs of the community that uses it. The creation of new words is evidence that language is an alive phenomenon. Rey (1988) defines neology as an activity, a process, or a dynamic in which the inside of a linguistic system, a cultural entity, or a social group, produces lexical units and new terminology. These new units are known as neologisms, these are simply defined as "new words" or "new senses or usages of existing words". The studies about neologisms are complex tasks, and as Cabré (2006) has stated, classifying them is even harder. Because, who has the freedom to create new words? And just a few neologisms "survive" with time. For Quirk et al. (1985), a typical language user – the 'person-in-the-street' – is usually 'passive' in word formation unless he or she is a 'poet' or an 'experimental scientist'. Words are created because of the need to name new things, as can be in the field of technology, or name things that are discovered recently. Moreover, pursuant to Zhou (2016) neologisms can be classified according to the traditional rules of word formation, such as abbreviation, compounding, derivation, loan words, analogy, and meaning transfer. In addition, Newmark in his book "A textbook of Translation" provides another classification as old words with a new sense, collocations with new meanings, eponyms, new coinages, pseudo-neologisms, and internationalism. Neologisms can be defined as form-meaning pairings, i.e. lexical units that have been manifested in the use

and thus are no longer nonce-formations, but have not yet occurred frequently and are not widespread enough in a given period to have become part of the lexicon of the speech community and the majority of its members. On the other hand, there are coined terms that are commonly included within neologisms. However, a word is coined when it has been accepted by his general usage or dictionaries. In comparison, neologisms have not gone through this process yet. Bauer (1988) identifies the institutionalization of words as "their coming into general use in the society and so being listed in dictionaries." To summarize, new words are created and depending on the approval of his general usage, they become coined terms. Both, neologisms and coined terms represent a challenge not only for linguistics, but also for translators.

3.4 Translation techniques

The authors Vinay and Darbelnet were the first to define and classify "translation procedures", in addition, Vázquez (1977) used the term "operative technical procedures". Other terms also have emerged in the study of translation as methods, procedures, and strategies, which did not cast some light on the subject. The research of Molina and Hurtado "Translation techniques revisited: A dynamic and functionalist Approach", aims to clarify the distinction between strategies, techniques, procedures, and methods, and provide a wider classification. Molina and Hurtado differentiate techniques from other concepts, defining techniques as "mechanisms used by translators in various phases of the translation process to solve the problems encountered and reach their solution". They also provide a classification that contains eighteen types of translation techniques, which are the following:

1. Adaptation: A cultural element is replaced by another of the target culture.

2. Linguistic extension: Linguistic elements are added, it is a resource that can be especially used in consecutive interpretation and dubbing.

3. Amplification: Precisions non-formulated are introduced in the original text: information, explanatory paraphrases, translator's notes, etc.

4. Calque: A word or a foreign phrase is translated, it can be lexical or structural.

5. Compensation: An element of information or stylistic effect is introduced in another place of the translated text since it could not be reflected in the same place which appears in the original text.

6. Linguistic compression: Linguistic elements are synthesized. It is a resource used especially in simultaneous translation and dubbing.

7. Discursive creation: An ephemeral equivalence totally and unpredictable out of context is established.

8. Description: A term or expression is replaced by the description of its form and/or function.

9. Elision: Information elements in the original text are not formulated.

10. Coined Term: A recognized term or expression (by the dictionary and his linguistic use) is used as an equivalent in the target language.

11. Generalization: A more general or neutral term is used.

12. Modulation: A change in the perspective of focus or category of thinking related to the formulation of the original text is executed, and it can be lexical and structural.

13. Particularization: A more accurate or specific term is used.

14. Borrowing: A word is integrated by the expression of another language as it is. It can be pure (without changes) or naturalized (transliteration of a foreign language).

15. Substitution (linguistic, paralinguistic): Linguistic elements are replaced by paralinguistics (intonation, gestures), or vice versa.

16. Literal translation: A phrase or expression is translated word by word.

17. Transposition: The grammar category is modified.

18. Variation: Linguistic or paralinguistic elements are modified (intonation, gestures) that affect aspects of the linguistic variation: changes in textual tones, style, social dialect, geographical dialect, etc.

4. MATERIALS AND METHODS

The role-playing game "Gloomhaven" has become very popular having great ratings by users (as in Amazon and games blogs), expanding its outreach by the creation of a computerized version. Due to its globalization translations are required, which may not be an easy task due to the fact that the game is set in a vast imaginary world leading to the formation of neologisms and coined terms, making it an interesting object of study from the translation field, since the translator must transfer these terms to another language/culture maintaining its style and effect not only as a manual but as part of a fantastic experience as well. This research aims to provide which translation technique was the most used in the English-Spanish translation of neologisms and coined terms from the Gloomhaven manual; it has a mixed approach. The investigation has qualitative and quantitative approaches as it aims to provide an insight into the nature of these types of texts and their translations by analyzing the techniques used according to the wide classification of Molina and Hurtado (2001), the results of the investigation were quantified and shown in a pie graphic.

Five steps were followed to reach the objectives of the analysis.

1. The neologisms and coined terms in the original version of Gloomhaven's manual were identified.

2. The equivalent segments in Gloomhaven Spanish Manual were extracted into contrastive analysis tables.

3. The translation techniques used by the translator/s in each case were recognized.

4. The data was organized in comparison tables according to the translation technique applied.

5. The results were quantified and displayed in pie graphics.

Analysis table design:

EN	ES
Original segment	Translation

4.1 Analysis and interpretation of results

The analysis of neologisms and coined terms were organized in comparative tables according to the translation techniques applied. Each term is presented along with its segment to provide context.

4.1.1 Neologisms

Fourteen neologisms were identified throughout the text.

Table 1: Calque.

	EN	ES
1	An **initiative order** is then determined based on the initiative values of these revealed cards.	A continuación, se determina el orden de iniciativa en función de los valores de iniciativa de las cartas reveladas.
2	Of the two cards, one should be selected as the **leading card**, which will determine the player's order in the initiative for the round.	De las 2, debe elegir 1 como **carta principal,** que determinará el orden del jugador en la iniciat iva de la ronda.

3	If there is ever a tie in initiative between players, consult the **non-leading card** of each player to break the tie.	Si se produce un empate de iniciativa entre los jugadores, mira la **carta no principal** de cada jugador para resolver el desempate.
4	**Short rest:** During the cleanup step of a round, a player can perform a short rest.	**Descanso corto:** durante el paso de limpieza de una ronda, los jugadores pueden realizar un descanso corto.
5	**Long rest:** A long rest is declared during the card selection step of a round and constitutes the player's entire turn for the round.	**Descanso largo:** un descanso largo se declara durante el paso de selección de cartas de la ronda y emplea todo el turno del jugador en esa ronda.
6	**Gloomhaven prosperity** can be gained either through certain events or by completing certain scenarios.	Se puede obtener **prosperidad de Gloomhaven** mediante determinados eventos o complementando determinados escenarios.
7	**Attack Modifier Cards:** Any time an Attack ability is performed, a separate attack modifier card is drawn for each individual target of the attack.	**Cartas Modificador de ataque:** En cualquier momento en el que se utilice una capacidad de ataque, se roba una carta de Modificador de ataque distinta para cada objetivo individual del ataque.
8	Components: **4 HP/XP Dials.**	Componentes: **Diales de PS/XP.**
9	Game Variant: **Reduced Randomness**. If players desire to reduce the variance	Variante de juego: **Aleatoriedad reducida**. Si los jugadores quieren

	in damage caused by the "2x" and "Null" attack modifier effects, they can instead treat BLESS and the standard "2x" cards as a +2 modifier and CURSE and the standard "Null" cards as a -2 modifier.	reducir las diferencias de daño que provocan los efectos de los modificadores de ataque "2x" y "Nulo", pueden considerar las cartas BENDICIÓN y las cartas "2x" normales como modificadores +2, y la MALDICIÓN y las cartas "Nulo" normales como modificadores -2.

Calque was applied in nine out of fourteen neologisms. These nine terms are similar since all of them are constituted by a noun plus adjective(s). In all the examples the grammatical category of the terms was preserved. In the examples number one, six, seven and eight the preposition "de" was required in the Spanish translation. In contrast with the examples two, three, four, five and nine where the translations did not require the preposition "de". And in the example number four the hyphen was omitted in the Spanish version. The resolution of whether to include or not the preposition "de" and omitted the hyphen were accurate, since the terms conserve their naturalness and fluidity in the target language.

Table 2: Literal translation

	EN	ES
1	**Resting** is the main way players can return discarded cards back into their hand of available cards.	El **descanso** es la principal herramienta que tienen los jugadores para poder devolver cartas descartadas a su mano de cartas disponibles.
2	End of Round. Once all figures have taken a turn, the round ends and some **cleanup** steps may be necessary: (...)	Final de la ronda. Cuando todas las figuras han jugado un turno, la ronda termina y puede que sea necesario realizar el paso de **limpieza**: (...)
3	**EXHAUSTION**: A character can become exhausted in one of two ways: If a character ever drops below one hit point on the hit point tracker, or... If, at the beginning of a round, a player cannot play two cards from his or her hand (because they have one card or no cards in his or her hand) and also cannot rest (because they have one card or no cards in their discard pile). Exhaustion due to insufficient cards does not affect a character's current hit point total.	**AGOTAMIENTO:** Un personaje puede quedar agotado de dos formas distintas: Si queda por debajo de 1 punto de vida en el dial de vida y experiencia o bien... Si, al comienzo de una ronda, un jugador no puede jugar 2 cartas de su mano (porque sólo tiene 1 carta o no le queda ninguna) ni tampoco puede descansar (porque solo tiene 1 carta o ninguna en su pila de descarte). El agotamiento debido a no tener suficientes cartas no afecta al total de puntos de vida actual de su personaje.

Literal translation was applied in three out of fourteen neologisms. In the three examples, the grammatical category was preserved, and their equivalents were applied in their translation into Spanish. Since these three terms were new senses for existing words and such concepts also exist in the target language, their equivalences were applied accurately in its translation.

Table 3: Particularization

	EN	ES
1	**Scenario aid tokens** can be placed on the map tiles to act as a reminder for special cases, such as where enemies spawn or when to read numbered sections from the scenario book.	Las **fichas de referencia de escenario** se pueden colocar en las piezas de Tablero como recordatorio de ciertos casos especiales, como el lugar donde aparecen enemigos o cuándo leer las secciones numeradas del Libro de escenarios.

Particularization was applied in one of fourteen neologisms. As in the example "Scenario aid tokens" being translated as "fichas de Referencia de escenario" using particularization technique, considering that the term "aid" is commonly associated with a different approach, using a more accurate word such as "referencia" gives a better understanding about the context of the game, leaving no room for ambiguity. Because if a literal translation technique would be applied, the translation would be "Fichas de auxilio de escenario" or "Fichas de ayuda de escenario". Which would not be completely accurate

since it could lead to a misunderstanding of the actual meaning of the term. Due to the literal translation of the term "aid" could be confused with the recognized first aid kit (popular in many types of games) when, in fact, the tokens act as a reminder in the scenario for special cases.

Table 4: Modulation

	EN	ES
1	A scenario is constructed from a set of map tiles as instructed in the Scenario Book. Additionally, there will be special **overlay tiles** to fill out the encounter.	El Libro de escenarios recoge el conjunto de piezas de tablero que se emplearán en cada escenario; además, existen **fichas de terreno** especiales que sirven para darle formato al encuentro.

Modulation was applied in one out of fourteen neologisms. The recognized translation of the existing concept "overlay tiles" is "baldosas de recubrimiento" which corresponds to the construction work area. Since the tiles are over the scenario tiles, the term was loaned to the context of the game. Yet, this translation does not give the right approach to its meaning within the game. Furthermore, the word "overlay" corresponds to a noun or a verb in conventional dictionaries but in this neologism is used as an adjective that modifies the word "tiles". On account of this, modulation technique applied approaches the concept in the right context. Since it is essential to understand its meaning and function and get acquainted with these elements in its respective field.

4.1.2. Coined Terms

Thirteen coined terms were identified throughout the text.

Table 5: Calque

	EN	SP
1	If a figure loses its Flying trait while occupying an obstacle hex, it takes damage as if it had sprung a **damage trap** and then moves immediately to the nearest empty hex.	Si una pierde su rasgo "vuelo" mientras ocupa un hexágono de obstáculo, recibe daño como si hubiera activado una **trampa de daño** y luego se mueve inmediatamente al hexágono vacío más cercano.
2	In **casual mode**, players can play any revealed scenario on the world map regardless of achievements or whether it has been completed in campaign mode.	En el **modo informal**, los jugadores pueden jugar cualquier escenario revelado en el mapa independientemente de los logros o de si ya ha sido completado en modo campaña.
3	Each round players choose two ability cards and use the **top action** of one card and the bottom action of the other card, resulting in two actions for each player on his or her turn.	En cada ronda, los jugadores eligen 2 cartas de Capacidad y usan la **acción superior** de una carta y la acción inferior de la otra, de forma que cada jugador realice 2 acciones en su turno.
4	Each round players choose two ability cards and use the top action of one card	En cada ronda, los jugadores eligen 2 cartas de Capacidad y usan la acción

	and the **bottom action** of the other card, resulting in two actions for each player on his or her turn.	superior de una carta y la **acción inferior** de la otra, de forma que cada jugador realice 2 acciones en su turno.
5	Game Variant: **Permanent Death.** If players desire an extra threat of danger, they can decide to play Gloomhaven with permanent death.	Variante de juego: **Muerte permanente.** Si los jugadores quieren que la amenaza de los peligros sea mayor pueden decidir jugar a Gloomhaven con muerte permanente.
6	There are two types of treasure tiles: **"goal" tiles** and numbered tiles	Hay dos tipos de piezas de Tesoro: **piezas de "objetivo"** y piezas numeradas.
7	Treasure: **Treasure tiles** can be looted by a player (see Loot on p. 27 for details) for a variety of effects. There are two types of treasure tiles: "goal" tiles and numbered tiles.	Tesoro: los jugadores pueden saquear las **piezas Tesoro** (consultar "Saqueo" en la página 27 para ver más detalles), lo que puede producir distintos efectos. Hay dos tipos de piezas tesoro: piezas de objetivo y piezas numeradas.
8	At the beginning of every scenario, each character receives two **battle goal cards** in secret and chooses one to keep, discarding the other.	Al comienzo de cada escenario, cada personaje recibe 2 **cartas de objetivo de batalla** en secreto y elige quedarse con 1 y descartar la otra.
9	Components: 60 **status tokens.**	Componentes: 60 **fichas de estado.**

Calque was applied in nine out of thirteen coined terms. These nine terms are similar since all of them are constituted by a noun plus adjective(s). Even though in the examples coined terms were translated using calque technique, in examples six, eight and nine the preposition "de" was required in the target language. In contrast with the examples two, three, four and seven where the preposition was not required in the target language. The resolution of whether to include or not the preposition "de" was accurate, since the terms conserve their naturalness and fluidity in the target language.

Table 6: Modulation

	EN	ES
1	A **party** is formed when a new group of players gets together to play the game.	Un **grupo** se forma cuando se reúnen varios jugadores para jugar.

Modulation was applied in one out of thirteen coined terms. The term "party" is thoroughly applied in RPGs and other classification of games. In this occasion, "party" was translated using modulation technique as "grupo", due to the intention to give a more accurate and straightforward translation using the word "grupo" rather than the equivalent "fiesta" to spare the concept from connotations in the target language. In this single example, translators have to bring out their creativity since they must look up a better translation without losing its actual meaning, due to the Spanish term "fiesta" is not totally accurate in the target language since it does not cause the same effect as in the original.

Table 7: Coined term

	EN	ES
1	In **campaign mode**, players will form an official party of characters and undertake a number of consecutive scenarios over multiple play sessions.	En el **modo campaña,** los jugadores forman un grupo oficial de personajes y emprenden una serie de escenarios consecutivos a lo largo de varias sesiones de juego.
2	**Spawning**: When a monster is spawned, it is set up on the map at its spawning location or the nearest empty hex to that location. If a monster is spawned at the end of a round, it will begin to activate on the following round. If a monster is spawned during a round, it activates as if it had just been revealed	**Aparición**: cuando aparece un monstruo, se coloca en el tablero de ubicación de aparición o} en el hexágono vacío más cercano a esa ubicación. Si aparece un monstruo al final de la ronda, empezará a activarse en la siguiente ronda. Si aparece un monstruo durante una ronda, se activa como si acabara de ser revelado.

Coined term technique was applied in two out of thirteen coined terms recognized through the text. The term "campaign mode" and "spawning" are frequently present in RPGs and another classifications of games. And were translated by calque and literal translation respectively and then recognized in the player's community and for this reason, their translations have been already coined in the target language. Working with these

terms demands wider experience and further documentation from translators, since they must be associated with these games.

Table 8: Linguistic compression

	EN	ES
1	BLACK means the monster is not present, WHITE means a normal monster is present, and GOLD means an **elite monster** is present.	NEGRO significa que el monstruo no se coloca para el número de personajes correspondiente, BLANCO que el monstruo es normal y AMARILLO que es de **élite.**

Linguistic compression was applied in one out of thirteen coined terms. The coined term "elite monster" was translated as "de élite" using linguistic compression technique, avoiding transferring the redundancy required by the source language which is not required by the target language. In this example, omitting the preposition "de" could work as well in the target language. The resolution of the translators to compress the information without disturbing the message and preserve the style and meaning was achieved accurately.

4.2 Data collected

Graphic 1: Neologisms.
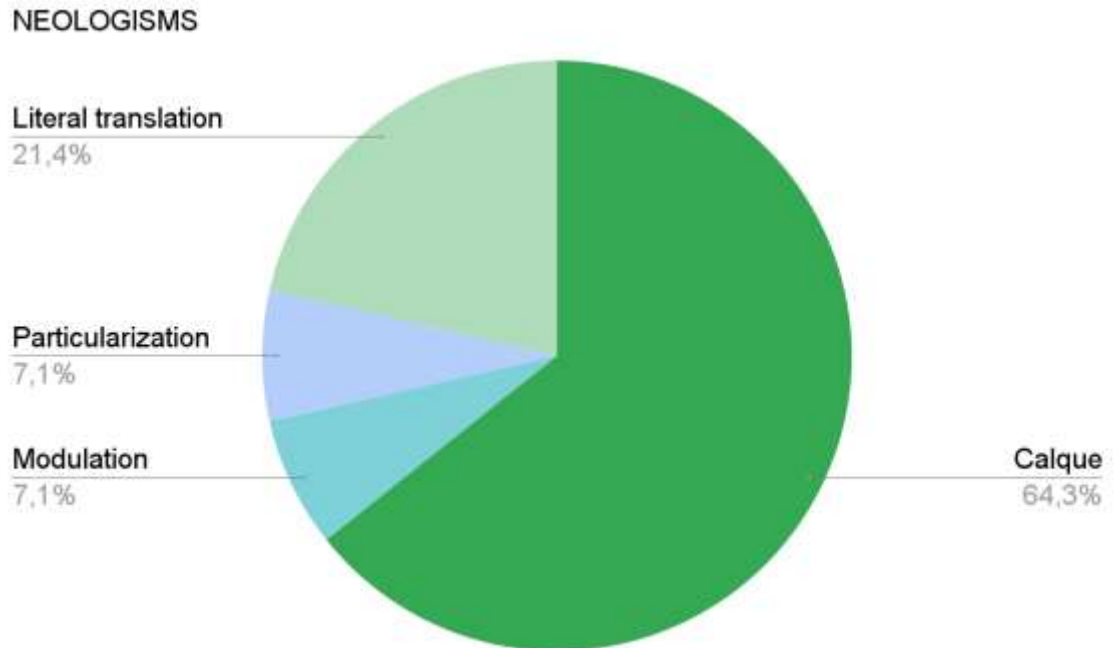
NEOLOGISMS

Literal translation
21,4%

Particularization
7,1%

Modulation
7,1%

Calque
64,3%

According to the count of translation techniques applied in the translation of neologisms in the RPG Gloomhaven manual, calque was the most used translation technique in the translation of the Gloomhaven RPG Manual, with the biggest percentage being 64%, due to all the examples are formed by adjectives plus a noun sharing these grammatical similarities between the source and target language being a natural way of transferring the meaning. Literal Translation technique represents 21% of the graphic, since these are translated according to the bilingual dictionary translations. On the other hand, modulation technique had the same percentage as particularization technique, representing 7% each, because the translation from dictionaries were not accurate in the target language, looking for a new of way of preserve the meaning. Due to the lexical and semantic similarities between English and Spanish, in addition with the technical nature

of manuals calque was an effective technique to translate the elements that compound them, preserving their morphological and syntactic characteristics.

Graphic 2: Coined Terms.

COINED TERMS

Modulation
7,7%

Coined Term
15,4%

Linguistic
7,7%
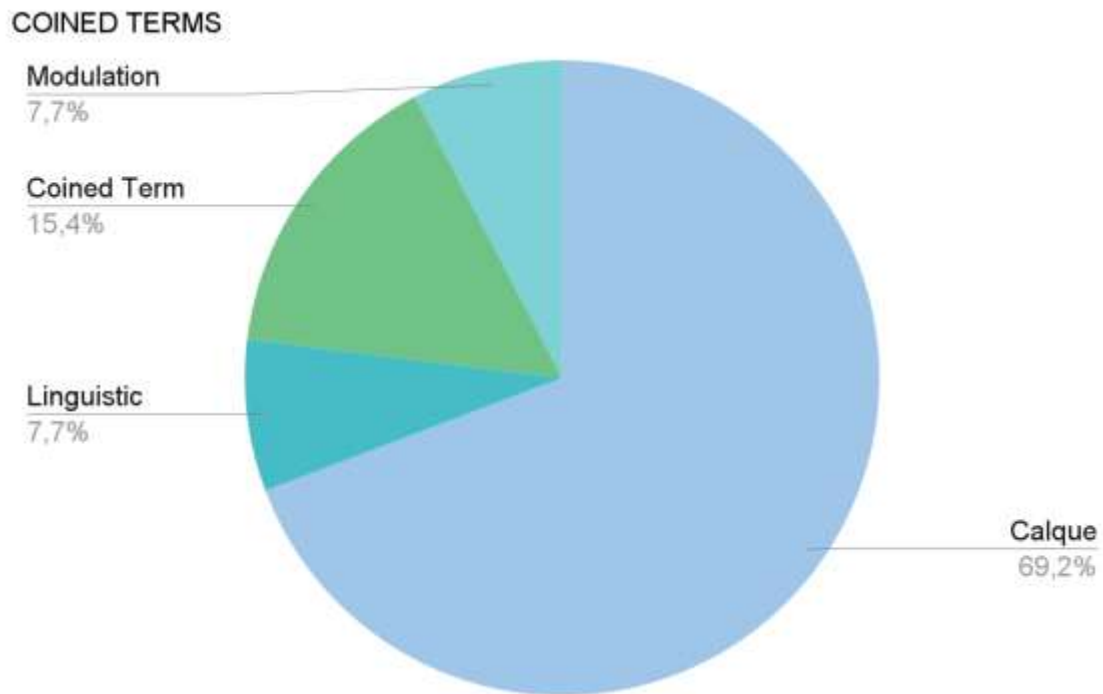
Calque
69,2%

According to the count of translation techniques applied in the translation of coined terms in the RPG Gloomhaven manual calque was the most used translation technique in the translation of the Gloomhaven RPG Manual, with the biggest percentage which is 69.2% due to all the examples are formed by adjectives plus a noun sharing these grammatical similarities between the source and target language being a natural way of transferring the meaning. While coined term technique represents 15.4% being the second most used, since these terms are recognized by its general linguistic use in the both languages. On the other hand, modulation technique had the same percentage as Linguistic compression technique, representing 7.7% each. Modulation examples required more

creativity to apply a precise meaning, because the literal translation of these new terms were not completely accurate. While linguistic compression technique was used due to the repetition of the word "elite" in the source text, while in the target language, using the same word "élite" three times would be redundant.

5. CONCLUSION

In accordance with the research performed by the group of study, fourteen neologisms were identified in the Gloomhaven RPG manual. Nine of them were translated by calque technique into its Spanish version, corresponding to the most used translation technique with 64.3%, followed by literal translation which was applied three times, corresponding to 21.4%. In comparison, particularization and modulation techniques were applied one time, each one corresponding to 7.1%. On the other hand, thirteen coined terms were identified in the manual. Nine of them were translated using calque technique, corresponding to the most used translation technique with 69.2%. Coined term technique was used two times, corresponding to the 15.4%. Modulation and linguistic compression were applied one time each, corresponding to 7.7%. Strategies such as adaptation, linguistic extension, amplification, compensation, discursive creation, description, elision, generalization, borrowing, substitution, transposition, and variation were not applied in the translation of neologisms nor coined terms. Calque was the most used translation technique in both translation problems; neologisms and coined terms. Due to game manuals being of a technical nature, and they are designed to be translated in addition to the similarities between the source and the target language, calque technique allows transferring the elements directly and preserves their structure. Due to this reason calque technique is indeed an efficient manner to translate the new words present in the Gloomhaven RPG manual preserving the dynamic and style of the game. Achieving the most important aspect; that the game is carried out in the same way as in its original version.

According to the objectives and the questions exposed by the research group, translators who work with RPGs and their manuals face a challenge, since there is a

significant amount of new terminology in which its translation must be accurate in order to preserve the way the game will be performed. This mandatory aspect depends completely on the manual. As was mentioned before, an important aspect is that these types of games are created with the intention of being translated into different languages to reach different audiences across the world, so manuals are edited to leave no space for ambiguity, which makes it easier to understand the text properly. Therefore, according to the applied techniques and those that were not applied, translators do not need to struggle, and the translation does not demand wider creativity.

5.1. Limitations of this study

The limitations of this research are that exclusively Gloomhaven's manual was studied, and the rest of the elements of the game were not analyzed. No other games were part of the sample, just the Gloomhaven RPG. Hence, it is not completely representative of all RPGs. Not every translation technique was studied along the text, just the ones applied in the translation of neologisms and coined terms.

5.2. Possible avenues for further research

Our research intends to contribute to further studies about RPGs, such as their vocabulary and translation. Hopefully, leading to the creation of an RPG glossary. And might also be useful to analyze the rest of the elements of the Gloomhaven RPG and the rest of the translation techniques used throughout the game.

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Annexes

Annex 1: Extracts from Gloomhaven's original manual.

Page 2

HP/XP Dials - Status token

Page 7

Top action - Bottom action
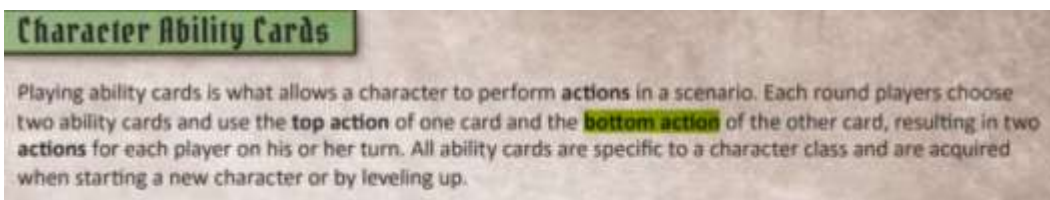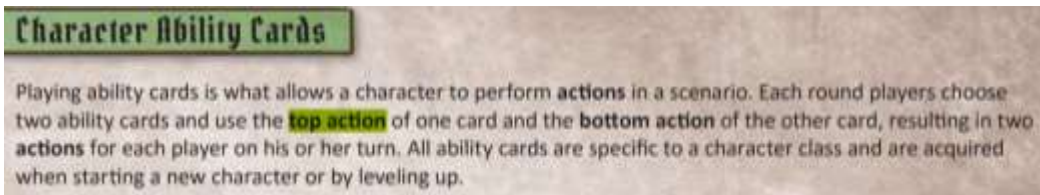
Page 10

Battle goal cards

Battle Goal Cards

At the beginning of every scenario, each character receives two battle goal cards in secret and chooses one to keep, discarding the other. If the scenario is successfully
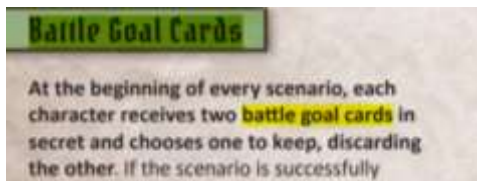
Page 11

Attack modifier cards

Attack Modifier Cards

Any time an **Attack** ability is performed, a separate attack modifier card is drawn for **each individual target** of the attack. Players draw from the personal attack modifier deck for their chosen character and monsters draw from a collective monster deck. The modifier listed on the card is then applied to the attack, possibly reducing or increasing its numerical value.

Page 13

Elite monster

characters. **BLACK** means the monster is not present, **WHITE** means a normal monster is present, and **GOLD** means an elite monster is present. Normal monsters should be placed on the map with their corresponding standees in white bases, and elite monsters should be placed in gold bases.

Page 14

Overlay tiles

Overlay Tiles

A scenario is constructed from a set of map tiles as instructed in the Scenario Book. Additionally, there will be special overlay tiles to fill out the encounter.

Page 15

Goal tiles

Treasure [ ]. Treasure tiles can be looted by a player (see Loot on p. 27 for details) for a variety of effects. There are two types of treasure tiles: "goal" tiles and numbered tiles. Goal tiles are important for the completion of a scenario, and the rules for looting them will be specified by the scenario. "Goal" tiles are reset every time a scenario is played. Numbered tiles can provide a number of different benefits. When one is looted, the looting player should immediately reference

Page 15

Treasure tiles

Treasure [ ]. Treasure tiles can be looted by a player (see Loot on p. 27 for details) for a variety of effects. There are two types of treasure tiles: "goal" tiles and numbered tiles. Goal tiles are important for the completion of a scenario, and the rules for looting them will be specified by the scenario. "Goal" tiles are reset

Page 16

Initiative order - Leading card

2. **Determining initiative:** Players reveal their cards for the round, and an ability card for each monster type currently in play is also revealed. An initiative order is then determined based on the initiative values of these revealed cards.

Card Selection

At the beginning of a round, each player will secretly select two cards from his or her hand to play facedown in front of them. Of the two cards, one should be selected as the leading card, which will determine the player's order in the initiative for the round (see Determining Initiative on p. 18 for details).

Page 17

Resting - Short rest - Long rest

RESTING /

Resting is the main way players can return discarded cards back into their hand of available cards. A player has two options when resting: a **short rest** or a **long rest**. In both cases, the rest action can **only** be taken if a player has two or more cards in his or her discard pile, and a rest action **always** results in losing one of the discarded cards.

Short rest: During the cleanup step of a round, a player can perform a short rest. This allows that player to immediately shuffle his or her discard pile and **randomly** place one of the cards in the lost pile, then return the rest of the discarded cards to his or her hand. If the player would like to instead **keep** the card that was randomly lost, he or she can choose to suffer 1 damage and **randomly** lose a **different** discarded card, but this can only be done once per rest.

Long rest: A long rest is declared during the card selection step of a round and constitutes the player's entire turn for the round. Resting players are considered to have an initiative value of 99. On the player's turn, at the end of the initiative order, he or she must **choose** to lose one of his or her discarded cards, then return the rest of the discarded cards to his or her hand. The resting character also performs a "Heal ● 2, Self" action and **refreshes all of his or her spent item cards**.

Page 18

Non-leading card

If there is ever a tie in initiative between players, consult the non-leading card of each player to break the tie. (If there is still a tie, players should decide among themselves who goes first.) If there is a tie between a player and a monster type, the player goes first. If there is a tie between two monster types, the players decide which goes first.

Page 19

Damage trap

Some figures may also have the "Flying" special trait. This allows figures to completely ignore any figures and terrain tiles during any part of their movement, including the last hex, **except** that they still must end their movement in an **unoccupied** hex (no figures present). This includes forced movement like PUSH or PULL. If a figure loses its Flying trait while occupying an obstacle hex, it takes damage as if it had sprung a damage trap and then moves immediately to the nearest **empty** hex (no figures, tokens, or overlay tiles of any kind present except corridors, pressure plates, and open doors).

Page 28

Exhaustion

EXHAUSTION

A character can become **exhausted** in one of two ways:

- If a character ever drops below one hit point on the hit point tracker, or...

- If, at the beginning of a round, a player cannot play two cards from his or her hand (because they have one card or no cards in his or her hand) and also cannot rest (because they have one card or no cards in their discard pile). Exhaustion due to insufficient cards does not affect a character's current hit point total.

Page 32

Cleanup

End of Round

Once all figures have taken a turn, the round ends and some cleanup steps may be necessary:

- If a standard "2x" or "Null" attack modifier card was drawn from a specific modifier deck during the round, shuffle all the discards of that deck back into its draw deck.

Page 34

Scenario aid tokens

Objective and scenario aid tokens: Objective tokens are used in many scenarios to represent allied figures or loot locations. In the case of allied figures, the numbers on the tokens should be randomized when placed, with the numbers determining the figures' activation order. Scenario aid tokens can be placed on the map tiles to act as a reminder for special cases, such as where enemies spawn or when to read numbered sections from the scenario book.

Page 34

Casual mode

In casual mode, players can play any revealed scenario on the world map regardless of achievements or whether it has been completed in campaign mode. Players can still gain experience and money, loot treasure tiles, complete battle goals, and make progress toward completing their personal quests, but any story text or rewards listed at the end of the scenario are disregarded. A party in campaign mode can switch to casual mode to go through a scenario they have already completed, but it is **strongly recommended** that a party not undertake a scenario in casual mode that they haven't yet experienced in campaign mode.

Page 34

Campaign mode

Campaign Overview

There are two ways to play Gloomhaven: campaign mode and casual mode.

In campaign mode, players will form an official **party** of characters and undertake a number of consecutive scenarios over multiple play sessions. This allows players to follow a story thread as they make decisions and explore a path of their own choosing. A scenario can only be played in campaign mode if all the prerequisite global and party achievements listed as required in the Scenario Book are active for the party. In addition, once a scenario has been completed in campaign mode, it cannot be undertaken again in campaign mode by **any party**.

Page 34

Spawning

Special Scenario Rules

Many scenarios will feature extra rules. The following are clarifications for common special scenario rules:

- **Spawning**: When a monster is spawned, it is set up on the map at its spawning location or the nearest empty hex to that location. If a monster is spawned at the end of a round, it will begin to activate on the following round. If a monster is spawned during a round, it activates as if it had just been revealed (see Revealing a Room on p. 19 for details).

Page 36

Party

Party Sheet

A **party** is formed when a new group of players gets together to play the game. They will document the formation of the **party** by starting a new entry in the **party** sheet notepad. **Party** achievements, reputation, and location will be tracked on this notepad.

Page 48

Gloomhaven Prosperity

GLOOMHAVEN PROSPERITY

As the characters grow in power, the town of Gloomhaven grows in **prosperity**. Gloomhaven prosperity can be gained either through certain events or by completing certain scenarios. The prosperity points are tracked along the bottom of the map board ⬡, and the town will attain new levels when reaching the designated thresholds.

Page 49

Reduced randomness

Game Variant: Reduced Randomness

If players desire to reduce the variance in damage caused by the "2x" and "Null" attack modifier effects, they can instead treat BLESS and the standard "2x" cards as a +2 modifier and CURSE and the standard "Null" cards as a -2 modifier. Players should still shuffle the corresponding attack modifier deck at the end of a round after one of these cards is drawn.

Page 50

Permanent death

Game Variant: Permanent Death

If players desire an extra threat of danger, they can decide to play Gloomhaven with **permanent death**. Any character will permanently die when they drop below one hit point (instead of being exhausted). Characters can still become exhausted as normal if they are unable to rest or play cards, except that their figure remains on the map and can still be targeted by monster attacks. The character cannot act at all and is considered to have an initiative of 99 for the purposes of monster focus. After a scenario is failed, any character who is still alive at the end of the round survives and can continue playing.

Annex 2: Extracts from Gloomhaven's Spanish manual.

Página 2

Fichas de Estado - Diales de PS/XP

60 fichas de Estado

4 diales de PS/XP

Página 7

Acción superior - Acción inferior

Cartas de Capacidad de personaje

Jugar cartas de Capacidad permite a un personaje realizar **acciones** en un escenario. En cada ronda, los jugadores eligen 2 cartas de Capacidad y usan la **acción superior** de una carta y la **acción inferior** de la otra, de forma que cada jugador realice **2 acciones** en su turno. Todas las cartas de Capacidad pertenecen a una clase de personaje concreta y se adquieren al crear un nuevo personaje o al subir de nivel.

Página 10

Cartas de objetivo de batalla

Cartas de Objetivo de batalla

Al comienzo de cada escenario, cada personaje recibe 2 cartas de Objetivo de batalla en secreto y elige quedarse 1 y descartar la otra. Si el esce-
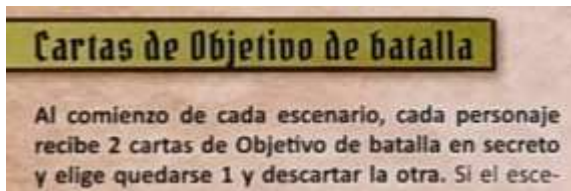
Página 11

Cartas modificador de ataque

Cartas de Modificador de ataque

En cualquier momento en el que se utilice una capacidad de **ataque**, se roba una carta de Modificador de ataque distinta para **cada objetivo individual** del ataque. Los jugadores roban estas cartas de su mazo de Modificadores de ataque personal, y los monstruos lo hacen de un mazo colectivo para los monstruos. A continuación, se aplica al ataque el modificador indicado en la carta, que podría reducir o aumentar su valor numérico.

Página

13 Monstruos de élite

para cuatro personajes. **NEGRO** significa que el monstruo no se coloca para el número de personajes correspondiente, **BLANCO** que el monstruo es normal y **AMARILLO** que es de élite. Los monstruos normales deben colocarse en el tablero con sus correspondientes figuras troqueladas sobre bases blancas, y los de élite sobre bases amarillas.
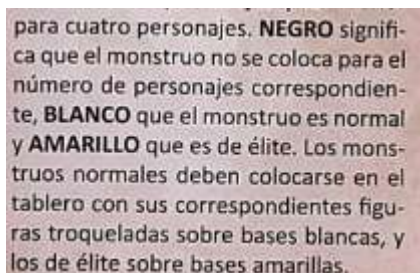
Página 14

Fichas de terreno

Piezas de Terreno

El Libro de escenarios recoge el conjunto de piezas de Tablero que se emplearán en cada escenario; además, existen fichas de Terreno especiales que sirven para darle forma al encuentro.
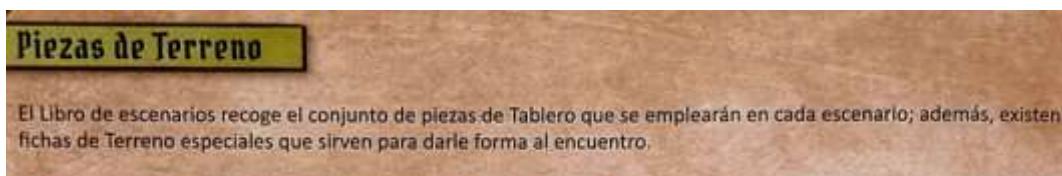
Página 15

Piezas de objetivo

página 27 para ver más detalles), lo que puede producir distintos efectos. Hay dos tipos de piezas de Tesoro: piezas de "objetivo" y piezas numeradas. Las piezas de objetivo son importantes para poder completar un escenario, y las reglas para saquearlas las indicará el escenario. Estas piezas se reiniciarán cada vez que se juegue un escenario.

Página 16

Carta principal

Selección de cartas

Al comienzo de una ronda, cada jugador elige 2 cartas de su mano en secreto y las juega boca abajo frente a él. De las 2, debe elegir 1 como **carta principal**, que determinará el orden del jugador en la iniciativa de la ronda (consulta "Determinar la iniciativa" en la página 18 para ver más detalles).

Página 17

Descanso - Descanso corto - Descanso largo

DESCANSO

El descanso es la principal herramienta que tienen los jugadores para poder devolver cartas descartadas a su mano de cartas disponibles. Al descansar, los jugadores tienen 2 opciones: un **descanso corto** o un **descanso largo**. En ambos casos, la acción de descanso **sólo** se puede realizar si el jugador tiene 2 o más cartas en su pila de descartes, y una acción de descanso **siempre** tiene como resultado la pérdida de 1 de las cartas descartadas.

Descanso corto: durante el paso de limpieza de una ronda, los jugadores pueden realizar un descanso corto. Esto permite a un jugador barajar su pila de descartes inmediatamente y luego coger **al azar** 1 de las cartas y colocarla en su pila de pérdida; a continuación, devuelve el resto de las cartas descartadas a su mano. Si el jugador quiere **conservar** la carta que perdió al azar, puede elegir sufrir 1 punto de daño y elegir **al azar** una carta descartada **distinta** para perderla. Esto sólo puede hacerse una vez por descanso.

Descanso largo: un descanso largo se declara durante el paso de selección de cartas de la ronda y emplea todo el turno del jugador en esa ronda. Se considera que el valor de iniciativa de los jugadores que realizan este descanso es 99. En el turno del jugador que descansa, al final del orden de iniciativa, debe **elegir** 1 de sus cartas descartadas para perderla y luego devolver el resto de las cartas descartadas a su mano. El personaje que descansa también **realiza una acción de "Curación 🔻 2, Personal"** y repone todas sus cartas de Objeto gastadas.

Página 18

Carta no principal

Si se produce un empate de iniciativa entre los jugadores, mira la carta no principal de cada jugador para resolver el desempate. Si sigue habiendo empate, los jugadores deberán decidir entre ellos quién actúa primero. Si se produce un empate entre un jugador y un tipo de monstruo, el jugador actúa primero. Si se produce un empate entre dos tipos de monstruo, los jugadores deciden cuál actúa primero.

Página 19

Trampa de daño

Algunas figuras podrían tener el rasgo especial **"Vuelo"**. Esto permite a las figuras ignorar por completo todas las figuras y piezas de Terreno durante cualquier parte de su movimiento, incluido el último hexágono, **con la excepción** de que siguen debiendo acabar su movimiento en un hexágono **sin ocupar** (que no contenga figuras). Esto incluye movimientos obligados como EMPUJÓN o TIRÓN. Si una figura pierde su rasgo "Vuelo" mientras ocupa un hexágono de obstáculo, recibe daño como si hubiera activado una trampa de daño y luego se mueve inmediatamente al hexágono **vacío** más cercano (sin figuras, fichas ni piezas de Terreno de ningún tipo, excepto pasillos, placas de presión y puertas abiertas).

Página 28

Agotamiento

AGOTAMIENTO

Un personaje puede quedar **agotado** de dos formas distintas:

* Si queda por debajo de 1 punto de vida en el dial de vida y experiencia, o bien...

* Si, al comienzo de una ronda, un jugador no puede jugar 2 cartas de su mano (porque sólo tiene 1 carta o no le queda ninguna) ni tampoco puede descansar (porque sólo tiene 1 carta o ninguna en su pila de descartes). El agotamiento debido a no tener suficientes cartas no afecta al total de puntos de vida actual del personaje.

Página 32

Limpieza

final de la ronda

Cuando todas las figuras han jugado un turno, la ronda termina y puede que sea necesario realizar el paso de limpieza:

* Si se robó una carta de Modificador de ataque normal **"2x"** o **"Nulo"** de un mazo de Modificadores de ataque durante la ronda, devuelve todos los descartes de ese mazo al mazo de robo y barájalo.

Página 34

Fichas de referencia de escenario - Modo informal - Modo campaña - Aparición

Fichas de Objetivo y de Referencia de escenario: las fichas de Objetivo se usan en muchos escenarios para representar figuras aliadas o ubicaciones de botín. En el caso de las figuras aliadas, los números de las fichas deben aleatorizarse al colocarlas, y los números determinarán el orden de activación de estas. Las fichas de Referencia de escenario se pueden colocar en las piezas de Tablero como recordatorio de ciertos casos especiales, como el lugar donde aparecen enemigos o cuándo leer las secciones numeradas del Libro de escenarios.

En el **modo informal**, los jugadores pueden jugar cualquier escenario revelado en el mapa del mundo independientemente de los logros o de si ya ha sido completado en modo de campaña. Los jugadores siguen pudiendo obtener experiencia y dinero, saquear piezas de Tesoro, completar objetivos de batalla y progresar en sus misiones personales, pero se ignoran todos los textos de historia o recompensas que aparezcan al final del escenario. Un grupo que esté en modo de campaña puede cambiar al modo informal para jugar un escenario que ya haya completado, pero **se recomienda encarecidamente** que no juegue en modo informal ningún escenario que no haya completado aún en el modo de campaña.

En el **modo de campaña**, los jugadores forman un **grupo** oficial de personajes y emprenden una serie de escenarios consecutivos a lo largo de varias sesiones de juego. Esto permite a los jugadores seguir una historia a medida que toman decisiones y exploran el camino que van creando. Sólo puede jugarse un escenario en modo de campaña si el grupo cumple todos los logros globales y de grupo que aparezcan como prerrequisitos en el Libro de escenarios. Además, tras haber completado un escenario en modo de campaña, **ningún grupo** puede volver a jugarlo en modo de campaña.

Reglas especiales de los escenarios

Muchos escenarios contienen reglas adicionales. A continuación, se detallan aclaraciones para algunas de las reglas especiales más comunes en los escenarios:

- **Aparición:** cuando aparece un monstruo, se coloca en el tablero en su ubicación de aparición o en el hexágono vacío más cercano a esa ubicación. Si aparece un monstruo al final de la ronda, empezará a activarse en la siguiente ronda. Si aparece un monstruo durante una ronda, se activa como si acabara de ser revelado (consulta "Revelar una sala" en la página 19 para ver más detalles).

Página 36

Grupo

Hoja de grupo

Un **grupo** se forma cuando se reúnen varios jugadores para jugar. Para establecer la formación del grupo, empezarán una hoja nueva del bloc de hojas de grupo. Los logros del grupo, la reputación y la ubicación se anotarán en este bloc.

Un grupo puede seguir existiendo de escenario en escenario y de sesión de juego en sesión de juego mientras los jugadores quieran. La composición del grupo cambiará con el tiempo, especialmente a medida que los personajes se retiren y se creen otros nuevos. No pasa nada por realizar cambios en la composición del grupo, tanto en los personajes como en los jugadores. También pueden formarse nuevos grupos en cualquier momento, aunque para cualquier grupo nuevo deberían crearse personajes nuevos.

Página 48

Prosperidad de Gloomhaven
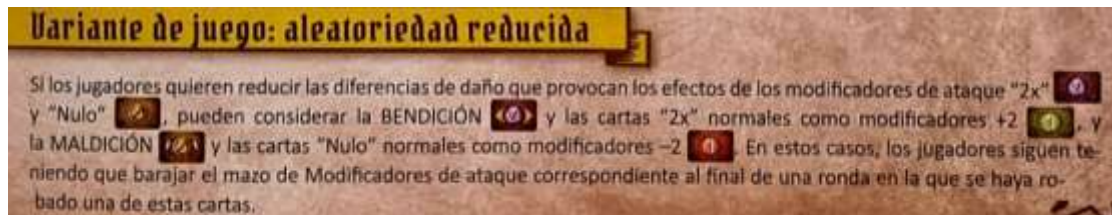
PROSPERIDAD DE GLOOMHAVEN

A medida que los personajes se vuelvan más poderosos, la ciudad de Gloomhaven crecerá en **prosperidad**. Se puede obtener prosperidad de Gloomhaven mediante determinados eventos o completando determinados escenarios. Los puntos de prosperidad se marcan en la parte inferior del mapa, y la ciudad alcanza nuevos niveles al llegar a los umbrales designados.
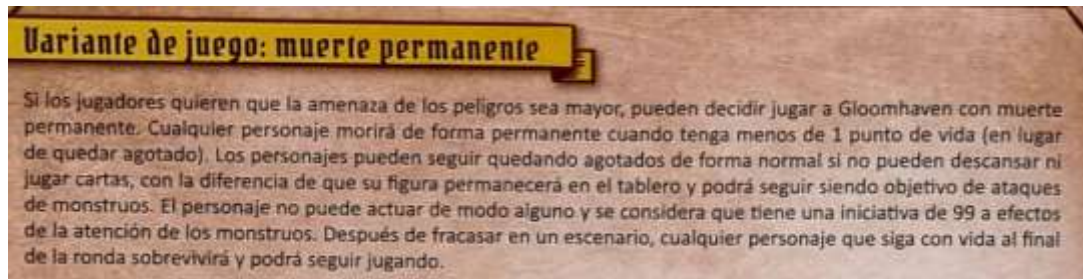
Página 49

Aleatoriedad reducida

Variante de juego: aleatoriedad reducida

Si los jugadores quieren reducir las diferencias de daño que provocan los efectos de los modificadores de ataque "2x" y "Nulo", pueden considerar la BENDICIÓN y las cartas "2x" normales como modificadores +2, y la MALDICIÓN y las cartas "Nulo" normales como modificadores −2. En estos casos, los jugadores siguen teniendo que barajar el mazo de Modificadores de ataque correspondiente al final de una ronda en la que se haya robado una de estas cartas.

Página 50

Muerte permanente

Variante de juego: muerte permanente

Si los jugadores quieren que la amenaza de los peligros sea mayor, pueden decidir jugar a Gloomhaven con muerte permanente. Cualquier personaje morirá de forma permanente cuando tenga menos de 1 punto de vida (en lugar de quedar agotado). Los personajes pueden seguir quedando agotados de forma normal si no pueden descansar ni jugar cartas, con la diferencia de que su figura permanecerá en el tablero y podrá seguir siendo objetivo de ataques de monstruos. El personaje no puede actuar de modo alguno y se considera que tiene una iniciativa de 99 a efectos de la atención de los monstruos. Después de fracasar en un escenario, cualquier personaje que siga con vida al final de la ronda sobrevivirá y podrá seguir jugando.

This thesis entitled:

THE TRANSLATION OF BOARD GAMES:

GLOOMHAVEN IN SPANISH

written by

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The final copy of this thesis has been examined by the signatories, who ascertain that both the content and the form meet acceptable presentation standards of scholarly work in the above-mentioned discipline.