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**Implied Meanings of Proper Names as a Translation Problem: A Study of the  
20-21<sup>st</sup> Century British and American Literary Works and Video Games in  
Ukrainian Translations**

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## INTRODUCTION

The **object** of this study is semantically transparent stylistic devices, such as the names with transparent semantics and wordplay in their interconnection. The **subject** of this paper is the impediments that a translator is likely to face in the process of translating them and the ways of minimizing those impediments. The ultimate purpose of this study is to establish the main impediments to conveying the implied meanings of proper names and homonymy-based wordplay in translation and analyze the positive and the negative sides of the various approaches to solving this problem by specifying the ways of minimizing losses. This purpose is achieved by virtue of fulfilling the following tasks:

- Defining how the modern scientists understand the terms “homonymy-based wordplay” and “the names with transparent semantics”
- Explaining why these two notions belong in the same paper and how the study benefits because of it
- Analyzing stylistic use of proper names with implied meanings and homonymy-based wordplay separately
- Analyzing interdependent functioning of proper names with implied meanings and homonymy-based wordplay
- Determining the major impediments to preserving wordplay and implied meanings of proper names in translation
- Outlining the criteria of choosing a strategy to convey the cultural meaning of the wordplay
- Determining the ways to minimize losses in translating proper names with implied meaning based on the novel “Good Omens” by Terry Pratchett and Neil Gaiman and the video game “We Happy Few” as two principal material sources
- Determining the ways to minimize losses in translating homonymy-based wordplay based on the novel “Good Omens” by Terry Pratchett and Neil Gaiman and the video game “We Happy Few” as two principal material sources

- Classifying the ways to minimize losses in translating homonymy-based wordplay which includes proper names in the conclusions

**Methods of research** used in the paper include stylistic analysis (as a preliminary yet necessary tool), Lexical analysis for revealing the lexemes and primary shades of meaning to be preserved in the most faithful translation alternative, and comparative analysis for revealing which one of those existing in different Ukrainian and Russian translations corresponds to the criteria established in the second chapter of this work.

**The novelty** of the paper is in the investigation of the Ukrainian translation alternatives for the video games and some of the specificities of this media as the object of translation, as the studies exploring the relationship between the English language as the source one and Ukrainian as the target one within this field are few.

**Compositionally**, the paper consists of the introduction, three chapters, conclusions to each chapter and general conclusions to the whole paper, with the list of references following them.

In the **Introduction** the aim and the tasks that the paper fulfills to achieve this aim are outlined, as well as its object and subject, to give the readers the general idea of the study. **Chapter One** presents general theoretical aspects of the names with implied meaning and homonymy-based wordplay, advocating the necessity to study them together. **Chapter Two** considers the stylistic role of the names with implied meaning and homonymy-based wordplay and their typology in various contexts. **Chapter Three** analyzes the main content sources and their translation, proposing the Ukrainian ones in the cases when they are missing entirely. The paper finishes with a suggestion of the possible focal points for further research.

## **CHAPTER ONE. PROPER NAMES WITH TRANSPARENT SEMANTICS AND HOMONYMY-BASED WORDPLAY: THEORETICAL ASPECT**

### **1.1. Defining Proper Names with Transparent Semantics and Homonymy-based Wordplay**

It does not present a major difficulty to find a more or less universally accepted definition of a proper name with transparent semantics (although a variety of terms to signify this notion can be found in different studies, including the “telltale names,” “semantically transparent names,” etc.). Schulz, Wyeth, and Wiles discussed it in their 2011 study on the place names, and came to a conclusion that the proper names that have transparent semantics are such names that are based on a meaning transferred from a common noun, a pun, or any other form of conventional wordplay that makes the implication of a name clear to the speaker of the language within whose framework it is represented (2011: 45).

The linguist Mizani has a similar definition to support his research, adding the aspect of the diversity that is inherent to the means by which the names with transparent semantics are produced from the linguistic point of view (2008: 102). Still, he notes that the name in itself carries a variety of the functions that make it a wholly different lexical unit than, say, the common noun (2008: 104). Therefore, the names with transparent semantics are either homonymous to the common nouns (or even expressions) that are their underlying foundation, or sound extremely close to them.

Nora Gal also noted that the role of a name as a defining element that is also one of the most widely used lexical items within the framework of a literary text makes it imperative that such names be translated into the target language, or, more precisely, adapted to its specificities (1972: 57). While the role of the proper names in general that prompts one to translate them will be analyzed in chapter two, it is essential to note that the transparent meaning adds more roles to the name than those mentioned by Gal. The most significant addition in this case is that of the character-defining (truthfully or not) function that is absent in the names without transparent semantics.



Robert McGregor in his 2012 work entitled "The Problem of Cinematic Imagination" spoke of the names with transparent semantics as represented by the predominantly visual media, and specifically — the interactive software and cinema, both in the originals and in various translations. He noted that the directors and texture designers often abused the visual hints at the semantically transparent names' meanings, which only worked if the translators chose transliteration over adaptation, but otherwise, in his opinion, could be best described as disrespect towards the viewers' intelligence (McGregor, 2012: 26).

By this statement, he obviously means that the directors and designers prevent their recipients from decoding the double meaning of the name themselves (if it needs to be decoded) and discovering whether or not the characteristic that it gives the character possessing it is truthful. The essential aspect for the definition of the proper name with transparent semantics as per this statement lies in the role that it gives to decoding, illustrating its importance. In all technicality, each name has etymology that provides it with the underlying meaning, but neither is it decodable, nor are there any prompts in the nature of the names like "William" or "Leonardo" to decode them.

On the other hand, the names (especially the second ones when it comes to the literary characters) that possess transparent semantics are prominent, and hence, they attract the recipients' attention, provoke their emotional reactions, as their use is often humorous, and generally become one of the most intimate parts of the dialogue between the author and the reader that, as J. Cutting noted, "has become the token of the postmodern artworks" (Cutting, 2016: 43). In other words, the proper names with transparent semantics cannot be defined as simply the naming unit that is the part of lexicological structure of a given text.

Instead, they need a broader definition that specifies their stylistic role as characterizing device and the part that they play in the postmodern dialogue between the author and the reader, which can be defined, in part, as the part of the opinion device that the author uses to "play" with his or her reader.

The ludic techniques, in turn, are the acknowledged part of any postmodern text according to Umberto Eco. Be the text visual or “traditionally” composed of words written or printed on the paper, these techniques make it what Eco called the labyrinth (Eco & Oldcorn, 2014: 70), and thus, ensure the maximum interactivity for the reader, providing him or her with a unique journey.

Therefore, the proper names cannot be defined as purely lexical units, but neither can one rely on their stylistic or characterizing roles alone to identify it as a unit for further discussion. Instead, it would be wise to identify the proper name with transparent semantics as a textual unit that serves the standard naming purposes while also performing a variety of functions that ensure the active role of the text recipient in his or her dialogue with the author while also drawing more attention to a selected character and (or) their prominent personality features.

Passing on to the topic of wordplay, one must note that this term is far broader than that of the names with transparent semantics and that it encompasses many various strategies of using the specificities (usually the likenesses of the words different in meaning to provide a certain effect. One of the most widely known and analyzed kinds of wordplay is pun, and yet, “it must be remembered that wordplay is a malleable substance as it forms a relatively wide continuum of instances, from those relying on pure homonymy, commonly viewed as prototypical, through some polysemous examples, blends, to some further peripheral examples in the form of modifications of well-entrenched formulaic expressions” (Żyśko, 2017: 6).

Remembering that the principal purpose of this work is to study the proper names with transparent semantics and the wordplay in their closest interconnection, it is essential to specify that the homonymy-based, or prototypical wordplay will be its major highlight, but the examples will also feature the modifications of well-entrenched formulaic expressions, or, more specifically, the use of these expressions side by side with the proper names with transparent semantics and the contextualization of those names that is the natural outcome of this phenomenon.

S. Brink specifies in her 2015 article “On transferred names and analogy in name formation” that not all of the homonymy-based wordplay is to be instantly labelled as a pun. In its standard meaning, she proceeds, the term pun means either the play on the different meanings of the same word, which the abundant homonymy of the English language is more than conducive to, or the play on two words that sound very much alike (Brink, 2015: 17). When it comes to the homonymy-based wordplay, however, the phonetic similarity can be explored between the word that is central to the wordplay and a word combination or a phrase that is not even a lexicological unit but occurs randomly within the context of the dialogue, monologue, or generally the reality invented by the writer or director (like an advertisement that a movie or game character might see to make a witty commentary about).

As it follows from the information above, homonymy-based wordplay is a notion that is far more contextual than pun is, and hence, presents more interest for this study, as the latter focuses on the contextual use of the proper names with transparent semantics and homonymy-based wordplay as used in literary and audio-visual postmodern texts, which implies the contextual analysis as opposed to the analysis of the isolated wordplay and (or) naming units.

Having defined the terms, one needs, however, to address the minor specificities concerning their use in the scientific text, especially those that ensure both the text flow and understandability of the research. In the case of the analysis conducted and presented below, the terms “names with transparent semantics” and “homonymy-based wordplay” are so often repeated that, for easier perception, a necessity arose to define the terms that can replace the principal ones without sense losses. “Homonymy-based wordplay” is the term that cannot be replaced with the term “pun,” yet reducing it to “wordplay” can be appropriate in certain cases analyzed below. As for the term “names with transparent semantics” that this work mentions a lot more often, it can be mutually replaceable with “semantically transparent names,” as the only difference between these word groups is grammatical.

## **1.2. Advocating the Necessity to Study the Names with Transparent Semantics and Homonymy-based Wordplay Together**

This subchapter will refer to the initial phases of developing this study and the discoveries that led to changing its topic from the one that had only one central notion — that of the names with transparent semantics — to the one that added homonymy-based wordplay as a supplementary focal point for the study. While there are several reasons why this decision was made, the primary one concerns the specific examples that were to undergo the analysis and the particularities of the functions that the names with transparent semantics perform in their context.

While conducting the study within the initially defined scope, the author of this work continuously faced the same impediment: it was impossible to fully study and analyze the effect of using the proper names selected for the analysis in the context of the story, which could not only include wordplay in the dialogues but the expression that was stably used across the fictional community, giving the name a context of the “running joke” (Arsenault, 2008: 43), although the effect might not have been necessarily humorous.

To properly analyze both the originals of these cases of the proper name use and the translations that followed them, there was a need to go beyond the scope of the research that was to focus solely on the proper names. The notions of pun and that of the homonymy-based wordplay could not be discussed in a single passage, and there also was a need to select the one term that would explain the majority of the cases analyzed below and to add up to the stylistic and lexicological analysis, with both these analysis types being the tools of assessing the translation alternatives, which is one of the most essential tasks of this study. Therefore, after researching the terms that the modern scientists use to refer to the different types of play on words, the decision to insert the term "homonymy-based wordplay" into the topic was made. The essential disclaimer that this addition and the claims above presuppose is that neither does this work presuppose that homonymy-based wordplay is secondary as compared to the names with transparent semantics, nor

does it claim that these two schemes can only function interdependently. Furthermore, below, there are separate subchapters on each of these phenomena, each discussing them as self-sufficient and multifaceted.

This fact brings up another point: if this work regards the key notions of the topic separately, how can it be asserted that one of them supplements the other? Furthermore, if the notion of the homonymy-based wordplay is supplementary for this specific study, why study it as a separate phenomenon rather than restricting it to the role of the context for the names with transparent semantics? Below, there are detailed clarifications on these issues.

As it was highlighted above, homonymy-based wordplay can function on its own and create no less potent effects on the reader than in the cases when it functions together with the names with transparent semantics. Still, to realize how these two schemes combine and why the author decided that the names with transparent semantics should combine with homonymy-based wordplay more often than with other schemes and tropes, it is necessary to study the influences that the cases of pure wordplay have on the recipients and why they are effective.

Otherwise, any judgements about how the combination of homonymy-based wordplay and the names with transparent semantics creates potent and memorable quotes and character descriptions would be no more than speculations, as is would be impossible to define what the wordplay adds to the name with transparent semantics in each specific case, and hence, to translate the example faithfully or to assess any other translators' alternatives.

Thus, it only makes sense to analyze how the names with transparent semantics and homonymy-based wordplay function stylistically to explore their interdependent functioning with a full understanding of how these schemes contribute to the dialogue between the reader and the author, which is the basis of all the texts that are mentioned in this study, not only according to the most novel literary science approach that U, Eco has created but also due to their postmodern nature.

Additionally, before moving to the second question, it is also important to clarify what precisely is meant by “supplementary role” that the homonymy-based wordplay plays in the variety of cases, as well as by the “postmodern nature” that the texts mentioned have, as these notions are the cornerstones of the text of this study. It must be said that these terms are broad, yet it goes without saying that each text has its own idiosyncrasy and specific manifestations of the postmodern trends, as well as every case of the names with transparent semantics and homonymy-based wordplay interacting has certain role specificities for both these schemes.

In her 2008 article, D. Arsenault set the general trend for defining the postmodern text as the one that has both compillative and ludic elements (manifested in different ways and by different means depending on the genre, the idiosyncrasy of the author or authors, etc.). Thus, the features that all the texts that are analyzed and the majority of those that are mentioned in this study share are the enhanced role of the play on words, as well as the copious amounts of references to other texts and borrowed elements (which is the more detailed explanation of the term “compillative elements” as used by D. Arsenault, 2008: 20).

As for the term “supplementary role,” it is used by this specific study to identify the scheme that serves as a broader context for another one, thus intensifying its influence. An example of such a relationship between the names with transparent semantics and homonymy-based wordplay is the wordplay that includes such a name and comes in the form of the well-entrenched expression.

For instance, such an expression can be used explicitly before the name is introduced, coming into play as the “punchline,” or this order can be reversed, with the name revealed to the recipient first, and the expression becoming the context that is only at work within a certain community or group of people who use the expression. In any of two cases, the wordplay that the proper name with transparent semantics interacts with is more or less supplementary, giving the context to this name in specific situations. on the other hand, the name functions throughout the text.

While the modes of interaction between the names with transparent semantics and homonymy-based wordplay are not restricted to the scheme above, it is one of the most commonly used with them, and thus, it is impossible to deny that one of these notions can and does supplement the other one if the author wishes to combine them. Still, there is a specificity to their interrelationship that makes their roles in this study entirely justifiable, as well as their combination in the topic.

The linguist Giorgadze confirms that the homonymy-based wordplay functions self-sufficiently when it includes no proper names of people or places acquires the contextual role mentioned above once such names enter it (2018: 45). While Giorgadze speaks of the place and people names in general, without differentiating between those with transparent semantics and those without it, the fact that the majority of the wordplay instances analyzed below function in the exact accordance with his observations confirms the assumption that it is also true for the names with transparent semantics in particular.

Hanich also adds the final element of the homonymy-based wordplay and the names with transparent semantics interaction that makes it effective in terms of influencing the recipient while also possible making references, which makes this combination particularly desirable for the postmodern texts: it is easy to create both the reference itself and the innuendo at any possible plot turn simultaneously while using this combination.

She notes that the majority of the wordplay innuendos are kept vague, being the elements of omission, when it comes to the audio-visual texts, yet it is precisely why the recipients are “drawn into the story” by these compound devices far more than they are by the one-dimensional foreshadowing cliches and other standard and predictable devices (Hanich, 2018: 207). In other words, the primary reason to study the names with transparent semantics and homonymy-based wordplay together is their scientifically proved combinability, wide use in the postmodern works, and the abundance of creative choices and reader influences that they provide.

### **1.3. A Brief Outline of the Main Reasons Why Postmodern Texts and Audio-Visual media Resort to Using the Names with Transparent Semantics and Homonymy-Based Wordplay Separately and as an Entrenched Combination**

At this point, the research outlined above has created the opportunity to reflect on the patterns that the use of the two schemes under discussion has within the context of the texts created during the last three decades. Essentially, while each author's scheme choices are unique, as J. Cutting puts it, statistically, the coincidences are inevitable, and some of them are more likely to happen than the other ones are (2016: 1715).

Indeed, the phenomenon that allows one to classify these coincidences as scheme use trends is psychological, as it directly connects to the chief mechanisms of human perception that are universal and, as the psycholinguists Gardiner and Java stated, are one of the basic premises for mutually intelligible and generally productive communication, especially when the messages that the partners exchange have implied meanings and connect to their experiences outside of the given dialogue (1993: 340).

This set of facts is specifically important for the discussion on the patterns of the scheme's usage by the postmodern texts' authors in the frame of this work, as it treats the texts as communicative acts between the recipient and the author. Therefore, it will be fair to state that the authors select the schemes and tropes that will be the most appropriate to get their message across not “intuitively” but on the basis of their communicative experience and knowledge of the human psyche. Hence, the patterns discussed below all fall into two frames: that of linguistics, in both stylistic and translation study terms, and that of communication psychology.

F. Jonathan points out that the proper names with transparent semantics are most commonly used in both the recent literary works and video game scripts to either embed a large portion of character development into their name or to produce a variety of effects, ranging from humorous to sarcastic (2018: 104), and



make a character stand out as “different” or “notable” in as many situations as the general narration tone can allow without making the story too bulky to successfully further its plot.

As the primary association that a recipient tends to connect to any character is his or her name, it is natural that the proper names with transparent semantics are so closely associated with the corresponding characters and appear to affect their positioning in the world created by the author. Nevertheless, the primacy of the character over his or her name cannot possibly be debated, and hence, it is far more appropriate to state that those are the proper names with transparent semantics that help the author express the particularities of the world that he or she has created and to make the character’s individuality more prominent.

When it comes to homonymy-based wordplay and its elements, this scheme has less to do with character development or word building, focusing instead on affecting the reader both by evoking certain emotions and giving them food for thought. It can be said, therefore, that if the proper names with transparent semantics help the author to establish the reality of his or her fiction and develop the initial understanding of the character bearing it and his or her position in society while homonymy-based wordplay helps add depth and naturality to the fictional reality under discussion, also making the text (especially the audio-visual one) and narrative more attractive and versatile.

Thus, while the names with transparent semantics and homonymy-based wordplay typically function within different textual aspects, they still are combined quite often and with success. The reason why the combination has become entrenched and entered the idiosyncrasies of many authors, such as Terry Pratchett, becoming one of their definitive features is the number of potential possibilities that the names with transparent semantics give any author when it comes to showing the relationship between the character and the world that the author has created around him or her. The meaning that the name bears can identify with the character’s true nature or be the opposite of it: whatever is the case, this meaning

can also be opposed or connected to the expectations from the character, his or her surroundings, the beliefs that reign in the society where he or she acts, etc. through homonymy.

Therefore, one can safely regard the interconnection between the names with transparent semantics and homonymy-based wordplay as the means of connecting the leading characters to their surrounding reality, making character development and world building two mutually beneficial and interconnected processes rather than letting them unravel independently on one another, which would certainly not benefit any text, neither in its narrative aspect nor as a dialogue between the author and the reader.

Indeed, the combination of the proper names with transparent semantics and homonymy-based wordplay, which includes but is not limited to puns is not the only device that provides the interconnection described above, nor is it enough to make this interconnection sufficiently strong. Still, if a text uses this technique, it is likely to become one of the cornerstones for it, in that it is both effective and entertaining, accounting for the vivid narrative by many authors as well.

Thus, it cannot be said that the interplay between the proper names with transparent semantics and homonymy-based wordplay is a randomly occurring combination of schemes, nor can it be stated that their interrelation amounts to the humorous or any other effect alone. Hence, it is only natural to study these two concepts both separately from each other, exploring their interrelations in the selected texts later on, as their relation to the narrative differs depending on the scheme choice itself as well as on the broader textual context.

## **Conclusions to Chapter One**

The first and theoretical chapter of this work focuses primarily on defining the principal objects of the research conducted, as well as identifying the reasons why these concepts need to be studied together. The most essential takeaways from it follow below.

The proper names with transparent semantics are lexicologically different from those without it as they function as essential stylistic and character development devices in postmodern texts.

“Homonymy-based wordplay” and “pun” are not synonymous or mutually replaceable. These two terms differ in their scope, as homonymy-based wordplay signifies a broader variety of wordplay, with puns as one of the types of these stylistic devices.

The cases when the proper names with transparent semantics and homonymy-based wordplay are used together are not a randomly occurring textual phenomenon. Instead, they are preconditioned by the author’s ideas, the desired emotional impact on the readers, and the general narrative tone that the creator of the text wants to achieve. Therefore, this combination is entrenched and amounts to a variety of the impacts that differ from those that the proper names with transparent semantics and homonymy-based wordplay can have separately.

The proper names with transparent semantics are directly associated with the characters bearing them, and hence, have far more connection to character development, while the homonymy-based wordplay elements have a direct relationship to the reality that a text establishes around the characters.

Combining the proper names with transparent semantics and homonymy-based wordplay, therefore, develops the general coherence of the reality that the text’s author presents to the recipients, playing the essential part in making the text where it is present a successful communication act between the author and the reader.

## **CHAPTER TWO. STYLISTIC USE OF PROPER NAMES AND HOMONYMY-BASED WORDPLAY**

### **2.1. Stylistic Use of Proper Names**

This chapter is to provide a lead-in and to explain why and how proper names act to develop the characters bearing them and make them more relatable and understandable instantly after their introduction. This goes not only for proper names with transparent semantics that belong to people per se, but also for the names of places, things, etc. Hence, the range of this work expands to world building, as well as character design.

Homonymy-based wordplay is often heavily embedded in the culture to which the author of the literary work belongs. Considering the variety of the cultures that use English as their principal language, one can discover that this aspect needs to be the first to consider when attempting to indicate the implication of the proper name with transparent semantics or that of homonymy-based wordplay for their future translation. As creating the closest equivalent of the original text in the target language requires identical implications, this stage can be defined as the only way of initializing the process of translating proper names with transparent semantics or that of homonymy-based wordplay.

#### **2.1.1. Proper Names as a Means of Character Development**

Both semantics and implications are, of course, primarily embedded in the text. In other words, the translator needs to look primarily at the world created by the author and how his or her proposed alternative fits into that context, including the time period described and the communicative intention of a character who utters a pun or gives a certain name (if that is a situation). Still, the source and target cultures are of no less significance. Using logical argumentation, one can come to a simple conclusion: if a translation of a pun or any other wordplay instance considers none of the factors of how its target readers interpret it, this translation will only confuse them at best, and in the worst case, create entirely meaningless associations.

A case in point to illustrate this scenario (or, rather, avoiding it) is how the localization studio Logrus treated the title of the game series “*Far Cry*” (Карамішев, 2019). Initially, one might consider “*Далекий плач*” or “*Крик вдалині*” possible alternatives to translate this title. Still, after researching the meaning of the word combination at hand, the translators from Logrus studio, apparently, realized that it is a pun, as, on the one hand, it means “a long distance” or “a great difference” (Merriam-Webster, 2017), and, on the other one, the literal meaning of the given word group finds a representation in the nature of the game, which is a shooter that incorporates poignant moral choices.

Thus, not translating the title at all was one of the best options, as preferring any one side of the pun would completely destroy its double meaning. Additionally, translating “*Far Cry*” as “*Велика різниця*” would accidentally but nonetheless vividly echo the title of a humorous TV show that many Ukrainian recipients know due to its popularity. Therefore, leaving the game title untranslated was the option that allowed the translators to ensure that the authors’ intent remained intact, avoiding the false associations and fitting into one of the most common trends in adapting the video games — that is, leaving the titles untranslated.

Another important criterion for the translator who wants to get across the meaning behind the wordplay is the correspondence between the final variant and the general tone of the work. That is to say, one and the same name usually reappears on many occasions, as the proper names with transparent semantics do. Therefore, while selecting or creating a correspondent alternative in the target language, translators have to regard it in the context of all the meanings, conveying all of them to the maximum extent. It is also the reason why the alternative for one and the same name might change several times in the process of translating a single book. One of the examples of a discrepancy between the tone of the book (in this case — a series of books) and the translations of the names with transparent semantics is the version of the Harry Potter saga as translated into Russian by Maria Spivak.

Her approach included creating the versions of the names that would sound as definitive to a Russian ear as they do to a British one. For instance, she translated “*Severus Snape*” as “*Злодеус Злей*” (Роулинг в пер. Спивак, 2017: 65). The first discrepancy between the translation and the original is that neither “*Severus*” nor “*Snape*” has semantic elements that would suggest an association with something evil.

The first name is more likely to be associated with seriousness or severity while the last one is similar to the verb “to snap,” again, indicating a strict character. Still, Spivak might have considered the role of this character while creating an equivalent, as it is antagonistic up until the final book of the series. Generally, it is the succession of books that makes Spivak’s translation unfaithful.

In the first part, the narrative and the tone are far more resembling a fairy tale, and they become more sophisticated with every new book, addressing moral issues that the teenagers are likely to face. In other words, the Harry Potter saga appears to “grow up alongside its readers.” It is a common trend for many young adult fiction texts today, yet at the time when the Harry Potter saga first appeared, this approach was innovative.

Nevertheless, it does not change the fact that Spivak’s alternatives for many names, including Severus Snape, sound more and more out of place as one reads further. It was also impossible for Maria Spivak to accept this alternative without knowing the broader context of the series, as all the books were published at the moment of her translation.

Consequently, when it comes to the translation process of puns and homonymy-based wordplay, the role of cultural and literary context intensifies. While the former works on the broader level, creating the conditions for the alternative to become or not become understandable and natural-sounding for the target readers, the latter accounts for how stylistically appropriate the rendition of the name with transparent semantics or the wordplay is.

As the example of Maria Spivak's translation shows, the rendition of such a name cannot be faithful without fitting into the context of all the parts of the saga with equal naturalness. According to Nora Gal's book "The Word Dead and Alive," by naturalness a stylistic analyst would mean the same impact of the name on different plot points and in different situations in the book (Галь, 1972: 147).

Therefore, if the author never intended for the name to sound comical (excluding, maybe, rare situations where the puns or other jokes are used), if the translated variant either sounds "unreal" (because of its fairy-tale nature) among the other names or breaks the intended narrative tone by drawing too much attention, this alternative is most likely unfaithful. These factors are as vital as conveying the name's meaning, as in the other situations, similarly to Spivak's case, the names sound out of place and may disrupt the perception of the entire text instead of functioning properly in translation.

Still, there are also purely grammatical factors that can affect stylistic functioning of the name with transparent meaning in translation. One of the most notorious and widely cited of them is the gender, or, rather, lack of its markers in English. While the names of people mostly consist of the first and the last one, which allows to make the last one stylistically charged and thus, makes translating them easier at least in terms of gender markings, the names of animals are devoid of this structure, and hence, may create a significant challenge for a translator, especially if they are contextualized by using the entrenched expressions that are partly homonymous to them, as such an approach automatically creates the wordplay.

The example of such a name can be found in the game "Far Cry 5," already cited above. Its setting is Montana countryside, and hence, the majority of the characters, who are the natives of that place, speak with a lot of simplifications, and especially favor the shortenings of all possible kinds. This information becomes important when a translator finds out that there is a female domesticated cougar named *Peaches* who plays a significant part in the main character's journey.

The Russian version translates this name as “Персик” (Hay & Methe, 2018, as translated by Logrus IT), thus creating a dissonance between the character’s gender and this noun’s gender, which is masculine in Russian, while also failing to convey the meaning that only becomes clear in the game’s rural setting. The latter speculation is based on the fact that the player hears the phrase “*it’s all peaches*” (Hay & Methe, 2018) from different characters before meeting the cougar in question. The context of positive events that trigger it allows one to safely suggest that this is the short version for the phraseological unity “peachy keen,” which means “perfect” or “fine for the situation” (“Definition of PEACHY KEEN,” Merriam-Webster, 2020). Consequently, it is clear that the name Peaches, at least in the narrow context of this game, bears the same semantic meaning.

Thus, the translator who wants to convey it in Ukrainian has two major tasks: the new version needs to be gender-appropriate, as the norms of the target language require it, and it needs to have an underlying association with a similar phraseological unity that will also work in the translation of the lines that include the word “peaches” mentioned above. Additionally, to preserve the local color, which is specifically important for the game’s tone, there is a need to preserve the name’s connection with gardening, as the cougar’s owner has a fascination with it.

Considering all these criteria, one of the first Ukrainian phraseological unities that comes to one’s mind is “вишенька на торті.” On the one hand, the translation “*от вам і вишенька на торті*” does not entirely fit the initial meaning of the phrase “*it’s all peaches.*” On the other one, however, it still gets the meaning across while associating with the translation alternative “Вишенька” for the cougar’s name, which is also as contradictory to her furious temper as the original name is. Thus, without both contextualizing the name translation alternative and fitting it to the grammatical norms of the target language, a literary translator cannot achieve what one might call stylistic naturality.



### **2.1.2. Typology of Stylistic Functions of Proper Names in Micro- and Macro Context**

The typology of the relationships that the proper names with transparent semantics have to the characters who bear them can be categorized as personality-descriptive and personality-contradictory. It is easy to guess that both these types aid the author to present his or her characters to the recipients, yet these types of name-character relationships work in the two different ways. Still, there are also certain similarities between them.

The introduction of a character whose name is nearly immediately revealed to be entirely corresponding to his or her personality is not only effective for a humorous approach. It also allows the narrator, even the omniscient one, to follow the famous principle of showing personality traits through events and dialogues instead of simply describing them in a matter-of-fact tone. This principle, commonly known as the “show, don’t tell” formula, is especially essential for the audio-visual texts, and nevertheless, its significance is also high for the literary works.

The key mechanism behind this scheme is the intricate network of associations that a cleverly designed integration into plot and the name with transparent semantics create around the character in the larger context of the story. It is also possible that the said context “establishes itself,” with the principal focus on the characters (especially the leading ones). In terms of its occurrence, this approach is more characteristic of the visual media, such as movies, animated films, and video games.

In the previous sub-chapter, the topic of contextualizing the name’s implied meaning was touched upon. As the example from “Far Cry 5” cited there shows, in certain situations, the authors also choose to establish an association between a word or shortening and the meaning that he or she is about to give to the name before introducing the name and the character themselves. While it helps the recipient to deduce the meaning behind the name, it is not the sole purpose of using such an approach, and the other one goes back to human psyche’s nature.

One of the important functions of the human memory is recognition that is followed by an automatic reaction that usually brings the emotions of joy and (or) satisfaction, as an individual feels more confident and experienced in the context of what he or she finds familiar (Gardiner & Java, 1993: 340). Using this feature of the human psyche to make the plots movies and video games more likable might appear pandering, but it comes naturally when one is to make the narrative tone and the general an interactive software, that is essentially a set of intricate CGI models moving and interacting, more of a personal experience.

Hence, however one might interpret or treat such schemes, the today's media of storytelling have preconditioned the expansion of the transparent meanings assigned to proper names to the broader context of the story. One might also call it a partial separation, as the expansion of the meaning from the name to the other elements of the story is a scheme that one finds in many literary works that could not pursue the psychological mechanism outlined above.

For instance, in the book "*Soul Music*" by Terry Pratchett, the central character, *Imp Y Celyn*, has a personality that corresponds to the first part of his name, as he is roguish, disobedient, and desperate for attention and glory, which makes him get into constant trouble (Pratchett, 2014: 36). Still, as the story progresses, the reader finds out that this name means "*bud of holly*" in *Imp's* native language, thus accounting for his choice of a new name — "*Buddy*." Accordingly, the meaning of the name true in the story context unravels, telling more about its world.

As it is clear, the true meaning that the author cleverly hides for the associations to form with the English-speaking readers, only to debunk them eventually, expands into the world-building, establishing that *Imp's* land has its own language and traditions, as well as creating a ground for a pun, with "*Buddy*" meaning not "a friend" but rather a small bud, as if predicting that the person who goes by this name has great accomplishments ahead of him. One cannot argue that the meaning expands beyond the name, yet it happens in a name-to-world order.

As opposed to that, the case of cougar *Peaches* shows how the meaning that the name has can be introduced and weaved into the world before introducing the character. Kiniviemi (as cited by Mizani, 2008: 1635) suggested that the proper name has two functions: to single out what or who it identifies among others and to “function as a magnet” for the additional meanings. These additional meanings might, of course, have nothing to do with the topic of this work at first glance, as they mostly come from a person’s experiences with others, and are assigned by them as a result of his or her actions or habits.

Still, these actions or habits serve as additional identifiers, especially to the ones unfamiliar with the person. Consequently, there is a clear analogy between these and the proper names that correspond to the character’s personality, as they draw on these distinctive features to identify him or her as clearly as possible. Therefore, while these two mechanisms are not the same, they are similar, and it might be the reason why contextualizing the meaning before the name is natural not only in terms of personality psychology but in terms of the social one as well.

Building a world that the characters function in requires establishing its social connections. Thus, the naming patterns, especially when it comes to animals or aliases, contribute to making it look natural while not distracting the reader from the plot to achieve that effect. Hence, the proper names with transparent semantics that correspond to the character’s individuality work on at least three levels: introducing the character, building the fictional reality of the text, and incorporating these steps into the plot for it to be sufficiently dynamic.

On the other hand, introducing a character whose name either entirely or partially contradicts his or her key traits and features can be even more fruitful when it comes to the opportunities given to the author. For instance, Terry Pratchett and Neil Gaiman establish a complex and contradictory character, a demon *Crowley*, by describing his thoughts on his own name, while simultaneously revealing his true character which is far more complex than his name through a dialogue.

In this case, they also use the “unfitting” name as the opportunity to show an individualistic nature of this character while simultaneously creating a humorous effect because of how he changes his name. Choosing the right moment to describe this change is also vitally important, as in their case, the effect that it has on the reader allows the authors to alleviate the impact of the darker plot events that are underway at the same time.

As it follows from this example, there are many options for using the discrepancy between the name and the character. In the case above, it is “balancing out” the tone of the narrative, as the humor prevents it from becoming too somber, yet the weighty events are also given more time, for the readers’ emotions to sink in without any unnecessary tension or pathos.

Another example of using the proper names with transparent semantics to further the plot while also creating the implications that allow the readers to distract themselves from the tumults that the leading characters experience is from the same novel. The name in question is made up by one of the characters to disguise himself, as well as to put it on the signboard of his bookshop. It reads “A. Z. Fell,” sounding quite similar to the character’s real name, which is *Aziraphael*. The discrepancy becomes obvious when the reader understands that he is an angel.

While the translation alternatives for this and other names from “*Good Omens*” are considered in the third chapter, it can hardly escape one’s attention that associating the verb “to fall” with an angel is an innuendo that points to Lucifer and his fall, and thus, appears to be a questionable choice of a pseudonym when it comes to a righteous God’s servant.

While *Aziraphael*’s true reasons for this choice are never explained, it is definite that his real and fake name sound similar, and conveying it is definitely not the easiest task for any translator. While it is possible to make use of the similarity of the sounds /f/ and /p/, the latter of which is present in the Ukrainian verb “*nađamu*,” even this dissimilarity with the original affects the perception of the written text.

Many modern linguists, such as Nyangeri and Wangari, still hold on to the opinion that, whatever connotations the proper names might have and whatever associations they might encourage when it comes to source audience, they still should remain untranslated as it is impossible to preserve the precise original form of the name while also conveying its “hidden meaning” (Nyangeri & Wangari, 2019: 360). In the dimension of stylistics, however, this point of view will inevitably appear questionable, as creating the text in the target language that is equivalent to the one in source language is impossible if the translator ignores the subtleties of the author's implications.

One might also suggest that the proper names with transparent semantics, as well as the name-related puns, are among the tools that allow the writers to not only establish the implication but also make their text flow better in terms of plot development, draw the analogies between his or her characters and, for instance, the biblical ones, as John Steinbeck did in his novel *“East of Eden,”* establishing that *“C” stood for Cain and “A” - for Abel,* and achieve many other effects that will be lost in translation unless the alternatives that are appropriate for the target language are found.

Consequently, it might be possible to accept the “untranslatability” of the proper names when one finds them in the documents, scholarly articles, or any other types of texts that do not rely on artistic value to produce the desired effect on the readers. Nevertheless, the literary works need to be regarded as sets of images and symbols that inevitably create associations and have implications, as the latter serve to convey the author’s vision to the readers. Denying this role to the proper names with transparent semantics in literary context is thus equivalent to deliberately stripping the text of the part of its message.

## **2.2. Stylistic Functions of Homonymy-Based Wordplay in Various Media**

Another factor that influences the ways in which homonymy-based wordplay works is the medium that conveys it. The most evident and controversial

difference lies in the sphere of the text-recipient connection. In the case when the text is literary, there is no missing a certain part of it, at least in ideal conditions. As opposed to that, the film or a video game as a form of interactive software is a much less personalized experience.

Still, it does not mean that they are devoid of using one's imagination while perceiving them altogether. For instance, Rafe McGregor asserted that the minimum use of imagination while watching "Save Private Ryan" amounted to "imagin[ing] that Hanks was Miller, that Miller was disorientated and frightened, and that there were (at least) three series of events happening coincidentally" (McGregor, 2012: 102). While this statement addresses the artistic conventions that are necessary to accept as a set of facts to immerse into the movie, it is not exhaustive in terms of highlighting the elements that require the active use of imagination from the viewers.

Basically, "the viewer's visual and aural imagining fills in and enriches what the film's visuals or its soundtrack both conceal and allude to at the same time" (Hanich, 2018: 46). Similarly to perceiving the allusions to certain events that might be left out due to their tabooed nature, the viewers perceive the visual hints at the characters' habits, behavior patterns, and other features that allow the recipients to make suggestions about how those characters will behave during the events that are foreshadowed or presupposed by the plot (most likely to happen given its development).

These allusions, in turn, will inevitably combine with the characters' names, sometimes even before the viewers learn them. In the previous examples, the names were not conventionalized, in that they were not part of the folk tales or mythology of any nation, although they relied heavily on specific cultures. The example below, however, is different, although it still fits the criteria of a postmodern text. It has become a conventional trope to portray Robin Hood's friend, Little John, as a big and strong man, which automatically makes his alias unfitting.

This is the case in the 1991 movie “*Robin Hood: Prince of Thieves*,” and such an introduction serves to establish *Little John*’s figure as that of a somewhat brutal yet kind man almost instantly (Reynolds, 1991). Therefore, timing is even more meaningful for the films than for the books when it comes to letting the reader know the character’s name and its correlation (or lack thereof) with his or her identity.

However, while watching a movie, the recipient needs to adjust their perception to the tempo that the director, composer, and the rest of the crew have created in advance. Speaking of the cinema experience, the viewers also face numerous and arbitrary distractions that make them inclined to miss the few seconds when the wordplay element that concerns a warning sign or any other written and/or visual cues is displayed. This factor poses less of a danger for the names that are meant to be introduced later than the characters to whom they belong, yet it might ruin the experience of seeing the name earlier than the character.

However, if the director intends to “make the introduction earlier than the acquaintance,” he or she usually uses the strategy called buildup. It is one of the “narrative formulae relating to the theories that describe the narrative states (in the fabula) that drive the sequential arrangement and presentational style of the events” (Cutting, 2016: 1730). Its essence is to create a chain of innuendos and hints that refer to the person to be presented, thus inflating his or her importance in the eyes of other characters, unveiling minor details about their past, and thus, making the viewer’s desire to see that person greater.

The name is one of the most important elements here, as the screenwriter needs to establish the reference point in a very specific, almost imposing manner. Hence, it is hardly possible for the viewer to miss all the mentions of the character’s name and wordplay connected to it in any event. Still, part of the pun might be intentionally implicit, though obvious visually, as it is the case with *John Little*.

Thus, the films are relatively close to the books in terms of presenting the characters with semantically transparent names. Still, the most democratic and recent media of those analyzed in this work is that of the interactive software, or, simpler put, of video games. There is a standard scenario for reception of the plot and its additional embellishments that are embedded. The main route that the character, guided by the player, follows, is the same, with few events depending on the player's choice. On this route, there are obligatory and optional elements. That is to say, the player chooses whether to explore the world of the game in full or to simply follow the story. Hence, the embellishments, such as wordplay, usually become something to notice, while the names with transparent semantics become obligatory.

This nicety might be connected with the nature of the medium itself. Video games do not treat complex plot and intricate characters as a necessity, usually focusing more on the graphical design and quality CGI, as impressing and challenging the player's reflexes are their primary goals. Nonetheless, triggering emotional responses is one of the key components of leaving a lasting impression, and hence, many developers, such as *Ubisoft Montreal*, *Irrational Games*, and *Gear Box* have begun to produce the plot-driven interactive software as early as 2004. For instance, the *Far Cry* franchise was launched that year (Crytek, 2004), and, as it has five parts to date (excluding the spinoffs) and prepares to release the sixth one, the obvious conclusion is that the demand for this type of content is only increasing.

As intricate plot (as opposed to a standard save-the-day scenario) has become popular and common for many video games, they adopted some features of developing it from the movies while striving to give the player an active role in discovering the key elements that would "move the story onward." Nevertheless, as a recent publication points out, "many games provide what is sometimes called an "illusion of choice": they present players with gameplay choices that seem highly consequential, but do not actually substantially change a game's narrative. This strategy allows developers to focus their resources on creating aspects of the



game world that most players are sure to encounter” (Jonathan, 2018: 82). As it is evident, the storytelling of the video game is quite similar to that of a movie.

Still, the interactive software elements such as hidden clues that allow to understand certain characters or events better and other additional materials make it resemble the literary source as well, as the eventual result of going through a game will differ depending on how attentive the player was to these smaller details that precondition the full understanding of the world created by the developers, as well as the game’s final message.

It is the latter that plays one of the most important parts in determining how often the proper names with transparent semantics will be utilized by a certain game, as the developers usually have to impress the message on the player by means of fine yet noticeable details, while the game mechanisms themselves might contradict what it attempts to convey.

A case in point for this scenario is the plot of “*Far Cry 4*,” the pre-last released part of the franchise. This game is unique in that there is no possible way to “win” it: both variants of the ending show the player that the main character who arrived to Kyrat (a fictional country similar to *Nepal*) should not have interfered with the local clash between the terrorists and the king, as his participation only made it worse (Hutchinson & Méthé, 2014).

Retelling this plot appears to have nothing to do with the paper’s topic until another important fact is mentioned: the variant of the ending that the player gets at the end of “*Far Cry 4*” depends on which leader he or she supports: *Amita* or *Sabal*. These names say nothing to anyone who is unfamiliar with the Buddhist culture, which means that the majority of the game’s target audience would not understand the implications behind them.

Still, the developers foresaw it and created a number of encoded notes that are scattered throughout the game world, explaining that the name *Amita* is the second part of *Amita Buddha* deity name — this *Buddha* is responsible for guiding the minds of recently deceased to the afterlife that they deserve (Tucci, 2020). Similar notes explain the etymology of the name *Sabal*, which, in turn, means “*the*

*one who takes by force*” (Ennexa, 2020). Indeed, these names foreshadow the gruesome finales that come of supporting either of these leaders. Nevertheless, while *“Far Cry 4”* has a clear implication that entering a fight “for fun,” without understanding its cultural and political context, cannot end well, this very game provides the players with excessive opportunities to “fight for fun,” making this activity its main point.

Therefore, if one is to analyze any game project that encompasses significant and measurable playing time (the time that one needs to pass through the main story points and complete the storyline), it is important to understand that “narration, as a process, is intrinsic to video game playing, independently of the “cut-scenes” usually much touted by the proponents of interactive storytelling” (Arsenault, 2008: 436). It means that the storytelling aspect of the video games goes much further than their semantic component.

As the example analyzed above shows, the semantics of the names used might not be transparent even to an English-speaking recipient, yet the plot development that is composed in both interactive and predictable way allows to uncover the meanings that, in the case of *Far Cry 4*, serve as the foreshadowing device, or, as one might put it, a warning sign for the leading character.

It is also crucial that most modern games use emergent computing (Lindley, 2005: 734) that allows them to randomly generate the locations of additional materials, making the path of each player as unique as possible. Consequently, the most correct metaphor that can explain the specificity of the gaming plot environment might be the one that compares it to the text that is not simply a labyrinth (Eco & Oldcorn, 2014: 85), but an ever-changing one, where one can only choose a goal, but not the precise path. Hence, the wordplay in the interactive software and movies is a lot more fleeting and often becomes the matter to decode and discover, while in the literary texts it is usually outright and obligatory.

### 2.3. Proper Names and Homonymy-Based Wordplay Functioning Interdependently

After introducing a proper name and the character along with it, the authors usually choose to either enhance the experience by adding the wordplay that is based on the name, or to limit it to using the proper names with transparent semantics alone. Still, “to limit” is hardly the right term here, as when the author chooses to use the proper names with transparent semantics alone, they either create a chain of names that leads the viewer to infer the allegory, or provide the recipient with the extended metaphor that is not wordplay, yet creates the setting and the basis for further functioning of the world created by the author (Brink, 2015: 327).

While these moves will be discussed using the specific examples below, the mutual dependence between the proper names with transparent semantics and homonymy-based wordplay if it is present is also vital for both character development and world-building. Additionally, using homonymy-based wordplay can allow the author to create a memorable association chain and achieve the needed effect that is most likely to be the humorous one.

For instance, in the very beginning of the novel “*Good Omens*” by Neil Gaiman and Terry Pratchett, the uneducated demons interpret the word “ciao” as follows: “*It’s Italian. Means “food”*” (Gaiman & Pratchett, 1990: 14). For an English-speaking audience, it is clear that the demon took an indeed Italian greeting for the English word “*chow*,” based on the interlingual homonymy, as they sound nearly identical. Later in the story, one of the four horsemen of the Apocalypse, *Hunger*, is introduced through his invention: a new type of restaurant named *Chow* that leaves people even hungrier after they leave than they were before their visit.

The irony mechanism is as follows. While, lexically, “*chow*” is truly synonymous to food, it turns out that it means nothing of the kind, deceiving the evident expectation. The major impediments to translating such structures are primarily the lexical ones.

For instance, in the example with *Chow*, a translator cannot simply find an alternative that fits the homonymy-based wordplay with the word “*ciao*” — he or she also needs that alternative to fit in as a restaurant name. Thus, replacing it with the word “*чай*” or other similarly-sounding ones is not an option. On the other hand, what one can replace, at least in the context of a book or re-voiced movie, is the word that serves as the pun basis.

Luckily for the translator, the word “*ciao*” was uttered very indistinctly, which allows to make a less precise analogy between the Ukrainian word “*хач*,” which conveys the title “chow” with sufficient faithfulness and the new supposed pun basis. One of the alternatives for this basis is “*мапу*,” as it bears the same dismissal implication that the original utterance had while also being mostly phonetically similar to the word “*хач*.”

One might argue that the translation alternative for *Chow* that is utilized above is too degrading, pejorative even, to be the name of a restaurant. Still, Merriam-Webster thesaurus cites “*mess*” as its synonym, which implies that the connotations for the word *Chow* also suggest an extremely low quality and value of whatever meal it refers to. Thus, the prevalent meaning remains the same in the original and in translation, although it hardly goes together with the restaurant that it represents: such a discrepancy is clearly there for a humorous effect.

Another example of how a proper name that refers to an inanimate entity functions in the wordplay is from the video game “*We Happy Few*.” It includes the word combination “*Faraday Cage*” and stands for one of the story quests. As many people (including the game’s target audience) also know, the Faraday cages are contraptions that “take electrostatic charges, or even certain types of electromagnetic radiation, and distribute them around the exterior of the cage” (Chandler, 2020). Their primary goal is to keep whatever they contain safe: planes are Faraday cages, for instance. What is important for the understanding of the pun is this nature of Faraday cages, as it is inherently protective.

As opposed to that, the mission that has this title revolves around freeing *doctor Helen Faraday* from her own laboratory and, by extension, from Wellington Wells (the dystopian town where the game's events take place). While she remains safe inside, she is not free, which is evident to a player as he or she moves along the storyline. Thus, the translation “*Клітка Фарадея*” would ideally fit this case if only the famous physicist's namesake were not female.

The Russian translators originally hired by developers did not pay much attention to adapting the title of the mission to sound natural in the game's broader context and translated it as “*Клетка Фарадей*” (Provost, 2018). Generally, this version cannot be called either unfaithful or grammatically incorrect. If anything, it emphasizes the gender difference between the two scientists, which turns out to be its only problem.

The leading character, *Athur Hastings*, believes that the chief doctor of *Wellington Wales* is male, which is also enforced by her surname associating with a specific male scientist. Therefore, revealing that *doctor Faraday* is actually a woman is supposed to be a surprising event for both *Arthur and the player* guiding him. Hence, spoiling this revelation is not an option if one is to find a stylistically fitting version.

As it is impossible to translate the word combination “*Faraday's cage*” into Ukrainian so that it remains completely gender-neutral, one might find it possible to create a version that corresponds to Arthur's expectations. The alternative “*Фарадеева клітка*” appears sufficiently subtle, as it also creates an impression of a pattern that many Slavonic languages use when it comes to creating the proper names-related scientific terms (Ünsal, Jakobson, Molander & Wickman, 2017: 1034).

Hence, the proposed alternative will also fit into the grammatical and vocabulary patterns of the target language while deceiving the expectations of the player until the revelation point, which is this title's primary goal. Thus, the functional similarity turns out to be the most important faithfulness criterion.

As it is possible to infer from the examples above, the proper names-related puns are specifically sensitive to the gender manifestation, which is to be expected because of the difference between how it works in English and Ukrainian, and to the aspect of connotations that need to be faithfully conveyed, no matter if they correspond to the objects or creatures that they name or if they do not, as proper names with transparent semantics are often purposefully unfitting.

Still, while the puns that the proper name with transparent semantics partake in are usually quite clear and easy to notice, there is also another type of wordplay that encompasses them — the implied one. The implied wordplay cannot be referred to as the one utilizing “lexical homonymy with the central feature being single-word ambiguity” (Giorgadze, 2018: 328), as it is more of a play on words the sole difference between which is their spelling.

The example of such implied wordplay can be found in the fifth part of the *Harry Potter book series*, where a *house elf* named *Kreacher* is introduced (Rowling, 2014: 74). The wordplay that the author is implying is never outlined directly, yet still quite easy to notice, as the words *Kreacher* and “*creature*” sound identical, with the main difference of the former having a spelling that is closer to the German standard in that it focuses on the phonetic orthographic principle, while the standard English one uses historical spelling.

There are two notable interpretations of this name and, subsequently, the wordplay related to it in the translations into Slavonic languages. The Ukrainian version by Viktor Morozov contains the transliteration: “*Кривер*” (2014: 76). On the one hand, it is easy to assume that the translator either did not notice the implied wordplay or gave up on any attempts to convey it. On the other one, however, there were two factors constraining him. One of them was the already existent Russian version by I. Oransky that is both creative and faithful, sounding as “*Кукимер*” (2014: 77). It evokes the association with the Slavic mythical creature *kikimora*, and thus, creates the needed pejorative connotation.

Still, for Morozov, using the same pattern as Oransky would imply that the Ukrainian version is to some extent secondary in the relation to the Russian one, which was never a possibility for the Ukrainian artists and translators. Another constriction was the difficulty of finding any inherently Ukrainian mythical creatures whose names would be as fitting to create the wordplay connotation as that of *kikimora* is. Moreover, the point that serves to prove that Morozov was not negligent while creating his translation is that showing that sound symbolism is a universal linguistic phenomenon that works independently on the language (Shrum, Lowrey, Luna, Lerman & Liu, 2012: 278). The word “Крічер,” indeed, sounds unpleasant for any ear as it contains the “sharp” and “creaky” sound symbols (Svantesson, 2017: 184).

What is also quite unusual in the translation patterns related to the Harry Potter saga is how the Russian translator Maria Spivak borrowed many strategies from the Ukrainian version. For instance, in her 2015 version of “*Harry Potter and the Order of Phoenix*” she transliterated the name *Kricher* (Роулінг & Спивак, 2015: 78), pointing out that her opinion was that this strategy was better for the case.

Aside from the obviously secondary nature of this “new” Russian version, it does not correspond to the principles that Spivak usually implements. That is to say, she made her rendition of the saga unique by translating the second names whose meanings did not play any major role in puns or world building. For example, she translated the name of a secondary character, *Oliver Wood*, as “*Оливер Древо*” (Спивак & Роулінг, 2008: 136), although there was no obvious reason to do it. Thus, the sound symbolism and other components that have no direct relation to the semantical side of the wordplay, might sometimes outweigh the semantic aspect and still help the name and the wordplay related to it convey the necessary meaning.

## 2.4. Major Impediments to Translating Proper Names with Implied Meaning and Homonymy-Based Wordplay

While there are difficulties that occur solely in the specific texts and are preconditioned by the author's idiosyncrasy and the general lexical context, the major impediments to translating the specific stylistic devices may still be identified and classified. Speaking of the proper names, the principal difficulty is of the pre-translational nature, and concerns the question of whether there is a need to translate certain proper names at all.

One can propose a simple strategy: if the source audience understands the implication behind the name without any additional efforts, one needs to translate it, and if not — one should not do it. Moreover, with the majority of the cases, this strategy works. For instance, it is clear from the discussion in the first sub-chapter that translating the name *Severus Snape* into Russian as “Злодей Злей” is unfaithful for many reasons, but primarily because of the fact that originally, this name contains no semantic hints at the “evil” sense that this translation clearly relies on as the primary one.

As for the homonymy-based wordplay, the most complex aspect of translating it is relating it to the proper names that it dwells on. The example of the typical “untranslatable” wordplay is the one used for the name of the shop that belonged to the character named *Aziraphale*. Technically, the search for the alternatives that convey it in part can be fruitful, yet the fully faithful adaptation proves a challenge.

The bookshop that he owned had the name “*A. Z. Fell & Co.*” As the character was the angel delegated to the Earth to do God's wonders, while concealing that he had a very intimate relationship with a demon, the sarcastic nature of such a name is evident. The impediment comes from the necessity to create an alternative that will be as harmoniously similar to the name of the character as it is in the original, while the name itself is evidently to remain unchanged.



As it was already mentioned above, the precise etymology of this pseudonym is unclear, yet the authors make hints at the fact that it might draw on this angel's "soft" character — in other words, on his inability to hate the demons as his counterparts did. Thus, while "rebuilding" this pun in the target language, one might take this fact into consideration, as it is clearly impossible to convey the meaning of the bookshop's name by simply transliterating it.

This impossibility concerns the overwhelming majority of the proper names and name-related wordplay that requires translation. As the Lithuanian scientists Saul Juzelnien, Saul Petronien, and Ksenia Kopylova suggest, while recreating the pun, its part that is preferably to remain unchanged can be termed its base, and the part that requires changing in order to fit into the grammatical and lexical structure of the target language can be called its supplement (2016: 803).

In the scenario at hand, the name *Aziraphale* is clearly the base as it needs no modifications, and the bookshop's name "*A. Z. Fell & Co*" is the supplement. It does not require complete "rebuilding": the word "*Fell*" is the only one of major interest, as the initials "*A. Z.*" go well with the original name and bear no additional implications, as well as the final addition to the owner's pseudonym.

The search for the Ukrainian words that are at least partially similar to the English word "*fell*" through several dictionaries proved to be relatively fruitless, with the closest match in both the meaning and the phonetic structure being the word "*фам*," which means "a person fascinated with his or her looks who adores to show off in public" (Мельчук, 2006: 3856).

This word meets the requirements for the pun at hand, as it suggests, though not as directly as the original does, the "sinful" nature of its owner. While it does not correspond to the angel's status, it also contradicts the factual state of things about him, as well as the original "*Fell*" does. Therefore, it is possible to accept it as the translation alternative. The love for stylish clothing that both *Aziraphale* and other angels show throughout the book also makes the alternative character-appropriate.

As one can infer from the analysis conducted above, one of the principal impediments of translating homonymy-based wordplay is adapting it to the phonetic and lexical structure of the target language. Nevertheless, the most important suggestion that one can make upon reviewing this analysis concerns the correspondence between the “reconstructed” and the original pun in terms of semantic meaning.

That is to say, the alternative proposed above is sufficiently similar to the original in terms of how the words sound, yet its relation to the character and his habits is similar to that of the original. This similarity, in turn, provides the readers with a similar impression, and hence, the word can become a translation alternative, fitting the criteria for stylistic and general appropriateness.

Consequently, the equal relation between the base of the pun and its supplement is crucial if the translator is to provide an alternative that is as equivalent to the original as it is technically possible in the frame of the target language. Still, violating the rules of the target language is not an option in this case, unless the author made the deliberate violation of his or her language in the original, making it an essential text feature to convey.

Nevertheless, aside from the wordplay instances that are characteristic of a certain hero or heroine, there are those featured in the conversations. Moreover, in the majority of cases they affect the relationships that are established between the characters (as any essential dialogues do), and hence, might require a different approach (London, 2020).

The 2019 movie *"Lady and the Tramp"* features a pun that affects the relationship development between the leading and the secondary character with the leading character trying to avoid death (hence the humorous effect that might relieve the tension of such a scene). The dialogue is as follows:

*"Stay away from her, she's rabid!"*

*"She's a rabbit?" (Bean, 2019)*

It is the case of a typical misunderstanding situation that creates a humorous one, and thus, it calls for a pair of the phonetically similar words that would fit the general context of the dialogue: a conversation about a dog. Using the word "сказилась" as the pun basis would require changing the dialogue to adapt to this Ukrainian word's phonological structure, yet in this case, there is no other option, as the specific implication of the dialogue is vital: it directly presupposes plot development.

Therefore, one of the possible dialogue modifications is as follows:

- *Не підходь до неї, вона сказилась!*

- *Що-що? З кози звалилась? (Bean, 2019)*

The mistake that the second speaker makes in this case is naturally attributable to his or her failure to hear the ending of the phrase clearly due to the noisy environment where the conversation is happening and interpreting the other one's line to the best ability. Thus, both the element of misunderstanding and the plot-forming function of the dialogue are present in the translation alternative. It might not be the best in terms of faithfulness, yet it remains the same text element as it was in the original, thus preserving its initial role in the general plot structure.

Additionally, the significant phonetical and etymological differences that usually accompany the wordplay instances and their translations and are preconditioned by their rootedness in the language structure (Luu, 2015: 28) make it impossible for the faithful translation to also be lexically exact. Moreover, lexical exactness is not a primary goal when it comes to translating literary texts altogether.

This point is enforced by both Nora Gal and Kornei Chukovski, with the latter asserting in his book "High Art," while relying on A. Fedorov, that "the principal thing that a translation needs to convey is the relation between the phrases, the semantic relationships that are established between them, their unity, and the mutual semantic reference between the separate words that the repetitions result in" (Чуковский, 1930: 184).

This assertion appears to be particularly true when one discusses the dialogue wordplay, as it connects not only separate characters, but also the major events that are linked through the dialogues and new encounters that those characters experience. In other words, the dialogue puns are the necessary elements that drive plot development along with the rest of the dialogue components, thus creating the complete picture of the characters' relations to one another and to different events while also coming into play when there is a need to alleviate the tension with the humorous effect (as the pun analyzed above does).

Consequently, the impediments to translating the puns and homonymy-based wordplay depend on their role in the textual structure, as well as on their specific type. Still, there are some hurdles that concern all of them: for instance, all wordplay instances require at least partial "reconstruction" in the target language, and to perform it well, the translators usually identify the pun's base (the part that needs to remain the same or to be translated with maximum semantic precision for the pun not to lose its meaning) and the pun's supplement: the part that requires changing in order for the pun to remain a pun and produce the necessary stylistic effect.

As the analysis of the two examples above shows, the dialogue puns have a more pronounced effect and role that needs to be conveyed, while the characterizing puns need more attention to the semantic relation between their base and supplement. Additional difficulties also come from the fact that target language might lack the words that would both sound similar to the pun's base and have a semantic meaning that would make them a faithful substitute for the original supplement.

## **2.5. Criteria of Choosing a Strategy to Convey the Cultural Meaning of the Wordplay**

It is common knowledge that the first step to make while translating any literary work is to choose the most general strategy — that of domestication or foreignization. One of the criteria that influences this choice is, ironically, the

number of the proper names with transparent semantics and that of the wordplay elements. Still, as further investigations will show, it is not necessarily appropriate to choose domesticating the names with transparent semantics only because there are few of them in the text.

The example of the name *Nickolas Lightbearer* from the video game “We Happy Few” enforces this point, as, however outstanding this name is compared to, for instance, the surname of the leading character, Hastings, it is still distinctly English, and thus, fits into the general context as an unusual one, but not a foreign one in the relation to the rest. Translating it as “*Світлоясний*,” “*Світлосяйний*,” or “*Осяйний*” will make the character who bears it appear a foreigner among his counterparts, which will not coincide with the authors’ intention.

Foreignization, on the other hand, allows the translator to strike the balance between two major components of the semantically transparent names. Firstly, they need to sound understandable for the target audience, and secondly, they need to fit the naming patterns of the text that contains them (Jaleniauskiene, 2009: 438).

One cannot deny that this approach is far more challenging, yet the results are far more culturally relevant in terms of the modern, globalized reality, as it allows to “take the reader to the country of the author,” thus broadening his or her experiences rather than constricting them to the frame of their native culture alone. Nevertheless, “domestication [also] brings two languages and two cultures closer, minimizing the foreignness” (Ajtony, 2017: 97), which might be of use when one searches for a faithful replacement for a pun’s supplement in order to complete its “reconstruction” in the target language and make it as understandable to the target audience as possible.

Furthermore, in certain cases, the wordplay and the meaning of the names require a deviation from the principal strategy. Such cases include the names and name-related puns that contain the references to the phenomena that belong to the source culture and only have analogs in the target one, making the strict and to-the-point translation a challenging goal.

Sometimes, a translation needs to become explanatory to avoid either resorting to footnotes or risking to confuse the reader, in the sense that he or she might interpret a certain notion that is homonymous with a different one in the target culture in the way that they usually interpret it as opposed to what the author meant (Ilson, 2013: 390). Otherwise put, the elements of domestication are needed to ensure that the readers understand the notions in the text by the foreign author as closely to the source readers as possible.

For instance, the notions of a Roman Catholic mass and the Eastern Orthodox church service are similar in that both proceedings have the same purpose: they are gatherings of believers who wish to manifest their faith by means of attending them. Still, an Eastern Orthodox Christian will hardly understand what the meaning of a man serving the Holy Water to the woman is unless he or she is given a certain clue (“Differences Between the Roman Catholic Church and the Eastern Orthodox Church”, 2017). Unless the text clearly implies it and makes this meaning understandable through the characters’ reactions, a translator might consider an explanatory approach.

Still, another criterion-forming factor is whether the wordplay is preserved and bears the same implications while also establishing the same narrative tone and mood in the broader context of the story. Generally, these characteristics discovered during the eventual analysis of the possible variants, by which this work means the phonetic and semantic correspondents to the wordplay elements in the target language that allow the “rebuilt” version to produce the same stylistic effect overall, are also the principal criterion of whether or not the translation is faithful at all.

Hence, while translating any wordplay, as well as the proper names with the implied meanings, it is crucial to strike the right balance between embedding the new alternative into the target culture, as the source variant is embedded into the source one as well and conveying the specific features of the source culture to the target reader. Still, it is also important to set the clear-cut boundaries and limits and

not to push them while straying from the principal strategy, as any other scenario will inevitably make the translation look and sound unnatural, breaking the unity between its parts that use different strategies.

Another cultural factor to consider are the additional meanings that certain dialectal features can impose on the different parts of the text. For instance, in *“We Happy Few,”* one of the secondary characters who speaks Cockney utters the following phrase: *“I’ll go speak to my friend on the dog”* (Provost, 2018).

In this case, the person in question means the *“dog and bone,”* which is Cockney rhyming slang for *“phone”* (Danny, 2000). The pun concealed in this line becomes clear when the player finds out that the illegal communication point that the character who uttered it wanted to reach was hidden inside a statue of a giant bulldog, where the authorities would not be likely to look for it.

Utilizing only the first part of the phrase that does not rhyme with the word that it implies is a disguise mechanism that was one of the reasons to invent Cockney rhyming slang in the first place (Mormol, 2016: 53). Translating this pun requires researching the degree to which the initial line was understandable to the source audience.

As the large part of it consists of the players who are not British, one could suggest that a Cockney slang element would not be as easily understandable for them as it would be for the British audience. The only confirmation of this theory was possible to obtain only from the audience itself. While browsing the official forum of the game, one discovers that this suggestion is correct, as there is a separate thread dedicated to this phrase’s meaning there (*“WHF General Discussion”*, 2019: 13).

The users from the USA, Canada, and Europe repeatedly pointed out that the meaning of the phrase has become *“a little clearer”* to them once they discovered the location of the communication point, yet their initial understanding of the line under discussion *“turned out to have been nothing correct at all”* (*“WHF General Discussion”*, 2019: 14). Therefore, in this situation, a translator might allow him-

or herself to convey the line as closely to the original as possible, focusing on the implied location that will be revealed later.

Nevertheless, one also needs to take into consideration the fact that both phonetic and lexical simplifications that Cockney utilizes are impossible to miss regardless of one's origin. Thus, these niceties are to become the target of the translation in this situation, given the narrowness of the audience that finds the pun for translation understandable.

Thus, the possible translation alternative might be: “*менера ніду побалакаю з моїм собачим другом*” (Provost, 2018). Conveying the Cockney's implied simplicity compared to standard English through lexical simplifications in Ukrainian is only reasonable, as the accent differences are not as significant as in Slavic languages as they are in English, with vocabulary becoming a social marker instead.



## **Conclusions to Chapter Two**

The second chapter of this work dwells on the principal criteria and recommendations for translators who face the necessity to render the names with transparent semantics or the cases of homonymy-based wordplay, both the ones including and not including such names. The principal takeaways are as follows.

The proper names with transparent semantics function as either character-defining elements or the character-contradicting ones. In either case, the essential criterion, as it follows from the examples of specific cases, is for the translator to clearly define the reaction that such a name causes and create a similar one in their rendition.

While the same goes for the homonymy-based wordplay, its rendition depends on the medium much more than that of the proper names with transparent semantics does. Thus, the pun elements need to strike the balance between being prominent enough to notice while also fitting into the general environment.

The stylistic devices under discussion require nearly complete recreating in the target language, as opposed to the majority of other schemes, and hence, require special attention from the translator in terms of the additional meanings and implication that their alternatives might acquire.

If there is no possibility to convey only the meanings that the original wordplay or name has, it is essential to find the alternative that corresponds to the plot and the general trends of the reality that the text author or authors have created.

The cultural component is of special importance for the stylistic elements under discussion, as recreating the concepts that the target audience representatives think in facilitates wordplay interpretation that should ideally happen within the first seconds after it is introduced.

## **CHAPTER THREE. IMPLIED MEANINGS OF PROPER NAMES AND HOMONYMY-BASED WORDPLAY AS A TRANSLATION PROBLEM**

### **3.1. Ways of Minimizing Losses in Translating Proper Names with Implied Meaning**

Proper names with implied meanings can often go hand-in-hand with homonymy-based wordplay. This stylistic device allows the author either to alleviate the gravity of plot events or to portray their characters' personality more vividly and memorably. The reason for this unique quality is the nature of a proper name with implied meaning as a sign. The introduction to the specific examples' exploration is essential in the case of the novel by Gaiman and Pratchett as it creates the basis for the choice of a strategy.

According to Saussure's theory, proper name is a conventional sign, with its phonetic and graphical form for a signifier and the person who carries this name for its signified (Lanir, 2019: 67). However, when a proper name acquires a second, implied meaning, this meaning becomes similar to a connotative one of a conventional sign. The difference between a connotation and an implied meaning of a proper name is that acquiring such a meaning makes a name descriptive instead of symbolic. In other words, the name changes its sign type from symbolic to indexical (Schulz, Wyeth, & Wiles, 2011: 467).

#### **3.1.1. Ways of Minimizing Losses in Translating Proper Names with Implied Meaning and Homonymy-Based Wordplay in the Novel "Good Omens" by Neil Gaiman and Terry Pratchett**

To illustrate this assertion, one can refer to the name of *Becky Sharpe*, one of the main characters of *William Thackeray's "Vanity Fair."* Regarding the first and the second name separately, one can find that they belong to different types of signs. *Becky*, which is a diminutive for *Rebecca*, serves to identify the person at hand, yet this name is no more than an assigned signifier, comparable to the words such as table or wall.

The verbal image does not connect to specific features of its signified. In contrast, the second name, *Sharpe*, corresponds to the witty, clever, and self-assertive character of the heroine perfectly. It allows to both reveal her personality in advance and perceive the character herself as an archetypal, clear-cut image. Hence, one of the main functions of proper names with transparent meanings is to emphasize the correspondence (or lack thereof) between a certain archetype and the character bearing the name that resembles it. This function becomes particularly prominent in the novel “*Good Omens*” that contains both the names with implied meanings and the homonymy-based wordplay related to them.

The first example is the name of one of the novel’s main characters, the demon who was called *Crawley* at first, and later took the name *Crowley*. This change poses one of the main challenges while translating this name. Yet, to refer to it, one must discuss the alternatives for the initial variant first.

In the context of the plot, *Crawley* is the very snake who offers the apple to Eve in the Garden of Eden. Consequently, it is his “snaky” nature that the name under discussion reflects. It also automatically associates with the act of crawling in the reader’s mind, which is typically attributed to lowly, detestable creatures by the cultural standards of both the source and the target languages.

Nevertheless, unlike the previous example, this name is controversial to the true nature of its owner, which becomes clear almost instantly. Thus, it reflects his “genetic” belonging to the species of demons better than the traits of *Crawley*’s character. Therefore, translating it so that it evokes the same associations within the Ukrainian readers is already a challenge.

One of the possible translation alternatives is “*Полоз*.” It reflects the species of the character perfectly, while also clearly signifying his sex, which is of importance in Ukrainian. Moreover, it preserves the seme of crawling, while also associating with a snake, as it denotes one of this reptile’s subspecies. Another option to interpret this name is “*Кролі*.”

It allows to preserve the sound form of the name in question, as well as to represent the name's controversial relationship with the character's personality. As for the association with snakes, this alternative also evokes it, yet in a much more complex way. In the novel, *Crowley's* intention to change his name is highlighted during this character's introduction, by the following phrase:

*"...the snake, whose name was Crawly, although he was thinking of changing it now. Crawly, he'd decided, was not him"* (Pratchett and Gaiman, 1990: 6).

In translating this phrase, it is easy to hint at the homonymy that is present between the transliteration "*Кролі*" and the Ukrainian word "*кролик*." The set association of rabbits and snakes' interactions with the Ukrainian proverb "*як кролик перед удавом*" creates the needed connection. Then, the quote from above would sound as

*"...змії, якого звали Кролі, хоч тепер він думав змінити ім'я. Він вирішив, що така співзвучність йому не пасує."*

The comical effect produced by this translation fits the general tone of the novel. However, it is even more important that it preserves the initial sound form, because of the name change that was mentioned above. Evidently, changing one's name by literally one sound is ironic in its nature when it comes to a demon who wants to have a name that would be more ominous and would not suggest a timid and obedient nature. Therefore, it is essential to recreate the following dialogue so that it evokes the impression of irony.

*"So, what is it now? Mephistopheles? Asmodeus?"*

*"Crowley"* (Pratchett and Gaiman, 1990: 74).

Certainly, it is possible to change the first alternative, "*Полоз*," to "*Поулоз*." However, such an approach presupposes significant domestication. Besides, for a Ukrainian ear, it will definitely sound unnatural among other purely British names. Consequently, the alternative "*Кролі/Кроулі*" is preferable for those translators who choose foreignization for their main strategy, among whom are O. Petik and B. Tereshchenko, the translators of the novel in question into

Ukrainian.

However, what is it that makes one doubt about choosing this alternative? One of such factors is the change that occurs in the linguistic context of the name's semantics, which can be observed above. In the translated text, the name “*Кролі*” refers to a purely Slavic proverb and the association based upon it. Thus, one might think that the nature of the text changes as well. However, as the humorous effect is preserved alongside the sound form of the name, such a translation accomplishes several essential goals.

Firstly, it renders the meaning that has the same influence that the original authors intended for their words to have. Secondly, it foreignizes the name in question instead of domesticating it, thus providing Ukrainian readers with the experience as close to that of the English-speaking readers as possible.

To prove that hypothesis to be true, one needs to consider the criteria outlined above. The translation of the proper name with transparent semantics needs to be understandable for the reader, provide him or her with the name explanation that corresponds to the original in terms of this name's relation to the character, and also make the mentioned explanation understandable by embedding it into the target culture to the maximum extent.

As it follows from the analysis above, the “*Кролі/Кроулі*” alternative meets the criteria, providing the name explanation by means of a Slavic proverb while still preserving the relation of discrepancy between the character and his name. The “domestication of the implication” that happens to the wordplay in the process is not only inevitable but necessary to embed the change's implication in the target culture.

The next proper name with transparent semantics whose translation alternatives are crucial for the text under analysis is *Agness Nutter*. Cambridge English dictionary defines “nutter” as “someone who is crazy, silly, or strange” (“NUTTER | meaning in the Cambridge English Dictionary”, 2016). This name is specifically crucial as it figures in the book's full title, which is “*Good Omens: The Nice and Accurate Prophecies of Agnes Nutter, Witch.*”

The Russian translation of the novel in question features the alternative “*Агнесса Псих*” (Гейман, Пратчетт & Юркан, 2020: 54), while the Ukrainian version names her “*Агнеса Оглашенна*” (Гейман, Пратчетт, Терещенко & Петік, 2019: 54) in the first edition and “*Агнеса Навіжена*” (Гейман, Пратчетт, Терещенко & Петік, 2020: 55) in the second one.

To determine which of these two alternatives is the most stylistically fit and faithful one, there is a need to establish the etymology of the last name Nutter — that is, to make a logical suggestion as to whether it was an alias or an acquired surname that a woman might receive through marriage, for instance, as this aspect is crucial while conveying the relationship between this name and the character’s personality.

It is never stated directly in the novel, and yet, judging by the villagers’ attitude toward Agness and by her deliberately eccentric (by their standards) behavior, one can assume that *Nutter* is more of an alias that became her last name than of an acquired surname. If one considers it from this perspective, the alternative “*Агнесса Псих*” (Гейман, Пратчетт & Юркан, 2020: 54) appears to be the least faithful one as it alienates the surname from the character’s first name, leaving it without gender correspondence while also choosing one of the harshest possible alternatives for translating the name in question.

As opposed to that, both “*Агнеса Оглашенна*” (Гейман, Пратчетт, Терещенко & Петік, 2019: 54) and “*Агнеса Навіжена*” (Гейман, Пратчетт, Терещенко & Петік, 2020: 55) agree with the character’s first name in terms of gender while also being the two versions of an alias that the ignorant but benevolent villagers might have given to a woman whose actions and activities were beyond their understanding.

Being very close synonyms, the two versions have the same degree of faithfulness, yet it might be possible to apply another criterion to them: that of lingual authenticity. That is to say, while the word “*оглашенна*” is sufficiently faithful semantically, it also sounds distinctly more Russian to a Ukrainian ear than the word “*навіжена*.”

Hence, these two versions might be considered two separate stages of lexical improvement of one and the same faithful translation alternative that might have set the trend for the general strategy of translating names with transparent semantics in the novel. *Warlock* is the next name of such kind, and it is the one that the order of satanic nuns gave the baby whom they considered to be Antichrist.

The translators responsible for both the Ukrainian and the Russian versions cited above chose the word “*Маг*” (Гейман, Пратчетт, Терещенко & Петік, 2020: 8) as the closest equivalent. The issue with these homonymous versions is that *Warlock* is a given name that has a stable 11% use as a first name and 89% use as a surname (“*Warlock — Names Encyclopedia*”, 2006), while one can hardly find at least one case of giving such a name as “*Маг*” to a child in Ukraine during the last twenty years.

Still, if one is to follow the Slavic naming patterns and translate the name in question as “*Злослав*” or anything similar, it will hardly accomplish any goal, aside from creating the case of domestication that does not fit into the general style of the novel in question. Nevertheless, the argument that supports this alternative is that the name *Warlock*, although it is still used, is nevertheless considered old-fashioned, and hence, stands out among the other ones.

Still, the version “*Маг*” (Гейман, Пратчетт & Юркан, 2020; Гейман, Пратчетт, Терещенко & Петік, 2019-2020: 8) is not only far more acceptable in the context of general foreignization that both translations use as a main strategy but also more semantically faithful, as, despite the naming pattern differences between the source and the target languages that are outlined above, the principal semantic meaning of the word that is homonymous to the name under discussion is “a man practicing the black arts; wizard or witcher” (“*Definition of WARLOCK*”, 2020).

Thus, it is only natural that, in the context of a novel, a source reader is more likely to pay primary attention to this meaning as opposed to the fact that it is a given name that is still utilized in Britain. nevertheless, in terms of the degree of faithfulness, the “*Злослав*” alternative is close, possessing the same semantics.

Another name that poses a challenge to a translator found in “*Good Omens*” is *Thou-Shalt-Not-Commit-Adultery Pulcifer*. While the surname clearly has no transparent semantics, the first name is twice as tricky because of how the villagers from the novel used to shorten it. They referred to the *witchfinder colonel Thou-Shalt-Not-Commit-Adultery Pulcifer* simply as *Adultery Pulcifer*, thus reversing the name’s meaning, which resulted in a humorous effect once again.

Both the Ukrainian and the Russian translators relied on the official translations of the Holy Bible into their target languages to create an appropriate alternative, citing the Seventh Commandment. Hence, the Ukrainian phrase “не чини перелюбу” (as translated and edited by Огієнко, 2020: 638) became the new full name: *Не-Чини-Перелюбу Пульцифер* (Гейман, Пратчетт, Терещенко & Петік, 2019-2020: 50). Accordingly, the short version of this name in the Ukrainian translation sounded as “*Перелюб Пульцифер*” (Гейман, Пратчетт, Терещенко & Петік, 2019-2020: 50).

As one might note, it is a precise translation of the name under discussion that preserves all of its features: from the general essence to clumsiness that the authors must have designed deliberately, as one of Agness Nutter’s prophecies goes: “*Adultery will be coming to town*” (Gaiman & Pratchett, 1990: 51), which clearly has a double meaning intended to produce humorous, or even ironic effect. This remark is based on the fact that, while no villager mocks *Thou-Shalt-Not-Commit-Adultery Pulcifer* directly, they still do not appear to take him seriously while also being suspicious of whether he would indeed “bring adultery to their town.”

The only feature that the Ukrainian translation did not preserve is the length of the name under discussion, which was visually emphasized at least twice in the TV series adaptation of the novel that came by the same name, with the humorous context of these visualizations clearly implying that the target recipients find such length laughable as well. Nevertheless, this detail is minor compared to the principal semantic meaning that the translation successfully conveys.



However, the name *Anathema Device* is the one that spawned a lot more contradictory version. For instance, in the Russian one, this heroine, a direct descendant of *Agnes Nutter*, is referred to as “*Анафема Деталь*” (Гейман, Пратчетт & Юркан, 2020: 57). The Ukrainian version provides another alternative: “*Анафема Девайс*” (Гейман, Пратчетт, Терещенко & Петік, 2019-2020: 58).

Before starting the discussion of these alternatives, it is essential to note that, unlike her distant ancestor, *Anathema* lives in modern time, which implies that there is no need to make her last name sound archaic, as there is no stylistic need for such a change: the word “device” was hardly a new or unusual one in the early 2000s, and it is even more commonly used today, with both Ukrainian and Russian having created the calques of this term and using it with the exact same meaning.

Given the information above, there is no semantically justifiable reason for the Russian translators to look for the alternative that would sound more familiar to their target audience, as the evolution of the target language presupposes this word’s familiarity to its representatives. Additionally, as Esther Jones notes, “*Good Omens*” is among the novels that “build mental resilience in young readers, and thus, are most popular in the 16-25 demographic” (Jones, 2020: 6). One can hardly expect a simplification that Iurkan’s variant displays from the translator who is aware of it.

On the other hand, the alternative “*Анафема Девайс*” (Гейман, Пратчетт, Терещенко & Петік, 2019-2020: 57) is a convenient transliteration of the original name that succeeds at conveying the meaning behind each of this name’s components that hardly demands any additional explanations due to its universal understandability.

The “easiness” that this name appears to be translated with compared to the rest of those analyzed in this chapter is in fact preconditioned by the evolution of the languages worldwide that was already mentioned above. It would be impossible for a translator to simply transliterate such a name and be certain that

the target audience will understand its meaning as recently as thirty years ago, as at the time, the word “device” was not yet borrowed by the Slavic languages.

The next name to consider is an animal name that sounds as Dog. It is the name that the real Antichrist gives to a hellhound that hell sends to him to begin the Apocalypse. He mentions that he does not want a big dog, preferring “*the one you can have fun with*” (Gaiman & Pratchett, 1990: 28). In the Russian translation, this name that turned a hellhound into an innocent puppy sounds as “Барбос” (Гейман, Пратчетт & Юркан, 2020: 30), while a Ukrainian version is simpler: “Пес” (Гейман, Пратчетт, Терещенко & Петік, 2019-2020: 31).

Even in terms of purely phonetic coincidence, the second alternative that, like the original, has one syllable and refers to a male dog, appears to be far more faithful than the first one. What enforces this point is the first line of the text where this name appears — the Antichrist’s line “*I’ll just call him Dog*” (Gaiman & Pratchett, 1990: 29). This is the evidence that this character wanted the name in question to sound as simple and unequivocal as possible.

Hence, the alternative “Барбос” (Гейман, Пратчетт & Юркан, 2020: 30) does not really fit this description despite also referring to a male dog. The primary reason why it does not fit is the association set that it evokes: a Russian-speaking reader would imagine a large, not very well-bred dog upon hearing this word instead of a small one that Adam (the Antichrist) wanted.

The alternative “Пес” (Гейман, Пратчетт, Терещенко & Петік, 2019-2020: 31), however, has a much wider array of associations to consider. Generally, those associations depend on the context that Adam provides before revealing the name. Consequently, the Ukrainian variant is, once again, more faithful in terms of stylistics.

There are other names that do not belong to people that pose an interest to this study. *Sergeant Milkbottle* (Gaiman & Pratchett, 1990: 248) is not a specific character: it is a fictitious *participant of the witchfinder army that the only remaining witchfinder, Shadwell, uses*, among the other fictitious participants with

more credible names, to ensure the ones who paid for his “army’s” services that there were many agents ready to fulfill the tasks.

The Russian version proposes the alternative “*Сержант Бутылка*” (Гейман, Пратчетт & Юркан, 2020: 250), with the Ukrainian one being “*сержант Кухоль*” (Гейман, Пратчетт, Терещенко & Петік, 2019-2020: 250). Once again, the issue of gender agreement stands for resolution, as it is one of the chief criteria for the translated version of a proper name to sound natural to the target readers. The alternative “*Сержант Бутылка*” (Гейман, Пратчетт & Юркан, 2020: 250) emphasizes the laziness of this name’s creator, yet does not resolve the issue mentioned above, hence automatically becoming clumsy and unnatural to a Russian-speaking person.

As opposed to that, the alternative “*сержант Кухоль*” (Гейман, Пратчетт, Терещенко & Петік, 2019-2020: 250) might “stray” from the original lexeme, yet it also creates a solid image that does not make a Ukrainian reader stop and wonder why the grammatical rules of his or her language have stopped working in this specific case. Furthermore, when Shadwell announces about the death of the sergeant *Milkbottle*, it sounds far more flowing and natural in Ukrainian:

“З великим жалем мушу повідомити, що сержанта Кухля сьогодні не стало” (Гейман, Пратчетт, Терещенко & Петік, 2019-2020: 251).

The next name belongs to one of the *horsemen (or, rather, horsewomen) of the Apocalypse* — the authors explain that she took over when *Plague* retired, naming her *Pollution* (Gaiman & Pratchett, 1990: 230). While the names *War* (belonging to a female rider) and *Hunger* (belonging to the male one) translate into both Russian and Ukrainian without notable difficulties, as the grammatical gender of these words corresponds to the sex of the entities that these names belong to, *Pollution (female)* and *Death (male)* are more challenging to convey.

The Russian alternative for this name is “*Загрязнение*” (Гейман, Пратчетт & Юркан, 2020: 234), while the Ukrainian translators chose the word “*Нечистота*” (Гейман, Пратчетт, Терещенко & Петік, 2019-2020: 235). Once

again, the neuter gender noun utilized in the first alternative sounds clumsy and unnatural to those who speak the target language of this translation, while Ukrainian alternative corresponds to the character's sex, and thus, sounds far more pleasant because of its grammatical correctness.

The translators Tereshchenko and Petic, apparently, chose the principal source of pollution as the closest substitute for her original name. The only disadvantage of their choice is the length of the translation alternative compared to the original one, and yet, as the meaning behind the name is clear and its characterizing properties remain the same in translation as they were in the original, one can hardly question this alternative's faithfulness.

*Death* is another horseman of the Apocalypse whose name is an opposite gender than the character himself in the translated version. Still, the Russian and Ukrainian alternatives are nearly homonymous — “Смерть” (Гейман, Пратчетт & Юркан, 2020; Гейман, Пратчетт, Терещенко & Петік, 2019-2020), and in this case, this alternative has a long-established pattern as a justification.

In 1983, Russian translator Irina Kravtsova translated the first Discworld novel, “*The Colour of Magic*,” by Terry Pratchett where the character that he created (named *Death*) appeared for the first time. Her alternative sounded as “Смерть” (Пратчетт & Кравцова, 1983: 56) although this character was male, and this discrepancy fitted surprisingly well into the generally humorous tone of the novel.

As it fitted well, this alternative was used again by other translators as well as Kravtsova herself to render the rest of the Discworld novels into Russian. As, due to political reasons, the possibility to translate them into Ukrainian as well came later, the Ukrainian translators also adopted the variant as the one that fitted the established pattern, and hence, continued to use it.

The character who appears in “*Good Omens*” is who the readers refer to as “*Pratchett's Death*,” with a distinct ironic character that cannot be attributed to any other personification of this phenomenon. Therefore, it was only natural for

both the Russian and the Ukrainian translators to adhere to the pattern that made *Pratchett's Death* recognizable in their respective countries.

Consequently, name-related homonymy-based wordplay can sometimes appear in the text as a result of adapting the name with transparent meaning to the target language. Moreover, in foreignizing such names, it is essential to preserve the emotional influence of its context and, as it extends to the entire plot's scope, its meaning as well.

The names discussed in this subchapter are mostly characterizing (or deliberately giving false characteristics) of the characters who possess them, and hence, their overwhelming majority require an interpretation that would render the relationship between the name and the character's personality into the target language as faithfully as possible, with the specific attention to how natural they sound to the target readers in terms of the grammar and phonetics of the target language.

### **3.1.2. Ways of Minimizing Losses in Translating Proper Names with Implied Meaning and Homonymy-Based Wordplay in the Video Game “We Happy Few”**

The issue of the proper names with implied meaning and homonymy-based wordplay used in the interactive media is impossible to ignore, as it provides more creative space not only for the writers but also for the graphic designers and even the players, as they create the world of the game, although to the extent permitted and envisaged by the authors.

In some cases and situations, however, the proper names of subjects and even chemicals become important enough to create a conceptual metaphor around themselves that makes the new world of the game much more self-explanatory, which is particularly important when introducing it to the players who often come to play the video game primarily because they “want some action.” The dystopian world of “*We Happy Few*” is a perfect example of using this scheme effectively.

The events of the game unfold in the dystopian England that lost in the Second World War. The year is 1964, and while the small isolated isle system named *Wellington-Wells* appears to have recovered, there are no children in this microstate — not after the war. The reason for this is the fact that the people of *Wellington-Wells* gave up all children who were younger than 13 years of age to German soldiers, who put them on the train never to be seen or heard of again.

To forget about this horror and live happy and peaceful lives, the people of *Wellington-Wells* “pop a Joy” — a special pill that “makes the world colourful” every time when they get upset. *Joy* also makes them forget that they are eating rats as there is no food, and the government is breaking the ties with England and every other major country instead of asking them for help. These are the conditions in which the main hero is to function, and his opposition to the system is rather involuntary than revolutionary, as he accidentally forgets to take his *joy* and finds out that his brother, *Percival*, was one of the children on the train and swears to find him. Still, he is to discover the atrocious dictatorship of this world, meet his old friends, and so on.

In such stories, especially when they are interactive, what counts most is the ambiance, both visual and ideological per se. In terms of the former, as well as the latter, the name of the “*magic pills*” appears to be a minor detail until the player discovers a certain parallelism, or, rather, a scheme that creates an underlying metaphor for nearly everything the characters do.

While the pills themselves are called *joy*, those who refuse to take them are called *downers*. The semantics, as well as etymology, is clear: they are the ones who bring others down, or upset them. (While there are severe punishments for “*forgetting one’s Joy*” (the formulation itself makes the emotion an obligation, already defamiliarizing it), there are also pills that can help avoid the punishment while also remembering the things that one wants to remember and seeing the world the way it really is.

The pills that provide such an opportunity are called Sunshine, and their effect makes a person look happy and see the world in a bit brighter colours, yet it inflicts no visible mental damage. In the context of the extended metaphor at hand, opposing sunshine to joy is opposing the natural to the unnatural, human-made. Hence, translating the phrases that ensue as the clichés allowing to determine if a person is a “*proper citizen*” include many more purely British word combinations. As for the wordplay, the most prominent instance of it in this case is the mission title “*Kill Joy.*”

The other formulaic expressions encompass a greeting, “*lovely day for it,*” and the slogans, such as “*when life annoys — pop a joy,*” and “*snug as a bug on a drug.*” From this preview, one can already infer the principal difficulty that arises once a translator undertakes an attempt to find an appropriate Ukrainian interpretation.

The search for such an interpretation instantly reveals that finding one for the pill name *sunshine* is much easier than for *joy*. Partially, it is conditioned by the extensive contextualization of the latter, the examples of which can be found above. The alternative “*сонцесяй*” both has the same that conventionally signifies positivity while emphasizing the naturality of the emotion that is not forced as the original does.

Unfortunately, this can hardly be stated for the Russian alternative, which is “*светламин.*” It is made by the same scheme that the alternative for *joy* is (“*радостин*”), and makes the pills’ names sound as if they are to serve the same purpose or at least very similar ones, which, as one would expect, destroys the opposition that the original emphasizes so many times. Still, while looking for the alternative for *joy*, one needs to consider even more factors.

It is not only difficult because of the culture-embedded phrases and the need to find the materials and create an appropriate partially or entirely homonymous wordplay in Ukrainian. The most challenging part is to translate every single newly coined term so that it fits the extended metaphor established above and implicitly supported throughout the game.

Russian localizers, for instance, did not consider this nicety, and translated “downers” as “отказчики,” thus ruining the connection that is explicitly present in the original. While creating a Ukrainian alternatives in this work, however, the author attempted to be more cautious than these anonymous localizers who worked at the Gear Box Studio were.

Hence, the word “joy” with no wordplay and metaphorical context would clearly be translated as “радість.” Still, considering the niceties outlined above, the principal goal for the alternative is to be semantically close to this term while also conveying the meaning of the forceful emotion and sounding as a pill name for the Ukrainian recipients.

The alternative “безтурбом” appears good enough, as it fulfills this function while also making the pill name sound similar to an everyday phrase, just like the original makes it homonymous to an everyday word. A three-syllable structure is not a major setback in this case, as it allows re-voicing the chants, such as “Take your Joy!” as “Без турбом!”, which sounds as something that an angry mob that would not stand for any bad memories would chant. The mission name “Kill Joy” and the term “downer,” both mentioned above, are the next ones to adapt.

“Kill Joy” is a mission that has stopping joy distribution for a goal, and its name is entirely homonymous to the commonly used in both British and American English word “killjoy,” which means “a grumpy person who sulks at the festive event, ruining it.” While it is hardly possible to convey this specific homonymy-based wordplay in a Ukrainian version, the alternative “безтурбом” allows to create the analogous one.

It might be ironic in its nature, as one of the wordplay versions is “Без турбом? Ні,” which is entirely phonetically similar to the Ukrainian word “безтурботні,” which in this case would refer to the characters who try to complete the task of ridding Wellington-Wells of the pills in question. Like the original, this alternative also uses the word boundaries to make the wordplay happen in the first place.



Another alternative might sound as “*мурбому Вікморії*” (the heroine who leads the anti-joy resistance). Indeed, in terms of resemblance to the original and the words’ similarity, the first Ukrainian version is obviously closer to the original. Still, the strength of this one is that it makes the opposition between the two groups of people — those taking their joy and those refusing it — clearer and more prominent. nevertheless, the first version is preferable in its author’s opinion.

The Ukrainian analogy for the term “*downer*” needs to fulfill several functions: it must sound as condemning and intimidating as the original does when uttered by the “*bobbies*” who hunt the leading character while also preserving its implied meaning. The alternative “*засмучувач*” that comes to one’s mind if they focus on the semantic aspect might come close enough to the original in its meaning, but it does not possess sufficient pronounceability, which the English term does, and hence, cannot be implemented for an audio-visual medium.

The alternative “*відчайдух*” is, however, much better both in terms of its phonetic structure and meaning, as it essentially combines the semes “despair,” which is the opposite of joy, and “*violator*” or “*troublemaker*,” which is also suitable when one is to name the alleged criminal.

*Nick Lightbearer* is the only proper name with transparent semantics that instantly stands out among the other ones in “*We Happy Few*.” While this fact facilitates the process of selecting the translation variant, it also poses several difficulties. In the context of the plot, *Nickolas Lightbearer* is a singer who leads the group named *The Make Believes*, and his name also serves as a title for the downloadable content (DLC) spinoff.

Above, this name was already mentioned in that it was proposed to simply foreignize it in the context of the original game. Indeed, when one is to consider the main game alone, such a strategy is suitable, and if the DLC did not expand on the game’s reality as well as further the plot it would also be possible to leave the name *Lightbearer* unadapted. Still, as it does quite the opposite, answering many questions that the main game leaves one with and showing the remote parts of the

game world, the name requires the appropriate rendering that also needs to expand on the main version to create consistency.

The first alternative of translation that is likely to come to the mind of a Ukrainian translator is "*Світлоносний*," especially considering the fact that the proper name in question is a surname. Still, while this pattern fits the naming properties found in the Northern and Western regions of Ukraine (Motschenbacher, 2020: 635), it represents a significant domestication.

It would be possible to choose this strategy without damaging the general style of the game if the majority of other names also had transparent meaning, but it is not the case. Consequently, the chosen alternative needs to be balanced and not sound foreign to the names like *Hastings* or *Boyle*, while still standing out among them.

Translating his surname as "*Світлоносець*" appears to correspond to the previously established criteria, as it conveys the same connotations as the original name does and can perform all of its functions, including the one that establishes (and later disproves) the connection of this name to that of Lucifer, as it is relatively common knowledge that his name means "the one who sheds light."

The name of *Lightbearer's band*, however, is harder to convey because it has the same two levels: that of the obvious semantic meaning and the one concerning the religious associations that *Lightbearer's* personality evokes. To make believe is a phrasal verb that means "to pretend" that has a meaning of "phantasy," "hoax" as a noun ("Definition of MAKE-BELIEVE", 2020). Hence, it is the principal meaning that a faithful translation alternative is to convey.

To translate the name of the band as "*Вугадки*" would be sufficient if it did not possess the secondary religious allusion that contributed to *Lightbearer's* image overall. Thus, one might consider even renaming the band in question, creating the necessary implied meaning. For instance, the alternative "*Легковіру*" would correspond to the genre of the band, which was rock music, while also having the needed lexeme — "*belief*."

Still, it is important to remember that the alternatives such as "*Виґадки*" or "*Виґадники*" implies belief or disbelief that the recipient is likely to experience. Hence, in all technicality, the last alternative mentioned is preferable, as the principal medium that conveys the religious allusion is visual, and therefore, faithfulness to the principal meaning comes first in this case.

Another example of a name with transparent meaning that functions as a self-sufficient characterization device is *Ollie Starkey*. The players can trace his surname's origin to the word "stark," whose principal meanings are stiff and strong or robust ("[STARK | meaning in the Cambridge English Dictionary](#)", 2020).

As the players soon find out, this character is an elderly former soldier of Scottish descent who stands out among the other characters due to his accent and extremely rude though harmless behaviour. It is the only name that this work will recommend to leave untranslated. The set of reasons that prompted this recommendation is the fact that the name neither corresponds nor contradicts the character's personality, leaving no strong impressions. What is more, it partakes in no wordplay whatsoever. Thus, there are no reasons to adapt it.

### **Conclusions to Chapter Three**

The third chapter of this work provided the practical analysis of the translations made for the novel “Good Omens” by Terry Pratchett and Neil Gaiman, and those created for the video game “We Happy Few.” The most common faithfulness criteria and recommendations that it allows to establish are as follows.

The proper names with transparent semantics need to be translated in the overwhelming majority of cases, excluding those when the name that has a certain semantics does not explicitly or implicitly connect to its bearer’s personality and thus makes no contribution to his or her image.

Name etymology and usage patterns need to be considered while creating the alternative for it that will fit the target culture.

Renaming the inanimate objects can be a good option while re-establishing the structure of the reality created by the authors while it is advisable to avoid renaming people and animals.

The previous conclusion is based on the fact that the recognizability of the name is one of its major features, especially important for the works adapted to other media, and thus, the initial structure of the name needs to be the example of how the closest alternative needs to look and sound.

Homonymy-based wordplay used with the names of inanimate objects tends to avail itself of the word division a lot more than that concerning the animate beings’ does.

There are two effective strategies for conveying such wordplay: recreating it in target language or replacing it with prominent phrases.

Recreating the wordplay emphasizes the author-recipient dialogue as it tends to also recreate the emotional impact of the original wordplay while replacing it places the accent on the relationships between characters and the plot points.

## GENERAL CONCLUSIONS

As a result of the study conducted above, it is possible to identify at least four major means of rendering the proper names with transparent semantics and homonymy-based wordplay into Ukrainian. They are adapting the name (with the opposition being leaving it untranslated and transliterating instead), renaming, reconstructing the wordplay, and replacing it with an alternative phrase. Each of these strategies has its sphere of implementation based on the eventual stylistic naturalness, general narrative appropriateness, and most importantly, the degree to which it conveys all the semantic components of the original proper name with transparent semantics and homonymy-based wordplay into Ukrainian.

Adapting the proper name with transparent semantics is preferred strategy, with few exceptions to this preference. These exceptions concern the cases when a name has a semantic meaning that is transparent to the target audience yet this meaning does not refer to the character's individuality in any way at all. In such a case, the name cannot be called a proper name with transparent semantics in the stylistic aspect, as the scheme that fits this term is based on the interrelationship of the character and the name's meaning (as established in chapters one and two). Hence, adapting such names is not only inappropriate but can also harm the general narrative tone of the work in translation, creating unnaturalness and lack of coherence within the naming patterns of the reality established by the author.

Renaming is a strategy that can be extremely useful in terms of conveying both the semantic meaning of the original proper name with transparent semantics, as well as its interrelation with its bearer's personality, yet its use is strictly limited. As the general trends in the translations analyzed above, as well as the analyzed variants proposed by the work's author establish, renaming is only possible when it is the name of an inanimate entity that is being translated. It is preconditioned by the fact that the recognizability is specifically essential for the names of the characters and they cannot alter significantly, as opposed to the place or chemical names.

As far as reconstructing the wordplay from the original text in the target language analogous text goes, it is, once again, preferred to replacing the scheme in question. The homonymy-based wordplay often uses proper names with transparent semantics. Thus, becoming deeply embedded into the textual reality, and its emotional effects are essential for the general effect that a text provides, which should be the same for the translation as it is for the original.

In the case of wordplay that this work regards as a supporting scheme for the proper names with transparent semantics, the nature of the names that it might be using is of minor importance. That is to say, whether the names that the wordplay utilizes are those of the animate beings or those of the objects. Independently on this factor, the wordplay reconstruction needs to be embedded into the target culture and create the same emotional impact and have the same role.

As for the strategy of replacing the wordplay with a simple word combination or phrase, it is, certainly, less preferable than the homonymy-based wordplay reconstruction, but it can be utilized to create more emphasis on the characters' relationships, especially if there is a need to compensate for the loss that happened in any other moment of the translation process and remain uncompensated, which might include semantical niceties of the other tropes and schemes or the cases of necessary omissions.

Still, there is also a clear condition for when the wordplay elements can be replaced and when it is highly undesirable. The presence of the proper names with transparent semantics within the wordplay or its broader context (if any) is the determiner of this condition. That is to say, if the wordplay contains the proper name or names with transparent semantics and relies on their relation to the character to make the joke work (which is unavoidable due to the immediate association between the name and the character), it must not be replaced unless the need for compensation is utmost. Replacing the wordplay that utilizes no such names, however, can be effective and even preferable for the reasons outlined above.

## РЕЗЮМЕ

Кваліфікаційна робота розглядає імена з промовистою семантикою та гру слів, що базується на омонімії як окремо так і в комплексі з точки зору перекладу з англійської на українську, також наводячи деякі варіанти російських перекладів для порівняння, коли необхідний ширший аналіз прийомів, використаних перекладачем. Ця робота також пропонує варіанти перекладу на українську тих каламбурів та словесних ігор, що не мають українського перекладу проте є яскравим матеріалом для аналізу. Вона доводить за допомогою аналізу наукових робіт перекладознавців з різних країн (переважно США), що поняття “гра слів, що базується на омонімії” та “каламбур” не є тотожними, а натомість каламбур є одним з видів такої гри слів.

Після аналізу матеріалу, який складається з літературних та аудіовізуальних текстів, в роботі підводяться підсумки з вказанням найважливіших критеріїв точності перекладу, таких стратегій як реконструкція гри слів та адаптація промовистих імен, а також перейменування. Для кожного з цих підходів вказано найприйнятніші ситуації та ситуації, коли їх використання небажане. Слід також зазначити, що, крім двох основних джерел матеріалу для аналізу, а саме - роману Террі Пратчетта та Ніла Геймана “Добрі знаки” та відеогри “We happy Few” (“Щасливців жменя”, назва з посиланням до цитати з п’єси В. Шекспіра, не має перекладів), матеріали включають в себе додаткові ігри, фільми, та книги, які застосовуються для ілюстрування теоретичних концепцій починаючи з другого розділу.

Ключові слова: імена з промовистою семантикою; гра слів, що базується на омонімії; каламбур; перекладацький варіант; реконструйована гра слів; адаптація промовистого імені; перейменування в перекладі.

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