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## **THE NAMES OF THE LOW COMEDIANS AND PRISONERS RENDERED IN THE RUSSIAN TRANSLATIONS OF SHAKESPEARE'S *MEASURE FOR MEASURE***

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The article studies 18 characteristic comic names from Shakespeare's comedy *Measure for Measure* (*MM*) and their interpretations given in the Russian translations. It argues that the charactonyms in *MM* are mostly rendered into Russian consistently with the principal interpretations, i.e. accepted in the majority of the annotated editions, which may show that in Russia the comedy has a similar pragmatic effect as on English readers and audiences. The material of the research is 15 English annotated editions of the play, added by reference books, and 8 Russian translations. The research shows that the principal interpretations of at least half of the equivalents are expressed only in 3 translations of the 20<sup>th</sup> century: by Soroka 12 names, Schepkina-Kupernik 11 names, and Zenkevich 9 names. However, all 8 translations studied present no less than 9 adequate equivalents each, i.e. 50 % on aggregate.

**Keywords:** Shakespearean onomastics, *Measure for Measure*, translation into Russian, charactonyms, theory of translation

### **1. Introduction**

Rendering characteristic names, charactonyms, in translation may cause some omission affecting the pragmatic features in particular of a play, hence making the target text of a literary work less valuable to readers. Names in Shakespeare's plays are quite special taking into consideration that the 17th century English authors and audience realized a relation between a character's name and its bearer (Elam 1984: 124). Shakespeare's comedy *Measure for Measure* (*MM*) has a variety of cases with comic charactonyms rendered into Russian. A number of the relatively recent annotated editions of *MM* in English (Shakespeare 2009; Shakespeare 2016; Shakespeare 2022) show a special interest in studying the names. Besides, charactonyms may require more examination of critical literature, as the names from *MM* have never been studied in terms of the interpretations provided in annotated editions.

The low comedians and the prisoners, shaping the comic storyline of *MM*, are presented especially vividly in Act 2 and Act 4. At 2.1, the constable Elbow introduces suspects Froth and Pompey to Escalus. At 4.3, Pompey delivers a monologue enumerating the aptly named prisoners whom he recognizes there as the frequenters

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of Mistress Overdone's brothel. Compared to Shakespeare's other works, the names from *MM* in Russian translations have not been researched, despite a long tradition of translating and staging the play in Russia. The article argues that the charactonyms in *MM* are mostly rendered into Russian consistently with the principal received interpretations of the English editions, which may show that the comedy has a similar pragmatic effect in Russia as on English readers and audiences. Principal received interpretation (PI) means the interpretation of a name provided in most annotated editions and reference books. For example, the name *Three-pile* is interpreted as velvet in all 9 annotated sources. Thus the principal equivalent (PE), which is received by default, is of the principal received interpretation. The interpretations which are less frequent in the annotated editions are regarded as secondary interpretations, though adequate. Adequate equivalent (AE) is the equivalent expressing the idea of the name in the source text according to the received interpretation. AEs may possess several interpretations, especially if a name has more than one received interpretation. Thus the equivalents of the names from each of the translations were distributed by the type of interpretation: principal, secondary and inadequate. Examining the charactonyms will promote Shakespearean onomastics in particular rendering *MM* into Russian, and onomastic translation studies.

For the reason of space, puns on the names *Mitigation*, *Hannibal* and *Keepdown* are not considered. The article does not concern the interpretations of the names of the protagonists as their names are traditionally rendered as transliterations and adaptations as well as the translations where charactonyms are not rendered semantically. Hence, a translation, namely the translation by Polonskaya (Шекспир 1938), is not part of the research as the names were transliterated in it. The lists of the studied equivalents are given in the Appendix *The Russian equivalents of charactonyms in MM*, where the equivalents are arranged in the order from adequate to inadequate equivalents.

## 2. Literature review

The charactonyms in *MM* have started attracting attention of researchers relatively recently. In particular, an extensive study on Shakespearean names (Maguire 2007) does not mention the charactonyms in the play. Historically, a detailed account of the names in *MM* was provided in an early 19<sup>th</sup> century edition (Shakespeare 1813), with 4 characteristic names considered (Shakespeare 1813). The Shakespearean scholar Halliwell made annotations for 7 names from 4.3 (Shakespeare 1854).

More recently, a sufficient overview of the morphological structures of comic names is presented in Crystal (1997), including *Overdone*, *Keepdown* and

*Starvelackey*. The observation of the compound structures of some of the names may hint to the idea that they are more vivid, which may require attention and effort in rendering them. The names in *MM* have been studied in several works in particular by Smith (2021) and Levith (1978: 99–101). Smith provides the complete list of the names and their explanations. The onomastician considers the names as occupational, though most of them expose little clear features of professions or trades. Levith examines the charactonyms in a smaller range, 9 of 18 names, focusing more on the names of the low comedians (Levith 1978: 99–101). However, Levith's book may be of value for analyzing the names of the low comedians.

Names in Shakespeare's comedies were discussed in terms of translating *MM* into Spanish (Ochoa 1992) and Portuguese (Gomes da Torre 2004). Ochoa, who made a review of the charactonyms in Shakespeare's comedies, concludes that "the Spanish reader is deprived of the humorous connotations in such names" (Ochoa 1992: 114). He provides the equivalents from several translations of *MM* into Spanish: *Froth* – *Espuma*, *Overdone* – *Sobrehechua*. Gomes da Torre, a scholar and translator, studies Portuguese equivalents of the names with puns. He grounds the translation of Shakespearean names in the idea of Newmark that "the remoteness of the period justifies a translation of the proper names" (Gomes da Torre 2004: 207). The article studies the balance of domestication and foreignization underestimating the role of puns and context. The equivalents of the Portuguese translations include *Serodia*, *Recozida*, *Desgaste* for *Overdone*; *Abominancio* for *Abhorson*; *Unhas-de-Fome* for *Starvelackey*, *Botalesta* for *Shoetie*. The author concludes that the choice of the relevant equivalent "is in most cases unique" (Gomes da Torre 2004: 215). The literature review on the names in *MM*, shows that the study of rendering charactonyms in Shakespeare's comedies may need further development applying information from annotated editions and a vast range of translations.

### **3. Methods**

The methodology of the research is comparing several translations of *MM*, following the prismatic translation concept understood as "modes of translation that release the multiple possible meanings of the source text rather than offering just one equivalent" (Reynolds 2016: 87). The charactonyms are studied in terms of their PIs in 15 English annotated editions and reference books. The editions were chosen taking into account the coverage of the vast majority of the names in question. The Russian equivalents are studied on the material of the Russian translations of *MM*. They are of the 19th century: by P. Albert (Al.) (Шекспир 1865), N.Kh. Ketcher (Kt.) (Шекспир 1873), F.B. Miller (Ml.) (Шекспир 1902), P.A. Kanshin

(Kn.) (Шекспир 1893), A.L. Sokolovsky (Sk.) (Шекспир 1895), and of the 20th century: by T.L. Schepkina-Kupernik (Sch.) (Шекспир 1960), M.A. Zenkevich (Zn.) (Шекспир 1949), O.P. Soroka (Sr.) (Шекспир 2001).

The interpretations from the English editions are applied to the interpretations attached to the names rendered in the Russian translations. Some names may become part of puns with motivators as in certain contexts charactonyms may reveal more semantics than regular proper names, making up associative word combinations with the elements of the close context. Motivator is the context determining a characteristic name which may be defined as “an element of a text – a word, phrase, a passage, or even the whole book – characterizing a name bearer and is closely associated by means of synonyms, homonyms, the words of the same lexical field or puns with the proper name” (Kalashnikov 2013: 94). For example, the name *Froth* from *MM* corresponds with the motivator *draw* – “they will draw you, master Froth” (Shakespeare 1991: 115, 2.1.175). For the current research, this concept of motivator may be efficient for examining the names. In this research, at least 50 % of the names are expected to be rendered under received interpretations to qualify the rendered names as AEs in a translation. The names in the individual translations will be checked in terms of reaching the same mark of 50 % of the PEs for the names of the low comedians and the prisoners. These detailed statistics may support the idea of consistency between the received interpretations and AEs in *MM*.

For this article, several tasks were performed. The research identified the PIs of the names in the annotated editions and reference books. This stage is instrumental in identifying the number of the interpretations available in the translations and the number of the equivalents for each of the interpretations. Among the PEs, the most frequent ones are identified. This procedure specifies to what extent the PIs are expressed in the Russian translations and finally shows the translations which rendered the names under received interpretation. The examination of every name is provided according to the following pattern in the article: number of the equivalents; frequent equivalents; motivator, if available; received interpretations and AEs.

#### **4. The names of the low comedians and their Russian equivalents**

In the comic sub-plot at 2.1, the low comedians are mentioned in particular as part of the communication of Escalus, Elbow and Pompey. Escalus' interest in the names is evident as he calls *Pompey* and *Froth* by name more than anyone else in the play. These repetitions mock the characters and draw the attention to the puns. Besides, Act 4 exposes the low comedy character *Abhorson*.

The interpretations of the low comedians' names, i.e. *Elbow*, *Froth*, *Pompey Bum*, *Overdone* and *Abhorson*, are based on 3 annotated print editions (Shakespeare 1991; Shakespeare 2000; Shakespeare 2008), one online edition (Shakespeare n.d.), two works on Shakespearean onomastics (Levith 1978; Smith, 2021), and one reference edition (Boyce 1990), hence 6 sources. The names are neutral, though with negative connotations. Generally, the interpretations of the equivalents fit the PIs in the English sources studied. The interpretations are the following: *Elbow* – "ragged clothes and dim wit" (Smith 2021: 75) – 5 sources, *Froth* – foam – 6 sources, *Overdone* – bawdy overtones – 6 sources, *Abhorson* – "a person (or profession) anyone, presumably, would abhor [...] the phonological closeness to the word whoreson" (Smith, 2021: 76) – 6 sources; *Pompey Bum*, "the Roman general, and hefty buttocks" (Smith 2021: 77) – 6 sources.

The name *Elbow* is rendered with 2 equivalents: *Локоть* 'elbow' and *Колотушка* '(beater stick)'. Its motivators are "lean upon justice" (Shakespeare 1991: 110, 2.1.46) and "out at elbow", (Shakespeare 1991: 111, 2.1.56). The principal equivalent *Локоть*, which is neutral, expresses this interpretation in 6 translations. Sk. commented on the name as *дурачок* 'fool' (Шекспир 1895: 188) and gave the equivalent *Локоть* in a note, but dubbed the character as *Колотушка* in the text, which is inadequate.

The name *Froth* of a foolish gentleman has 6 equivalents, all based on neutral words. The equivalents *Пена* and *Пенка* 'froth' were each used twice. The equivalents fits the motivator corresponding with the PI "I am drawn in" (Shakespeare 1991: 115, 2.1.179) and is adequate. Another relevant equivalent is *Пенистый* 'full of froth'. The equivalent *Навар*, meaning 'gain' and 'fat broth', is relevant with the interpretation "cheating" (Shakespeare 2008: 210) as a secondary interpretation, because it points to cheating clients. However, the Russian word *навар* is colloquial in this meaning. The inadequate equivalents are presented with the equivalents *Слякоть* 'slush' and *Накипь* 'stain' in 2 translations. The equivalent *Слякоть* is accompanied by the commentaries which mentioned the meaning "froth" (Шекспир 1895: 188).

The name *Overdone* has 7 equivalents. The most frequent equivalent is *Переспела* in the translations of Ml. and Sch. The other equivalents fitting this interpretation are *Перезрела*, *Перепрела*, *Передержанная*. They incorporate the prefix *пере-* 'over-' which may have rendered the idea of the excess of husbands. The motivator is shown in Pompey's line "Overdone by the last" (Shakespeare 1991: 115, 2.1.173). This interpretation may be seen in the equivalent *Надсаженная* 'a bit torn', but the Russian word *надсаженная* is dialectal and not well known to Russian speakers. Unlike the other equivalents, the equivalent *Кляча* 'old horse',

representing semantic substitution, is derogatory compared to *Overdone*. The equivalent *Поскреба* is derived from the Russian common noun *поскре́ба*, a dialectal word for a bad person (Даль 1907: 870).

The name of the clown *Pompey Bum* has 5 equivalents. The frequent equivalents are *Помпей Огузок* 'Pompey rump' and *Помпей Задница* 'Pompey buttock', found in three and two translations respectively. The latter equivalent is pejorative. The other equivalents *Зад* 'buttock', *Ягодица* 'clunis' are also relevant, but are neutral, while the source text version is more colloquial. Besides, colloquial register is found in the equivalent *Попка* 'booty', which is in line with *Bum*. The translators Ml. and Sk. applied the equivalents *Зад* and *Огузок* respectively. The name exposing oxymoron possesses the motivators "bum" and "the great" (Shakespeare 1991: 115, 2.1.186–187). The PI is supported in the context associated with the Roman general and ruler Caesar.

The executioner's name *Abhorson* has 4 equivalents. The most frequent equivalent is *Мерзило* applied in the translations of Ml. and Zn. It is derived from the Russian word *мерзкий* 'abhorrent'. The other AEs are *Омерзельый* 'abhorrent', *Страшило* 'scarecrow' and *Суккенсон* 'son of a bitch', based on the PI.

5 translators, Sr., Zn., Sch., Kt., Ml., render all the names of the low comedians with PEs: *Локоть* for *Elbow*, *Пенистый*, *Пена*, *Пенка* for *Froth*, *Суккенсон*, *Мерзило*, *Омерзельый* for *Abhorson*, *Перепрела*, *Переспела*, *Передерженная*, *Надсаженная*, *Кляча* for *Overdone*, *Помпей Задница*, *Помпей Огузок*, *Помпей Зад*, *Помпей Ягодица*, *Помпей Попка* for *Pompey Bum*. The PEs make up 20 items. The number of the PEs including repetitions is 33 items. The inadequate equivalents are *Накипь* and *Слякоть* for *Froth*. Two equivalents in three translations of the 19<sup>th</sup> century translations represent transliteration: *Эбхурсон* and *Абхорсон*. The irrelevant equivalents were coined in the 19<sup>th</sup> century in particular in Sk.'s translation where only one PE was applied.

## **5. The names of the prisoners from Pompey's speech at 4.3. and their Russian equivalents**

Scene 3 of Act 4 opens with Pompey's monologue enumerating as a list 13 persons, mostly impoverished prisoners, dubbed with charactonyms. The charactonyms without motivators are analyzed in terms of the interpretations in the annotated editions. These names are explained in 9 English editions (Shakespeare, 1991; Shakespeare, 1998; Shakespeare, 2009; Shakespeare, 2015; Shakespeare, 2016; Shakespeare, 2020; Shakespeare, 2022; Smith, 2021; Shakespeare, n.d.), providing at least 10 annotations each for the charactonyms of this group. Some of the names were omitted occasionally from the annotations in particular the names

*Caper* (Shakespeare 1990), *Dizzy* (Shakespeare 2016), *Caper*, *Pots* (Shakespeare n.d.). Below, the names are provided with the PIs: *Rash* – financial affairs – 5 sources; *Caper* – “dancing” (Shakespeare 2022: 194) – 4 sources; *Three-pile* – “velvet” (Shakespeare 2022: 194) – 9 sources; *Dizzy* – “silly” (Shakespeare 2022: 194) – 7 sources; *Deep-vow* – “swears honestly” (Shakespeare 2009: 120) – 4 sources; *Copper-spur* – “simulating gold” (Shakespeare, 1991: 169) – 8 sources; *Starve-lackey* – “starves his servants” (Shakespeare 2022: 194) – 9 sources; *Drop-heir* – “kills heirs” (Shakespeare 2022: 194) – 9 sources; *Pudding* – “a rich, fat heir” (Shakespeare 2022: 194) – 4 sources; *Forth-light* – “the handling of a lance at tilt” (Shakespeare, 1991: 169) – 6 sources; *Shoe-tie* – “foreign fashion” (Smith 2021: 81) – 6 sources; *Half-can* – drinking vessel – 4 sources; *Pots* – drinking vessels – 6 sources. If correlating the interpretations in the translations with the annotated editions, the recent editions (Shakespeare 2022: 192–194; Shakespeare 2017: 82–83) show the interpretations which were applied in all the translations from 4 interpretations in Ml.’s translation to 9 interpretations in Sr.’s translation. 5 of 8 translations have at least 7 interpretations according to these editions.

The name *Rash* has 8 equivalents, i.e. every translation provides its own equivalent. The secondary interpretation “impetuous” (Shakespeare 2022: 192), which is the second most popular in the annotated editions, is rendered as *Скорый* ‘swift’ and *Опрометчивый* ‘rash’ in the 19<sup>th</sup> century translations. The other equivalents: *Торопыга* ‘bustler’, *Прыткий* ‘quick’, *Сорви-голова* ‘daredevil’, *Торопышка* ‘little bustler’, *Шустряга* ‘smartie’, fit this interpretation, but they are colloquial. The PI is not presented in the translations. Hence, only one of two interpretations is expressed.

The name *Caper* has 8 equivalents. The equivalent *Прыжок* (leap) points to the PI “dancing” (Shakespeare 2022: 194). The other equivalents render the idea of mere jumping instead of dancing: *Прискок*, *Попрыгун*, *Скок*, *Прыгун*, *Скачек*, *Прыгунчик*. Hence, they may match a secondary interpretation “frolic” (Shakespeare 2015: 152). The equivalent *Свистопляс* ‘whistling and dancing’ expresses the idea of being frolic, though colloquial. It may be stressed that the name is rendered in 2 interpretations by all 8 equivalents.

The name *Threepile* has 7 equivalents. 5 of them fit the PI: *Ворсистый* ‘piled’, *Трехворс* ‘of three piles’, *Трехворсый* ‘of three piles’, *Трехнитный* ‘three threads’. The equivalents *Трехшорстный* ‘of three colours’ and *Трехволосый* ‘of three hairs’ are inadequate.

The name *Dizzy* has 5 equivalents. The most frequent PE is *Ветрогон* ‘light minded’, introduced in the translation by Ml., used by Kn. and later applied by Sch.

The other equivalents fit the interpretation: *Шатовертун* 'shake and roll', *Вертопрах* 'scatterbrain', *Сорванец* 'tomboy', *Олух* 'blockhead'.

The name *Deer-vow* has 6 equivalents. 3 of them present the secondary interpretation "loud mouth" (Shakespeare 2001: 78). The most frequent equivalent is *Горлодёр* 'screamer' in 2 translations. The other adequate equivalents are *Горлан* 'screamer' and *Широкая Глотка* 'wide throat'.

The name *Copperspur* has 3 equivalents. The most frequent equivalents are made up as loan words *Медношпор* 'copperspur' and *Медная Шпора* 'copper spur' in 7 translations. The equivalents are not PI. The equivalent *Медюшка*, derived from the obsolete word *медюшка* 'copper money', is not relevant.

The name *Starve-lackey* is rendered with 7 equivalents. The PE *Слугомор* 'starve lackey' is used in 2 translations. The other equivalents are inadequate.

The name *Drop-heir* is expressed by 7 equivalents, with the most popular one *Прощельга / Прощалыга* 'twerp' used by Ml. and Sch. This equivalent is irrelevant. The idea of killing is explicit as a motivator in the context "Dropheir that killed lusty Pudding" (Shakespeare 1991: 169, 4.3.12–13). This PI is rendered only with one equivalent of low register *Душегуб* 'murderer'. Most of the AEs, all of the 19<sup>th</sup> century, rendered the secondary interpretation "the loss of hair" (Smith 2021: 81). It was shown in the equivalents *Облезлый* 'fallen off', *Плешак* 'bald', *Волосопад* 'falling hair'.

The name *Pudding* is rendered *Пудинг*, by transliteration. The common word *пудинг* is an English borrowing for a meat dish, which fits the secondary interpretation "sausage" (Shakespeare 2009: 120). The PI, a rich heir, is not expressed. Some of the translations at the turn of the 19<sup>th</sup> and 20<sup>th</sup> centuries showed alliterative features of the names *Drop-heir* and *Pudding* by applying the equivalents with the same initial Russian letter *п* 'p' for both names: *Прощельга – Пудинг*, *Прощалыга – Пуддинг*, *Пройда – Пудинг*, *Плешак – Пуддинг*.

The name *Forthlight* has 6 equivalents. *Напрямик* 'straight' is a repeating equivalent. The equivalents *Напрямик* 'straight' and *Выпад* 'thrust' may fit the secondary interpretation "moving forward" (Shakespeare 2022: 192). The equivalents *Тычь-прямо* 'poke straight', *Тычь-в-Рыло* 'poke into snout/mug', *Бей-в-Зубы* 'hit in the teeth', which are not associated with tilting, match another rarer secondary interpretation "thug" (Smith 2021: 82). In total, the available equivalents express two interpretations including the PI.

The name *Shoetie* is expressed by 8 equivalents. The PI is rendered by the equivalents *Туфельбант* 'a knot of ribbons on a shoe', *Башмачная Застёжка* 'shoe fastener', *Башмачная завязка* 'shoe knot', *Башмачный ремешок* 'bootstrap' and *Башмачный Шнур* 'shoelace'.

The name *Half-can* has 4 equivalents. The PE *Полуштоф* 'half-shot' introduced by Al. and repeated 4 times, was applied both in the 19th and 20th centuries. The other equivalents for the name are *Жбан* 'jug', found in 2 translations, *Полужбан* 'half-jug' and *Полстклянки* 'half-shot of a bottle'. 6 equivalents keep the prefix *пол-* 'half' pointing to the idea of a smaller measure: *Полужбан*, *Полуштоф*, *Полстклянки*.

The name *Pots* is expressed as the PI with the equivalent *Кружка* (pot) in 3 translations of Kt., Ml. and Zn. The other equivalents of the same interpretation are *Шкалик* 'a glass', in 2 translations by Sch. and Sr., as well as *Стклянка* 'half-shot of a bottle' and *Косушка* 'half-bottle'. These neutral equivalents express the Russian units of measurement for liquids. The names *Half-can* and *Pots* shape the semantic field of drinkingware. This semantic field is rendered in the translations by Sch. and Zn., – *Полуштоф* and *Кружка*, and by Kn. – *Полстклянки* and *Стклянка*. All the equivalents for *Half-can* and *Pots* fit the PI.

The translations where the PEs are applied in no less than half of 13 cases are done only by Sr. – 7 equivalents. The PEs for the names are the following – *Threepile*: *Ворсистый*, *Трехворс*, *Трехворсый*, *Трехнитный*, *Бархатов*; *Dizzy*: *Шатовертун*, *Вертопрах*, *Ветрогон*, *Сорванец*, *Олух*; *Starve-lackey*: *Слугомор*; *Drop-heir*: *Душегуб*; *Shoetie*: *Туфельбант*, *Башмачная застежка*, *Башмачная завязка*, *Башмачный ремешок*, *Башмачный шнур*; *Half-can*: *Полуштоф*, *Жбан*, *Полужбан*, *Полстклянки*; *Pots*: *Косушка*, *Шкалик*, *Кружка*, *Стклянка*. The number of the PEs for the prisoners' names make up 25 (37 including repetitions). The number of the AEs, including repetitions, is 73. The earliest PEs were suggested by Al.: *Прыжок*, *Башмачный ремешок*, *Полуштоф*; and Kt.: *Бархатов*, *Сорванец*, *Кружка*. The number of the AEs (principal and secondary) ranges from 6 adequate equivalents in Al.'s first translation to 12 equivalents, in the latest Sr.'s translation. The translations of Al. and Ml. have less than 50 % of the equivalents.

19 inadequate equivalents are given below – *Deervow*: *Ругатель*, *Клятвобрех*, *Обругай*; *Copperspur*: *Медношпор*, *Медюшка*; *Dropheir*: *Прощалыга*, *Пройда*, *Выжига*; *Starve lackey*: *Издыхай*, *Голодуха*, *Кашей*, *Голодай*; *Людомор*: *Forthlight*: *Коли-руби*; *Shoetie*: *Штрипка*, *Подметка*; *Threepile*: *Трехволосый*, *Трехшорстный*; *Dizzy*: *Божило*. In 2 translations of the 19<sup>th</sup> century, the names *Threepile* in Sk.'s translation, and *Deerp-vow*, *Forthlight*, *Pots* in Al.'s translation were omitted. 30 inadequate equivalents, including the repetitive ones and the omitted names, were coined mostly in the 19<sup>th</sup> century. The irrelevant equivalents *Медная шпора*, *Медношпор* for *Copperspur*, *Прощалыга* for *Drop-heir*, *Штрипка* for *Shoetie* are applied more than once.

## 6. Results and discussion

The examination of 18 charactonyms from *MM* show that all 8 translations studied present at least 9 AEs, i.e. 50 % on aggregate, which confirms a certain consistency in terms of interpreting the names with the annotated editions. It should be noted that the number of interpretations is fewer in the translations compared to the English editions. Some of the interpretations, especially suggested in the monographs on Shakespearean names, are not rendered in the equivalents in particular the names *Dizzy* interpreted as "gambling" (Smith 2021: 82) and *Copperspur* interpreted as "a spur-like nose" (Smith 2021: 80). There are 73 equivalents, with 47 equivalents of PI without repetitions in the translations. The total number of only the PEs is 70 including the repetitions. The inadequate equivalents are applied 35 times in all the translations studied. They do not necessarily show that they are completely erroneous. Some of them just do not match the interpretations from the editions studied.

The equivalents are neutral where necessary, though some are pejorative. It should be noted that the names of the low comedians are expressed with almost all the PIs in the majority of the translations, which may show that the motivators are instrumental to render the PIs. It is worth noting that all the low comedians' names were rendered with PIs in 5 translations. The PIs of at least half the total number of the names are expressed in 3 Russian translations: by Sr. – 12 equivalents, Sch. – 11 and Zn. – 9, all of the 20<sup>th</sup> century. Looking into more detail, the research shows that Sr.'s translation has higher numbers of AEs and PEs compared to the other Russian translations of *MM*, 12 PEs of 18. As to the charactonyms for the prisoners, Sr., rendered irrelevantly the name *Copperspur* as *Медношпор* and added one more name *Драколюб* for *Drop-heir*. His translation applies some equivalents of low register: *Свистопляс* (Caper), *Горлодер* (Deep-vow). The translation by Sr. with 9 of the equivalents borrowed from the early translations may be regarded as compilations.

Kt.'s translation of the 19<sup>th</sup> century with 8 PEs may also be seen as of sufficient quality, especially considering that his equivalents of the names were his own, not borrowed. His equivalents *Пена* (Froth), *Пуддинг* (Pudding), *Кружка* (Pots) were frequently used later. He also used to apply pejorative forms: *Сорванец* (Dizzy), *Горлан* (Deep-vow), *Пройда* (Drop-heir), *Издыхай* (Starve-lackey). Among the 19<sup>th</sup> century translations, the first translator of *MM* into Russian, Al., suggested 8 principal equivalents. He applied 4 of 5 PEs for the low comedians: *Локоть* (Elbow), *Омерзельный* (Abhorson), *Попка* (Bum), *Перезрела* (Overdone). In Act 4, Al. introduced the frequent equivalents *Пуддинг* (Pudding) and *Полуштоф* (Halfcan). The translations where the PEs are not rendered at the level of 50 % were done by

Al., MI. and Sk., of the 19th century. The inadequate equivalents are in the translations by Al. and MI. – 7 each, and Sk. – 4. The lowest number of the AEs is 10 given in the translation of Sk.

## 7. Conclusion

Generally, the total number of the PEs did not reach half of all the equivalents in the translations, even with the 50 % benchmark set up for the analysis. The challenges of rendering PIs are more evident in the prisoner's names than those of the low comedians. None of the translations has all the names rendered only with AEs, which may account for the difficulty to determine relevant interpretations. Most of the equivalents are based on principal and secondary interpretations, supporting the idea that the equivalents provide the opportunity to interpret the names according to English editions in a sufficient range.

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## Appendix: the Russian equivalents of charactonyms in *MM*

### Low comedians

Elbow, 1 AE: Локоть – Al., Kt., Ml., Kn., Sch., Zn., Sr., Колотушка – Sk.

Froth, 6 AEs, Пена – Kt., Sch.; Пенка – Ml., Zn, Пенистый – Sr, Навар – Al., Накипь – Kn., Слякоть – Sk.

Overdone, 7 AEs: Переспела – Ml., Sch. Perezрела Al., Надсаженная – Kt., Передержанная Kn., Поскреба – Zn., Перепрела – Sr., Кляча – Sk.

Pompey Bum, 5 AEs: Помпей Огузок – Sk. Sch., Zn., Помпей Задница – Kt., Sr; Помпей Попка – Al, Помпей Зад – Ml., Помпей Ягодица – Kn.

Abhorson, 4 AEs, Мерзило – Ml., Zn., Омерзельный – Al., Страшило – Sch., Суккенсон – Sr.

### Prisoners

Rash, 8 AEs, AEs: Сорви-голова – Al., Скорый – Kt., Прыткий – Ml., Опрометчивый – Kn., Шустряга – Sch., Торопышка – Sk., Торопыга – Zn., Ветрогон – Sr.

Saper, 8 AEs: Прыжок – Al., Прыгун – Kt., Скок – Ml., Скачек – Kn., Попрыгун – Sch., Прыгунчик – Sk. Прискок – Zn., Свистопляс – Sr.

Three-pile, 5 AEs: Трехворсый – Sch., Трехворс – Zn. Ворсистый – Sr., Трехволосый – Ml., Бархатов – Kt., Трехнитный – Kn., Трехшорстный – Al.

Dizzy, 5 AEs: Ветрогон – Kn., Sch.; Сорванец – Kt., Вертопрах – Zn.; Олух – Sk., Шатовертун – Sr., Божило – Al,

Deer-vow, 3 AEs: Горлодер – Sk., Sr.; Горлан – Kt., Обругай – Ml., Широкая Глотка – Kn., Ругатель – Sch., Клятвобрех – Zn.

Copperspur, 0 AEs: Медношпор – Al., Sch., Zn., Sr.; Медная шпора – Kt., Ml., Kn.; Медюшка – Sk.

Starve-lackey, 1 AE: Слугомор – Sch., Sr.; Кашей – Al., Издыхай – Kt., Голодай – Ml., Коли-Руби – Kn., Голодуха – Sk., Людомор – Zn.

Drop-heir, 4 AEs: Душегуб – Sr., Волосопад – Al., Облезлый – Kn., Плешак – Sk., Пройда – Kt., Прощельга – Ml., Sch.; Выжиг – Zn.

Pudding, 2 AEs: Пудинг – Kt., Ml., Kn., Sk., Sch., Zn., Sr., Веселый-Пудинг – Al.

Forthlight, 5 AEs: Напрямик – Sch., Sr.; Тычь-прямо – Kt, Тычь в Рыло – Kn., Бей-в-зубы – Sk., Выпад – Zn., Рубакол – Ml.

Shoetie, 5 AEs: Башмачный Ремешок – Al., Башмачная застежка – Kt., Башмачная завязка – Kn., Башмачный шнур – Sch., Туфельбант – Sr., Штрипка – Ml., Zn, Подметка – Sk.

Half-can, 4 AEs: Полуштоф – Al., Ml., Sch., Zn.; Жбан – Sk., Sr., Полужбан – Kt., Полстклянки – Kn.

Pots, 4 AEs: Кружка – Kt., Ml., Zn., Шкалик – Al., Стклянка – Kn., Косушка – Sk.

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