Alexander Vladimirovich Kalashnikov*
National Research University Higher School of Economics
School of Foreign Languages

RENDERING MISSPELLING OF THE CLASSICAL NAMES IN THE RUSSIAN TRANSLATIONS OF *A MIDSUMMER NIGHT'S DREAM*

The article studies misspelled names from the interlude *Pyramus and Thisbe* which is part of *A Midsummer Night's Dream* (hereafter *MND*). 10 translations, presenting all the names under examination, incorporated 48 equivalents. The research will argue that the translators of *MND* into Russian prioritized rendering the allusions to the misspelled forms of the names of the classical characters. The names from every translation were studied in terms of expressing the allusions, shown as received interpretation in the annotated editions followed by examining the rendered misspelled forms. The hypothesis is confirmed: the allusions were rendered in the majority of the translations. This component was provided in 41 Russian equivalents, while the misspelled forms were found in 28 Russian equivalents. The translation done by Lozinsky was acknowledged as the only one containing adequate equivalents for the complete set of the names under research.

Keywords: Shakespearean onomastics, *A Midsummer Night's Drea*m, mythonyms, translation of classical proper names, Russian literary translation

1. Introduction

A Midsummer Night's Dream (*MND*) may be regarded as a Shakespeare's comedy with a multifaceted onymic space. A part of the space undoubtedly belongs to the *Pyramus and Thisbe* interlude, where some mythonyms, names of the legendary classical characters, from Ovid's *Metamorphoses* get distorted by the mechanicals, whose names shaped an onymic system of their own (Kalashnikov, 2020). The names in the play-within-the-play possessing "the tradition of carnivalesque buffoonery" (Bickley & Stevens, 2013: 14), emphasize the comical spirit and the features of heteroglossia in both the interlude and *MND*. Studying the onymic space in *MND* contributes to researching Shakespearean allusions and onomastics (Smith, 2021; Levith, 1978), as well as a recent emerging interpretation of allusion as *easter egg* in modern popular culture, i.e. a message hidden in a book, film or video game (These books are like hiding Easter eggs, 2018). The variety of the names and their forms determines the relevance of researching the equivalents for the proper names in the numerous Russian translations of *MND*, including the names with the misspelled forms of the mythonyms from the interlude*.* The ways

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*National Research University Higher School of Economics, School of Foreign Languages, Myasnitskaya ul, 20, 101000, Moscow, Russian Federation; *e-mail*: remkas@mail.ru

of rendering names in *MND* may help with the future translations of this renowned in performing arts comedy.

The names of the legendary characters and the corrupted forms might be regarded both as part of *MND*, and of British cultural and literary tradition. The reception of the story of *Pyramus and Thisbe* has always been of value for art and literature. The story had adaptations in which the misspelled forms of the names occurred. In particular, *Ninny's tomb* was mentioned in the libretto to the opera *Fairy-Queen* by Purcell (Purcell, Settle, Tonson, 1693: 23). The form *Limandea* instead of *Limander* in the edition of Shakespeare's works prepared by Pope (Shakespeare, 1725: 122) could be regarded as an attempt to introduce some adaptation of the misspelled name. Some authoritative 19th century editions contained commentaries, but lacked the explanations associated with onyms, in particular those prepared by Reed (Shakespeare, 1822), Halliwell (Halliwell, 1841) and Collier (Shakespeare, 1878). It may be added that Collier's edition was popular as the source text for translating *MND* into Russian in the 19th century, in particular for the translation by Ketcher (Шекспир, 1879).

The current research will argue that the translators of *MND* into Russian prioritized the allusions to the misspelled forms of the mythonyms. The combination of the allusions to classical names and the misspelling, emphasized by the repetition in the text, may require special solutions from the translator to show the reference to the *Metamorphoses* and achieve the pragmatic effect similar to the one intended for native speakers. The tasks of the research are identifying the translation of semantic components of the names, according to the interpretations in the annotated editions of the *MND* source text, and identifying the names under examination which posed difficulties for rendering in several translations, added with evaluating the equivalents rendering allusion and misspelling. The material for the research is a set of the misspelled mythonyms, associated mostly with the *Metamorphoses,* highlighted by the mechanicals when they rehearsed and staged the play under the direction of Quince the Carpenter. The current study examines 6 proper names: *Thisne* (misspelled *Thisby*), *Ninny's tomb* (misspelled *Ninus' tomb*), *Limander* (misspelled **Leander,* the symbol * points to a hypothetical form), *Helen* (probably the erroneous name for **Hero*)*, Shafalus* (misspelled **Cephalus*) and *Procrus* (misspelled **Procris*), in 10 Russian translation. These names acquired the features of malapropism – "the act of using a wrong word that sounds like the right one" (Mitsis & Ziogas, 2014: 140). The misspelled names representing allusion served as a comic carnivalesque technique added by Shakespeare to the tragedy of *Pyramus and Thisbe*. Besides, they enhanced contextualizing the reminiscences of the *Metamorphose*s in the main storyline, such as the transformation of Bottom into

an ass (3.1), the scene designed by Shakespeare echoing the tradition of Ovid's literary monument and classical mythology.

The interpretation of the names according to the annotated editions, referred to as received interpretation in the article, should be rendered with adequate equivalents in the target text (Kalashnikov, 2020). In particular, the name *Limander* is interpreted as the misspelled *Leander* in the annotated editions (Shakespeare, 2003: 132). In the case of *Limander*, the Russian adequate equivalent should be *Лимандр* (*Limander*) according to the received interpretation. In turn, the equivalent *Лизандер* (*Lysander*) was applied in some early translations (Шекспир, 1889; Шекспир, 1902), associated with Alexander of Troy, and was discussed in some editions and critical works (Shakespeare, 1780: 116; Bancu, 2019; Riehle, 2007: 275), but the annotated editions have been reluctant to accept this interpretation.

As the final note of the introduction, it should be specified that other mythological names in the comedy are not part of the research, as their misspelling is not generally regarded in the annotated editions as of special value. The equivalents are analyzed primarily on the translations where all the names under research were retained, so without the detailed examination of the translations with the names rendered sporadically.

2. Literature review

Any specialized research on the transcription of foreign names into Russian did not study the transcription from classical languages (Гиляревский & Старостин, 1978; Ермолович, 2001), probably because of focusing on the modern ones. The transcription of classical names was studied in the 19th or early 20th century. The scholar Pomyalovsky (Помяловский, 1884: 122) discussed the lack of consistency in the Russian forms of Greek proper names and the existence of doublets, e.g. *Гомеръ – Омиръ*, *Тезей – Θисей*, *Аякс – Эантъ*. The scholars Ivanov (Иванов, 1881) and Protasov (Протасов, 1940) compiled recommendations on rendering classical names. These recommendations followed mostly the traditional equivalents, or transpositions, of such names. The linguist Bulakhovsky made an extensive review of the evolution of the spelling and pronunciation of Graecisms in the Russian language and literature (Булаховский, 1948: 37). In particular, he revealed the inconsistent pronunciation of Greek names in literature as a stylistic feature pointing to different social strata. As to the practice of literary translation, commentaries were attached to the editions of antique works, e.g. by Ovid (Овидий, 1994). The translator Trediakovsky made one of the first commentaries to classical

names in Russian, in particular to the story of *Piramus and Thisbe*, were compiled by for his translation of *Argenida* by Barclay (Баркли, 1751: 219–288, 523–566).

Greek names in the English translations of classical works used to be substituted with the Latin ones – the approach known now as *interpretatio romana* – a practice applied in particular by Pope in his translation of the *Iliad* (Parker, 2017: 33). Some names of classical and biblical characters misspelled for humorous effect were identified in Servantes' *Don Quixote*, e.g*.* the distorted name *Guisopete* for the Greek author *Aesopus*, and the word 'sarna' for the biblical name *Sarra* in the speech of the goatherd Pedro (Kalashnikov, 2015). Earlier, the interest in the correct pronunciation of Greek borrowings had led to the formation of two major approaches: the Erasmian pronunciation, spread in the languages of Western Europe, and the Reuchlin pronunciation, typical of Church Slavonic. In particular, the former practised the sound /b/ as in the word *Babylon*, while the latter practised the sound /v/ as in the word *Вавилон*.

Russian literary translation theory scholars considered that mythonyms should be translated by their established equivalents (Протасов, 1940; Чуковский, 2012: 102). The attention to rendering classical names was focused mostly on the consistency of the names as they were applied in various sources, thus requiring unification. The Russian writer and translator Chukovsky criticized the localization of classical names, which was spread in the 19th century (Чуковский, 2012: 102]. On the contrary, the 19th century scholar and writer Senkovsky insisted on translating names following localization, e.g. *Аполлон* 'Apollo' as *Лучестрел* 'shooting rays' (Сенковский, 1859: 377). The Russian poet of the Classicism and translator Trediakovsky   was one of the first authors in the 18th century to mention the guidelines for translating classical names. He supplied his Russian adaptation of the epic poem *Telemachida* by Fenelon with the introduction discussing *inter alia,* how to spell and render Greek names. He showed his negative attitude to rendering classical names by substituting Greek names, such as *Артемида* (*Artemis*) and *Арес* (*Ares*) with their Latin equivalents *Диана* (*Diana*) and *Марс* (*Mars*), in translations (Тредиаковский, 2002: 231–233).

In the course of Shakespearean studies, classical names have been studied since the 18th century. The book by the Rev. Upton showed that Shakespeare had adjusted Greek names to English pronunciation in his works (Upton, 1748: 296–303], illustrating his idea with *Perigenia* from *MND,* the name adapted from the Greek form *Περιγούνη* (Upton, 1748: 298)*.* A number of the interpretations of Greek names were presented by Hales (Hales, 1884: 105–119), stressing the significance of the Greek lore for Shakespeare. The modern monographs on Shakespeare contain various interpretations of names though more oriented at the preceding sources.

Smith (Smith, 2018) discussed the origin of the names in Shakespeare's comedies, in particular the classical names from *MND*: *Theseus, Hippolyta, Titania, Demetrius, Lysander, Helena* and *Hermia*. The onomastician interpreted the names in a variety of their semantics, even those of foreign origin. Hence, that research contributed to understanding the names in an intercultural context. Earlier, Levith (Levith, 1978) provided intercultural and interlinguistic explanations for the majority of the names in Shakespeare's plays. The author stressed some types of the names, such as the names with the features of alliteration *Hippolyta, Hermia* and *Helena,* from *MND* (Levith, 1978). It is worth mentioning that there was a discussion of the pun based on the misspelled name *Ninny,* from *MND,* in the Greek language (Sidiropoulou, 2012: 98), in terms of the pragmatic adaptation of the misspelled classical names in translation. The pun was rendered with the Christian name *Spyros* and the ancient name *Pyrros* in a Greek translation of Shakespeare's comedy.

The literature review showed that the works on the classical names in literary translation expressed interest towards mythonyms, but the studies may need extension. The earlier discussion of Shakespearean names concerned general interpretation without focusing on expressing special challenging cases of the names in translation.

3. Methods

In the article, the translations were examined following the principle of prismatic translation of proper names (Калашников, 2020), enabling to identify both individual controversial cases, and exposing the parts of the source text with a specific difficulty for rendering proper names in several translations. The results were received by examining the interpretations of the names in the original annotated editions and the Russian equivalents of the names under research. The sources for the analysis were the annotated Cambridge Dover Wilson Shakespeare Series, prepared by Sir Quiller-Couch and Dover Wilson (Shakespeare, 2009), *The New Cambridge Shakespeare* prepared by Foakes (Shakespeare, 2003), The Oxford Shakespeare edition prepared by Brooks (Shakespeare, 1979), and *The Annotated Shakespeare Series* prepared by Raffel for Yale University (Shakespeare, 2005). The material for researching the Russian equivalents incorporated a set of the classical names in 6 translations done in the 19th century – by Roskovshenko (Шекспир, 1841), Satin (Шекспир, 1851; Шекспир, 1902), Ketcher (Шекспир, 1879), Yuryev (Шекспир, 1889), Kanshin (Шекспир, 1893), Sokolovsky (Шекспир, 1897), and in 4 translations done in the 20th century – by Schepkina-Kupernik (Шекспир, 1915; Шекспир, 1958), Tumpovskaya (Шекспир, 1937), Lozinsky (Шекспир, 1954) and Soroka (Шекспир, 2001).

The misspelled names in the annotated editions were studied to identify the interpretations of the names and their relevance for the target text. The Russian translations with the sets of the names were examined in terms of rendering allusion and mangled form. The criteria for the quality of the equivalents were the interpretations according to the English annotated editions. The examination was arranged in two stages. At the first stage, the names from every translation under research were studied in terms of expressing the allusions presented as received in the annotated editions, i.e. having received interpretations. The second stage served for examining the translations where the misspelled names with the allusions were rendered. The names were collected into 3 groups of equivalents in the ascending order by the number of adequate equivalents. The groups were shown in the tables: Table 1. Equivalents of Group 1; Table 2. Equivalents of Group 2, and Table 3. Equivalents of Group 3. Every equivalent was marked with 2 symbols for rendering allusion and misspelling, i.e. 2 pluses (+ +) meant that both components were rendered, + - meant that one component was rendered and 2 minuses (- -) meant that no components were rendered.

3.1. The interpretations and commentaries in the annotated editions

Prior to the analysis of the translations, the names needed examination in the source text and their received interpretation. For this purpose, the following subsection presents the outline of the interpretations and commentaries in the annotated editions of the source text. The literary tradition of commenting on the names in the English editions was established relatively late and gradually exposed the relevance of the explanations. The examination of the editions showed rather similar interpretations of the names in *MND*. The misspelled forms accounted for the blunders and illiteracy of the mechanicals. Overall, the received interpretation was being formed for almost two centuries, from 1765, Dr. Johnson's notes, to the mid-20th century, the notes of Bloom. The features of the misspelled names under examination are outlined further.

The misspelled form *Thisne* was mentioned by Bottom twice in *MND*: "I'll speak in a monstrous little voice. 'Thisne, Thisne;' 'Ah, Pyramus, lover dear!" (1.2) (Шекспир, 2003: 67). The edition of Sir Quiller-Couch and Dover Wilson (Shakespeare, 2009: 110) presented two interpretations: 'this way' from 'thissen', referring to the edition of Wright (Shakespeare, 1863), or 'thus-ly' (Shakespeare, 1888), and baby-talk – an idea expressed by an editor of Shakespeare's editions Sisson in the mid-20th century (Shakespeare, 2009: 110; Shakespeare, 1956: 125). The edition by Foakes supported Sisson's interpretation, while explicitly refuting the version of 'thissen' (Shakespeare, 2003: 67).

In terms of onomastics, the word combination *Ninny's tomb*, containing the name of the legendary Assyrian king, may be referred to as a chrematonym, presenting a unique thing. This word combination is examined as a unit, being an integral part of the plot both in the classical and Shakespeare's versions. *Ninny's tomb* mentioned thrice by Flute and Bottom created a recurrent allusion: 1) "Flute: …I'll meet thee, Pyramus, at Ninny's tomb. Quince: 'Ninus' tomb,' man" (3.1) (Shakespeare, 2003: 90); 2) "Bottom [as Pyramus]: Wilt thou at Ninny's tomb meet me straightway?" (5.1) (Shakespeare, 2003: 133); 3) "Flute [as Thisby]: This is old Ninny's tomb. Where is my love?" (5.1) (Shakespeare, 2003: 135). Raffel's edition specified "satirical: ninny = simpleton, fool; Ninus = husband of Semiramis and founder of Nineveh" (Shakespeare, 2005: 60); the edition of Sir Quiller-Couch and Dover Wilson mentioned: "A ludicrous error, 'ninny', of course, meaning 'fool'" (Shakespeare, 2009: 146). Earlier in the English versions of the story, the concept of the *grave of Ninus* was presented in Chaucer's *Legend of Thisbe of Babylon*: "There king Ninus was graven under a tree" (Shakespeare, 1790: 527). The colloquial word 'ninny' and the word 'tomb' with a negative connotation generate the construction of oxymoronic nature and dramatic irony. As a rhetoric device, the lines of Flute and Quince organized anadiplosis, i.e. the repetition of the mispronounced word or a name, in the correct form: *Ninny's tomb – Ninus' tomb,* which requires rendering in translation. Thus, if the variant of the name is not shown as incorrect, the passage may lose part of its meaning.

The names *Limander, Helen, Shafalus* and *Procrus* represented the examples of tragic, star-crossed lovers. Unlike *Thisby* and *Ninny's tomb*, these names were not part of the original legend, though mentioned in the *Metamorphoses*. Still, Shakespeare applied the names for his own adaptation of the classical account as a special onymic space in the scene of the farewell between *Pyramus* and *Thisbe* in Act 5 of *MND*, the scene when the lovers planned to meet at night at *Ninus' tomb*. The group of the names was the first to be commented on in the annotated edition by Dr. Johnson, which points to the significance of these onyms for a profound understanding of *MND*. The name *Limander* uttered by Bottom, as Pyramus, is considered as invented: "And, like Limander, am I trusty still" (Shakespeare, 2003: 132). The annotated editions associated the name mostly with *Leander*, a legendary young man from Abydos (Shakespeare, 2003: 132; Shakespeare, 2009: 145; Shakespeare, 2005: 122). Hence, *Limander* was a malapropism for *Leander*. Earlier, the Shakespearean scholar Capell (Capell, 1780: 116) suggested the association of *Limander* with *Lysander*. However, the interpretation of the name has not been found in any other literary source. Though the annotated editions did not accept it, this interpretation was supported by the 20th and 21st century scholars (Parker,

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1982: Riehle, 2007; Bancu, 2019). The suggestion about *Lysander* might have emerged due to a possible onymic context with the name *Helen*: "And I like Helen, till the Fates me kill" (Shakespeare, 2003:132), where the name *Helen* was commented on as the mistake for *Hero*, who was the beloved of *Leander* (Shakespeare, 2003: 132; Shakespeare, 2005: 122; Shakespeare, 2009: 145). Besides, story-wise, *Helena* was the name of one of the protagonists, who was in love with *Demetrius* (Shakespeare, 2003: 132). Hence, the similar form could be applied for comic effect. The duplication of *Helen* for another character may continue the speculation as to why Shakespeare applied some names repeatedly, which is supported by the speculation from critical literature: "Why, for example, are there two Jacques and two Olivers in *As You like it*? [...] Why a minor middle man Claudio when Claudius is such an important character in *Hamlet*?" (Levith, 1978: 24).

The names *Shafalus* and *Procrus* were also considered as errors (Shakespeare, 2003: 132; Shakespeare, 2005: 122): "Bottom [as Pyramus]: Not Shafalus to Procrus was so true. Flute [as Thisbe]: As Shafalus to Procrus, I to you." (5.1) (Shakespeare, 2003: 132). In Britain, the characters *Cefalus* and *Procris* had been known from Thomas Howell's *The lamentable historie of Sephalus with the unfortunate end of Procris*, 1570 (Shakespeare, 1765: 169). Only one edition (Shakespeare, 2009: 122) specified that the characters were male and female, thus stressing the semantics of gender in the names. This feature of *Shafalus* and *Procrus* was evidenced by the formant *-us*, which has been occasionally discussed in literary criticism (Chiari, 2016: 166). The ending emphasized comic effect, because the couple was shown as male lovers, while *Procrus* was the distorted form for the female name *Procris*.

An examination of the notes in the annotated editions showed that the misspelled names represent the reminiscences to the characters and concepts known both as part of Shakespeare's comedy and of classical cultural heritage. They contained inconsistencies in spelling, which made them serve not as direct references but subtle reminiscences. The discrepancies were of one or two letters, which suggests that the misspelling should not be rendered excessively. Still, their forms in the target text should present reminiscence without direct reference to the alluded character.

The annotated editions in English, for this research, were selected to study the interpretations of the names presented in different periods. Dr. Johnson (Shakespeare, 1765: 167) was the first to compile the commentaries for the misspelled names in any English editions of *MND*. Those commentaries of the names may have been the earliest even among any Shakespeare's annotated editions. The scholar considered the names as "blunders": *Limander*, *Helen*, *Shafalus* and *Procrus*,

without explaining the forms *Thisne* and *Ninny's tomb*. The absence of any commentaries for the latter two names may be accounted for the presence of both correct and misspelled forms in the text, unlike the former names, which would not be understood by readers properly without providing the authentic forms, i.e. *Thisbe* and *Ninus' tomb*. Johnson's commentaries were referred to in numerous editions, in particular those prepared by Malone (Shakespeare, 1790), Wright (Shakespeare, 1863), Cunningham (Shakespeare, 1905), Stevenson and Paed (Shakespeare, 1918), and have been observed with minor alterations until now in annotated editions (Shakespeare, 2009: 145; Shakespeare, 2003: 132). The Shakespearean critic Capell compiled a separate section of notes to *MND,* with the only misspelled name – *Limander* (Capell, 1780: 116), interpreted as Alexander or Paris of Troy. The explanations for *Thisne* appeared in the commentaries to the edition of 1863 for the first time (Shakespeare, 1863: 273). The editor Wright interpreted the misspelled *Thisne* as the dialectal 'thissen' meaning 'in this manner' (Shakespeare, 1863: 273). One of the *MND* adaptations incorporated the idea of the name as 'thus': "I'll speak in a monstrous little voice, thus, thus: "Ah, Pyramus, my lover dear…" (Shakespeare, 1881: 24; Shakespeare, 1892: 24). The interpretation of the name as a pet name emerged as late as in the edition prepared by Bloom (Shakespeare, 1979: 22). *Ninny's tomb* occurred first in the English editions in Schmidt's dictionary (Schmidt, 1875: 774). Interestingly, though *Ninny's tomb* was first commented on in English in 1875, the German translation by Wieland published as early as in 1762 contained the equivalent *Ninni's Grab,* supplied with the footnote: "This play on words is based on confusing Ninus' and Ninny's. Ninny is a name for a fool or a stupid youth." ("Das Wortspiel ligt in der Verwechslung von Ninus's und Ninny's. Ninny heißt ein Tölpel, oder dummer Junge.") (Shakespeare, 1762: 55).

4. Results and discussion

The examination of the equivalents of the mythonyms presents *MND* as a comedy popular among Russian translators, in terms of coining new forms of the misspelled names. Many of the names were rendered with the established equivalents as cultural transposition, which is typical of classical names, as well as transcription and transliteration. The hypothesis was confirmed, which was seen in the rendered allusions in the majority of the translations. On aggregate, the proportion of the rendered components allusion and misspelled form accounted for 41 and 28 units respectively. Hence, the names with the allusion and misspelled component were not transferred in 7 and 20 equivalents respectively, i.e. the allusions were expressed almost three-fold more than misspelling.

The analysis of 10 translations showed that 4 translations, i.e. by Ketcher, Kanshin, Sokolovsky and Lozinsky, had the complete set of the allusions for the mythonyms expressed sufficiently, with 7 cases of the allusions not rendered. The allusions were not expressed for 1 or 2 names in 6 translations – by Roskovshenko, Satin, Yuryev, Schepkina-Kupernik, Tumpovskaya and Soroka. The most challenging cases for rendering allusion were *Ninny's tomb* and *Limander*. Only the first translation into Russian, by Roskovshenko, did not transfer the allusion properly for *Ninny's tomb* and *Limander*. The misspelled component in the names was not expressed more frequently compared to the allusions, especially in Group 1 with 14 cases. Roskovshenko and Schepkina-Kupernik did not express the misspelled form for *Thisne*; Satin, Kanshin, Schepkina-Kupernik and Tumpovskaya did not keep the misspelled form for *Ninny's tomb*. Overall, at least one equivalent in any of the translations had some inconsistency, except the translation of Lozinsky. The details of the examination for the misspelled names in the translations of *MND* are provided further.

4.1. The discussion of the Russian equivalents for the misspelled names

The 10 translations presenting all the names under examination incorporated 48 equivalents, of which 32 equivalents were unique. A vast number of the unique equivalents shows that the misspelled names even without additional semantics were rendered, avoiding the strict guidelines of transcription or transliteration. Some names and the misspelled forms were supplied with commentaries. The translators, except Ketcher, added commentaries to the names to explain the causes of misspelling. They applied the commentaries to *Limander, Helen, Shafalus, Procrus* and *Ninny's tomb*, while the misspelled form *Thisne* was not added to the commentaries by any of the translators. The discussion of the names in the annotated and other earlier editions may point to the relevance of rendering the mispronounced names.

The discussion will commence with the awareness of the names in Russian culture and early translations and adaptations. The complete *Metamorphoses* translated into Russian from French, by Rembovsky, in the late 18th century, mentioned the names *Θизвея* (Thisbe), *Пирамъ* (Piramus) and *гроб Нинов* (Ninus' tomb) (Овидий, 1994: 374). Still, the names from the legend had been known sufficiently even earlier. The first introduction of the myth in the Russian literature was probably made with the publications of notes on classical characters by Trediakovsky (Баркли, 1751: 257) and selective legends from the *Metamorphoses* in *Trudolyubivaya pchela* (*The Industrious Bee*), the first Russian literary journal

published by the Russian writer Sumarokov (Баснъ о Пирамъ и Ѳизвъ: 1759). The translation was done by Kozitsky. The characters *Limander, Helen, Procrus* and *Shafalus* had been known before the first translation of *MND* into Russian in 1841 (Шекспир, 1841). The anonymous poem, presumably by the ancient Greek scholar Musaeus Grammaticus, on the story of *Hero and Leander* (n.**a.** Любовь Герои и Леандра, 1789) was known in translation. The spread of the legend of *Pyramus and Thisbe* in Russia may be accounted for the popularity of the legend in opera. The Italian composer Araja, who was the kapellmeister to the Russian empresses Anna Ioanovna and Elizaveta Petrovna, composed the opera *Semiramide* (*Il finto Nino, overo La Semiramide riconosciuta*) of 1737, in which *Ninus' tomb* was mentioned. *Cephalus and Procris* were probably known as the title characters of Araja's another opera, staged in Saint Petersburg in 1755. This opera, to the libretto of the Russian writer Sumarokov, has been notable as the first opera in the Russian language.

The early two translations in which the names were rendered sporadically represent those done by the writers Veltman and Grigoryev. They provided 1 and 2 equivalents respectively. Veltman, who was advised by Pushkin to render *MND* into Russian (Левин, 1966: 83), presented only *Ninny's tomb* as *могила Нины*. This equivalent *могила Нины* may be seen as successful as the female name *Нина* was both popular and exotic in the cultural context as it was associated with the character from the ballet by Milon and Persuis *Nina ou la Folle par amour*, staged in Russia. Interestingly, Veltman was well aware of classical names and mentioned *Ninus* and *Procris* in his novels (Вельтман, 1845: 132; Вельтман, 1838: 284). Grigoryev, who was the first Russian translator to introduce the now established equivalent for the title of *MND Сон в летнюю ночь*, considered the misspelled names less relevant compared to the mechanicals' names in *MND,* which he rendered in one of the best ways in relation to the other translations (Калашников, 2020). As to the names in question, he gave the equivalents *Тизна* for *Thisby* and *Врата трухмальные* for *Ninny's tomb*. In the latter case, the allusion was not expressed, as he substituted the allusion to the tomb with an arch, as in the equivalent suggested by Roskovshenko, see Table 1. Grigoryev's attempt to show the erroneous form was applying the dialectal equivalent *трухмальные* instead of the common Russian form *триумфальные* (Шекспир, 1837). It is worth adding that the commentaries to *MND* compiled by Grigoryev were the first to interpret the mistakes in the names as corruptions, which was common for the translations of the comedy into other European languages (Shakespeare, 1762: 55).

The equivalents of the names under research are divided into 3 groups by the number of the adequate equivalents: group 1 with 3 adequate equivalents each,

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group 2 with 4 and 5 adequate equivalents each, group 3 with 6 adequate equivalents each.

In Group 1, see Table 1. Equivalents of Group 1, the translations of Roskovshenko, Yuryev and Soroka, were presented with 3 adequate equivalents each, and 4 adequate equivalents of Schepkina-Kupernik. In this group, allusion was not rendered 5 times, while the misspelled component was not rendered 12 times. Yuryev failed to render the misspelling component in 5 cases, with the others to have provided 3 inadequate equivalents each in terms of misspelling.

Name (see the columns) / Translator (see the first row)	Roskovshenko	Yuryev	Soroka	Schepkina-Kupernik
Thisne	Тисба + -	Тисна + -	Хвизбуся + -	Фисба + -
Ninny's tomb	врата Трофима - -	Могила Нини + -	Нюнина гробница + +	Ниновская гробница + -
Limander	Лизандр **- -**	Лизандер - -	Парыс - -	Лизандр - -
Shafalus	Шафал + +	Цапалъ + -	Шафал + +	Шафал + +
Procrus	Прокрус + +	Прокис + -	Прокрыса + -	Прокруса + +
Helen	Елена + +	Елена + +	Елена + +	Елена + +

Table 1. Equivalents of Group 1.

Some equivalents from this group, more remote from the form in the source text, may need further explanation. In one of the latest translations of *MND*, Soroka created the equivalent *Хвизбуся* for *Thisne* on the basis of the anthroponymic diminutive suffix *-уся*. This equivalent is deemed an excessive translation because the initial part *хв /hv/* represents the sound for the letter *f* in some dialects in Ukraine and Belarus. Soroka rendered *Ninny's tomb* with both components. In the equivalent *Нюнина гробница*, he applied the word *нюня* meaning colloquially 'crying person', contextually correlating with the English word 'ninny'. Roskovshenko did not express much of the allusion with the equivalent *врата Трофима* (*vrata Trofima*), i.e. *Trophimus' Gates* – a neutral word combination. The old Slavic name of Greek origin *Trophim* (*Trophimus*), now obsolete in Russian, did not manage to retain the allusion to *Piramus and Thisbe*. The word *vrata* 'gate' in the equivalent was less relevant, as the tomb from the source text was an integral part of the original story. The translators Roskovshenko, Yuryev and Schepkina-Kupernik, applied the interpretation as *Lysander – Лизандер*, was not accepted in the annotated editions. Besides, this *Lysander* is identical with the name of the protagonist *Lysander*, which was not shown in the source text. The equivalent *Парыс* was more expressive than in the source text as the sound /ы/ (*у*) taints the colloquial speech for the name *Paris*. As to *Shafalus*, the translator Yuryev's equivalent *Цапал* has similarities to the Russian word *цапать* 'to grab', which is vulgar, thus not very appropriate for the name in relation to the source text. Yuryev used the irrelevant form for *Procrus Прокис* based on the word *прокис* 'got sour'.

An occasional equivalent *Прокрыса,* in Soroka's translation, made the one similar to the word *крыса* 'rat', of a negative connotation. Thus, the equivalents *Прокис* and *Прокрыса* were more emotional compared to the original forms.

Group 2 incorporated 5 adequate equivalents each, see Table 2. Equivalents of Group 2. The translations of this group were done by Satin, Ketcher, Kanshin, Sokolovsky and Tumpovskaya. There were 5 cases when the misspelling was not kept. The misspelled component in this group was absent for *Thisne* and *Ninny's tomb*. The forms were not expressed 4 and 1 time respectively. Overall, the equivalents of the group showed a reliable attempt to balance transcription and traditional forms of the classical names.

Name (see the columns) / Translator (see the first row)	Satin	Ketcher	Kanshin	Sokolovsky	Tumpovskaya
Thisne	Фисби + +	Тиспа + +	θисби + +	Тизбушка + -	Фусба + +
Ninny's tomb	Нинниева могила + -	могила Нини + -	могила Нина + -	могила Нюни + +	Ниновская гробница + +
Limander	Лизандер - -	Лимандеръ + +	Лимандръ + +	Лимандръ + +	Лизандр - -
Shafalus	Шафалъ + +	Шафал + +	Шафалъ + +	Шафала + +	Шафал + +
Procrus	Прокрусъ + +	Прокруса + +	Прокрус + +	Прокрусъ + +	Прокруса+ +
Helen	Елена + +	Елена + +	Елена + +	Геро + +	Елена + +

Table 2. Equivalents of Group 2.

Some of the equivalents from group 2 introduced especially by Sokolovsky may need further explanation. His equivalent *Тизбушка* did not retain the misspelled form as it contained the Russian expressive diminutive form *-ушка*. The translator presented the equivalent as a hypocorism, but not as a misspelled form. Sokolovsky applied the form *Геро* (Hero), for *Helen*, in accordance with Dr. Johnson, the equivalent expressing both the allusion under received interpretation and the misspelled form. Satin and Tumpovskaya rendered *Limander* as *Лизандр* (*Lisandr*) following Capell's pattern (Capell, 1780: 116]. *Ninny's tomb* was rendered correctly in both components, *могила Нюни*, only by Sokolovsky, while the other equivalents expressed mostly allusion, see Table 2. The first translator to render *Limander* with the adequate equivalent *Лимандер* was Ketcher. As to *Ninny's tomb*, this translator added the misspelled form *могила Нини,* to the prologue to the play performed by Quince (5.1), though the source text contained the correct spelling of *Ninny's tomb*. With that, the misspelled form was not mentioned in the translated version of Act 1, the scene where Flute distorted it for the first time in the play. However, a rather strict following the forms of the names in source text made the equivalents suggested by Ketcher and Kanshin mostly adequate.

Group 3 of the examination presents the set of the misspelled names from the translation by Lozinsky, who retained both the allusions and misspelled forms in the equivalents, see Table 3. Equivalents of Group 3. This translation may be considered as the only one containing the set of the names representing only adequate equivalents.

Name (see the columns) / Translator (see the first row)	Lozinsky
Thisne	Фися + +
Ninny's tomb	Нинкина гробница + +
Limander	Лимандр + +
Shafalus	Шафал + +
Procrus	Прокруса + +
Helen	Елена + +

Table 3. Equivalents of Group 3.

Some of the equivalents from this group may need further explanation. The equivalent *Фися* for *Thisne* emphasized baby-talk by incorporating the diminutive -*ся*. The equivalent *Нинкина гробница* for *Ninny's tomb* met the criteria. It incorporated the Christian name *Nina*, common in Russia. The ending of the equivalent was arranged with the derogatory suffix -*ка*. The equivalent was based on the equivalent introduced by Veltman in one of the first translations. A flaw in Lozinsky's set of the equivalents might be noticed in the breach of consistency concerning the equivalent of *Ninny's tomb,* representing a recurrent allusion in *MND*. He rendered the pun as *Нинкина гробница* expressing allusion and misspelling, but later in the text used only the allusion *Нинова гробница* (*Ninus' tomb*).

To sum up, the groups of the classical misspelled names in *MND* in Russian included the translations of older and newer periods. All the translators considered the majority of the interpretations of Dr. Johnson, accepted in the annotated editions. The interpretation of the name *Limander* as *Lysander*, established by Capell (Capell, 1780: 116), was applied frequently in Group 1 in the translations by Roskovshenko, Yuryev, Schepkina-Kupernik, and in group 2 – by Satin and Tumpovskaya. In group 2, mostly the misspelled forms were not rendered, while the allusions were expressed completely. The translators attempted to avoid straightforward transcription to render both the allusions and misspelled forms. The examination presented a number of the translations in which the equivalents retained both allusions and misspelled forms. Thus, the two components were possible to express as a combination in translation.

5. Conclusion

The research of the equivalents has shown that the translators fulfilled the potential for the development and improvement of the Russian versions of the play, which is noticeable by the extensive number of the equivalents for the names in question. The analysis of the equivalents made it clear that the Russian editions sought to express both the allusions and misspelled forms, which is seen in applying the additional commentaries in the majority of the translations. Overall, the inconsistencies in the equivalents of 10 translations were sporadic. The misspelled forms were transferred considering the register and the degree of misspelling in the source text. These qualities of the equivalents were especially evident in Lozinsky's translation, who also succeeded in rendering the characteristic mechanicals' names (Калашников, 2020). The names of the two sets showed the significance of characteristics and allusion for this translator.

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