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BEHIND A NAME: THE PRESERVATION OF ALLUSIONS IN THE SERBIAN TRANSLATIONS OF PYNCHON'S *CRYING OF LOT 49* AND DE LILLO'S *WHITE NOISE*

Abstract

Translating proper names, although seemingly simple, may be a true endeavour for literary translators. Toponyms and characters' names in a work of fiction directly refer to its cultural setting. Moreover, proper names of fictional characters can bear additional semantic value and carry multiple allusive meanings. This paper studies the rendition of meaningful names in the Serbian translations of two novels by the greats of twentieth century American literature: Thomas Pynchon's *Crying of Lot 49* and Don DeLillo's *White Noise*. In a shared postmodern gesture, these authors use names as powerful symbols, allowing space for an additional interpretative level to their novels, and this paper offers an assessment of the degree of information lost in their translation from English into Serbian.

Key words: translation, proper name, Pynchon, DeLillo, Serbian, allusion, meaning

1. Introduction

Despite being an independent academic discipline, translation studies cannot be observed irrespectively of other scientific fields connected to

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language, literature and culture. Put simply, the act of translation is the representation of meanings originally communicated by the operational means of the source language to receivers who speak another, target language, through the means available in the target language. Therefore, translation is not mere transfiguration of words which all have counterparts in other world languages. Translating primarily involves an attempt to surpass a gap existing between two cultures (Ivir 2004: 117). According to culture theorist Shalom Schwartz, the meanings ascribed to everything around us are the most obvious indicator of the complex underlying system we call culture, together with beliefs, customs, symbols, norms and values prevalent among the members of a community (2002: 4). Language lies at the core of a cultural community which uses it, and as various cultures may bear only slight differences, or be diametrically opposed, translation equivalence can sometimes seem an impossible goal.

Twentieth century fiction is particularly challenging for translators, especially due to its reliance on contemporary popular culture. However, while the term “popular” culture suggests that its products are famous and appreciated, their popularity is geographically conditioned. Although the general concept of mass culture exists in the whole civilised world, individual features and products of popular culture are known only within the given socio-historical community.

The two novels analysed in this paper were published in the United States in the second half of the twentieth century and as such belong to the postmodern genre. They are essentially tied to the period in which they originated, and most of all to the pop-cultural field. Still, they evoke both contemporary American and global history and ancient myths and historical figures from previous centuries, decades and cultures. Pynchon and DeLillo share a peculiar fondness for allusion. These authors’ allusive techniques showcase their creativity, general knowledge and gift for pun and wordplay. However, since the allusions in the novels are numerous and multifarious, in this paper I focused on those achieved through the use of proper names exclusively.

Offering a definition of allusive proper names, Eleni Antonopoulou states these are the names used to convey implicit meaning by referring to popular culture figures, transcultural literary ones, politicians, other literary texts and places (2004: 220). Sometimes such names simply have a comic effect. Nevertheless, the secondary meanings a proper name may bear alongside the primary referential one can contribute to the text on

numerous levels and in a much more complex manner. Postmodern authors knew how to use proper names as an additional expressive device, and *The Crying of Lot 49* and *White Noise* are prime examples of this technique being applied. Their characters' and many other names in these narratives show some of the main poststructuralist characteristics: indeterminacy, pastiche, the schizophrenic divide and resistance to any absolutes or accepted standards (Lindsay 1995: xii).

Unfortunately, when translated, the same novels are deprived of the interpretative possibility offered by a semantically marked name. These names are most commonly transcribed according to their pronunciation without any translator's note, thus losing a crucial function originally assigned to them by the author. Besides not being "clarified" or brought closer to the Serbian readers, they are often transcribed incorrectly, since the media, publishing houses and educational institutions in Serbia lack a unified principle of spelling and pronouncing foreign names. Due to Serbia's exposure to Anglophone culture, this is particularly conspicuous in the case of English anthroponyms and toponyms.

The following sections will present examples of the strategies for translating connotative names employed in the Serbian version of *The Crying of Lot 49*, as well as potential suggestions for the future translation of Don DeLillo's *White Noise*, which has not been translated into Serbian to this day.¹ The translational decisions are then analysed in accordance with the theoretical attitudes on the treatment of meaningful names that both Serbian and foreign translato­logists take.

2. The corpus

The corpus for this study was comprised of Don DeLillo's 1985 novel *White Noise* as well as Thomas Pynchon's 1966 novel *The Crying of Lot 49* and its 2007 Serbian translation by renowned author and translator David

¹ Admittedly, the novel was translated into Croatian as *Bijela buka* (trans. Ljubo Pauzin, 2005). Nonetheless, despite the similarities between the Serbian and Croatian languages, this translation could not have served me as research material, since Croatian considers copying the optimal strategy for rendering foreign names, unlike Serbian, which favours transcription. Thus, all Serbian versions of examples from this novel are only suggestions led by my personal translational preferences, and not examples from the official translation of DeLillo's novel.

Albahari, *Objava broja 49*. A total of eighty-one names were identified, thirty of which were meaningful. They feature intertextual names (McDonough 2004: 8), charactonyms (Kalashnikov 2006) and playful names which represent “onomastic wordplay” (McDonough 2004: 3), and will be considered separately from allusive names.

It should be pointed out that the term proper name in this paper includes anthroponyms (first names, surnames, middle names, nicknames, pet names and bynames of people, personified animals and fictitious characters) (Sanaty Pour 2009), toponyms (the names of real and invented places) and names of institutions, organisations and products.

Finally, I provided an insight into various ways in which proper names may be connotative and suggested translational strategies and methods whose implementation could make these meanings accessible to readers of the Serbian translation likewise. Unfortunately, Albahari decided to transfer the meaning of these names in only a few cases, failing to turn his translation into an even better and more interesting work.

3. Proper name meanings and translational strategies and methods

Naming is not a trivial and simple act either in real life or in fiction. In Ferdinand de Saussure’s theory, every sign is in fact a name for the signified notion. In other words, language is constant referring; every noun is basically a name. Gergana Apostolova in naming sees a creative act, calling the naming of “places, things, events and people” the creation of reality (2004). She argues that names can be much more than just denotative textual units; proper names carry subtle semantic variations for the author, translator and reader, therefore “the transformation of names in the process of translating is as important as choosing names for real people” (2004).

Proper names need not necessarily be descriptive; however, they are always informative (Nord 2003: 183). They usually speak about the person’s/character’s gender, age, geographical and historical background, or religious identity (Jaleniauskiene and Čičelyte 2009: 31). In any translation, a foreign name will tell the reader that the text originated in a different culture, which is a fact that should not be altered or concealed, except in texts and audiovisual material for young children.

If the name in case contains in its root a lexeme describing the character, which is confirmed by motivators, the story's elements due to which the name has a characterising function (Delforouz Abdolmaleki 2012: 836), the lexeme becomes a meaningful and important part of the proper name. This kind of connotative function should be kept in translation. However, this function is often neglected "even in the translation of outstanding works" (836), when the name is simply transliterated or transcribed. Some translatoologists, like Peter Newmark, believe that meaningful names should be translated only in fairytales and children's stories, as well as in humoristic or allegorical fiction (1988: 123). Still, for those cases when a name needs translating even in "serious" literature, where both the character's nationality and the connotation are important, Newmark recommends certain methods which, unfortunately, are inapplicable in Serbian. Moreover, their use in other languages is limited to those names which are not standardised or familiar to the target readership (see Delforouz Abdolmaleki 2012: 833).

Of course, proper names should not be changed in translation to the extent of losing a certain type of the character's identity, nor is it advisable to create an overly expressive name. A fine balance should be struck as regards the author's intentions, so that the translated name would not be either more enigmatic or more straightforward for the target readership than the original was for the source readership. Excessive domestication can hide allusions as well as transliteration or transcription can, and ignoring allusiveness or connotations means a loss in characterization. According to Antonopoulou, allusive names make for a convincing and atmospheric text, the readers' involvement in case solving and their feeling of shared knowledge about an event or character. In addition, they provide the necessary conciseness in humorous dialogues, and activate imagery which makes the text more concrete and direct (Antonopoulou 2004: 250). Elvira Cámara Aguilera is of a similar attitude on the necessity of the allusiveness preservation in translation, since each meaningful name has its own role in the plot, creating or intensifying the reader's impression of the character; hence, not translating this meaning is actually the suppression of a part of the name's function for which it was originally created (2008: 6). She cites Theo Hermans's classification which includes translation as one of the proper name transfer strategies, together with copy, transcription, transliteration or a similar phonological adaptation, lexical substitution and the total omission of a proper name as an extreme translational strategy (in Cámara Aguilera 2008: 3). Naturally,

combining these strategies is useful and common. For example, a copied or transcribed name may be additionally translated in a footnote, or in the text itself. The combined strategy, where the transcription or paraphrase of culturally dependent text elements is joined by the translator's explanatory note is recommended by Vladimir Ivir as well (2004: 120). Although all explanatory strategies indicate the foreign origin and identity of the source text, they simultaneously reveal the translator's care for the recipients' needs (González Cascallana 2014: 100). A reader who recognises a cultural reference becomes an active participant in the story, Charles Hollander claims (1997: 67), as s/he enjoys the allusions which should not remain dormant in the translation (González Cascallana 2014: 103, Cámara Aguilera 2008: 7). This need to neutralise cultural gaps triggers a subtype of translational addition known as *pragmatic explicitation* (Klaudy 2005: 83). As certain cultural information is only implied in the source text, and its recognition by the target readership may be hindered by their insufficient familiarity with the source culture, the translator explicitly highlights this information with a note or paraphrase following the transcribed or copied translational unit. Lukasz Barcinski believes explicitation is a necessary clarification of a source text's implied cultural message in the target language's surface structures, for which it should "by no means be considered erroneous" (2011: 276).

Ivir argues that an absolutely accurate intercultural translation is impossible. However, the individual ability of a translator to choose the communicatively most appropriate equivalent in the target language is the best method of cultural mediation (Ivir 2004: 119-120). Like any other translation receiver, the translator needs to understand the cultural content of the author's message. The translator's task is to view cultural elements as so-called *thick signs*, whose meaning should be patiently and carefully interpreted and transferred according to the context (Hermans 2003: 385-386). González Cascallana rightfully points that such interpretation can pose a harder task for the translator than semantic or syntactic textual problems (2014: 97). The next chapter illustrates this issue through examples collected by corpus analysis.

4. Corpus analysis

Due to spatial constrictions, only a selection of representative and highly interesting translation pairs are presented in Tables 1-4, which address

Pynchon's and DeLillo's specific use of ancient and mythical names, names borrowed from polytheistic religions, names featuring allusion to celebrities and fictional characters, and onomastic wordplay.

Table 1 shows how both Pynchon and DeLillo give their characters names which activate associations with their ancient and mythical namesakes, often joining such an allusive name with a common English surname (Diocletian Blobb, Caesar Funch), or an equally allusive surname, sometimes from another language and culture (Oedipa Maas, Orest Mercator).

Some of Pynchon's names echo or repeat with a difference the mythical anthroponyms and toponyms (Johnston 1992: 50). Oedipa, the main character of *Lot 49* recalls Oedipus, equally confused about her own identity and trying to solve the riddle of the secret Trystero organisation in the manner of a self-proclaimed detective (Conway 1995: 1-2), so typical of postmodern affinities towards conspiracy theories. Another example is San Narciso, the fictional Californian city which is an obvious blend and anagram, simultaneously alluding to the Narcissus myth and San Francisco. This "tangled network of metaphor and allusion" can be considered Pynchon's trademark (Grant 1994: x), although some critics believe these "ridiculous" names are totally arbitrary and without a deeper sense, being a conscious author's trap for the readers and critics who run to ascribe additional and hidden meanings to them (see Lynch 2012). In terms of translational strategies, in all these examples Albahari correctly used the conventional Serbian names for the same mythical and ancient figures so as to preserve the allusions, and modified them accordingly in the cases of Oedipa and Narciso. However, in the case of Cicero, Porky the Pig's nephew whom Mr Thoth mentions in his conversation with Oedipa, Albahari transliterated the animated character's name, instead of using the Serbian version of this Roman politician and orator's name, who gave it to this character. The form *Цицерон* would be in line with the Serbian translational tradition, since another animated character was named after a Roman deity: Mickey Mouse's dog, Pluto, was rendered as *Плутон* in Serbian translations.

DeLillo's Orest Mercator cannot have been named randomly either. Orestes the mythical hero was his mother Clytemnestra's murderer and his father Agamemnon's avenger, haunted by the Erinyes, Greek goddesses of revenge and damnation, because of the matricide he committed. The Erinyes were depicted as having snakes in place of their hair and fingers,

whereas Orestes eventually died of snake bite. DeLillo's character, on the other hand, is a sturdy and aggressive nineteen-year-old whose life goal is to remain closed in a cage full of puff adders for sixty-seven days so as to enter *The Guinness Book of World Records*. His surname not only recalls the Portuguese word for a merchant 'mercador', but it also alludes to the meerkat, a mammal from the mongoose family feeding on snakes and resistant to their strong venom. The connection between the teenager living in consumerist society where even breaking records in defying adders is valued as market commodity and his name's allusiveness is rather clear. DeLillo adds a pinch of humour too: Jack Gladney, his main character, finds Orest a peculiar name and wonders what the ethnicity of that swarthy boy could be. In a future Serbian translation of *White Noise*, his name should be transcribed as *Орест Меркатор*, as this form would activate the same or similar associations among Serbian readership – the first name would be both a transcription of the original, and the actual name under which this mythical hero is known in Serbia, whereas *Меркатор* alludes to a large Slovenian supermarket chain prominent in Serbia.

In addition to the names from ancient cultures, some are borrowed from polytheistic religions, like in the example from Table 2.

One of Pynchon's characters is called Mr Thoth, just like the Egyptian god Thoth, considered to be the mediator between people and gods. Mr Thoth is a nonagenarian living in an old people's home, who once mentions to Oedipa how he sometimes feels the close physical presence of his God. Instead of the used transcription, Albahari might have rendered this name as *господин Теут*, since this is the Serbian name of the same deity, and the allusion would have been preserved in the translation. The aforementioned examples of allusive/intertextual names showcase the postmodern interest for historiographic metafiction, myth, ancient history and comparative mythology, especially during the 1960s (Bradbury and Bigsby 1987: 14).

Table 3 presents anthroponyms alluding to famous people – military commanders (Heinrich Himmler), conquerors (Genghis Khan), Hollywood heartbreakers (Johnny Stompanato, Lana Turner's lover), musicians (Miles Davis, Dean Martin, Serge Gainsbourg, Leonard Bernstein), countercultural icons (Dr Timothy Leary) – as well as stock literary characters (Igor the hunchback of gothic romances, the laboratory assistant trying to create artificial life).

Writing about *The Crying of Lot 49*, Hollander states that it features dozens of "place names, people names, institutional names, firm names,

artwork names; names that contain smutty puns, body parts or allusions to fictional characters; and sometimes half-names that lead us to whole historical people, places and situations” (1997: 67). Some of them are “freighted with pop-cultural meaning”, others with “historical-political resonance” (the same). Unfortunately, most of these allusions are unnoticed by a Serbian reader. While careful readers of *Lot 49* might recognise the American musical legends in the names of Pynchon’s band The Paranoids, or DeLillo’s allusions to the Mongolian conqueror and the Nazi commander in *White Noise*, the rest of the references appear too complex and multidimensional for a member of a foreign culture. Since many of these figures are unknown in Serbia, explicitation in a footnote seems necessary when possible lest even slight allusiveness is lost in translation. Another solution would be a separate explanatory afterword or a type of critical review of the novel, facilitating interpretation and providing more information on this trait of Pynchon’s and DeLillo’s writing to those intrigued by it.

Nazi commanders and their crimes are well-known in Serbian culture, so the name Heinrich is just as allusive to Serbian readers as to Americans. However, in the case of Pynchon’s Dr Hilarius, Oedipa’s psychiatrist, the allusion to Pynchon’s contemporary Timothy Leary is paired with witty multilevel wordplay, and explicitation would have been of crucial importance. The similarities between Pynchon’s character and the most famous advocate of therapeutic hallucinogens’ consumption during the American age of psychedelia are apparent to anyone acquainted with the English language and American ‘60s and ‘70s pop culture.

The character’s pseudo-Latin name is homophonous with *hilarious*, and is an instance of wordplay formed from the end of Timothy Leary’s name and his surname (TimothHY LEARY). This name is at the same time a charactonym: Dr Hilarius used to work in the Buchenwald concentration camp, where his task was to drive imprisoned Jews into a state of catatonic schizophrenia by clown-like grimaces. Hilarius distributes LSD to Californian housewives like Oedipa for experimental purposes. Towards the end of the novel, he himself goes insane and is eventually caught by the police. Similarly, the real Timothy Leary was a distinguished but controversial Harvard professor of psychology, the author of the cult *Psychedelic Experience* (1964), incarcerated for narcotics possession on multiple occasions and sentenced to decades of imprisonment. He continued to conduct independent research on the potential positive effect

of controlled psychoactive substances consumption. Hollander and Pierre-Yves Petillon thus have ample evidence to speculate that Hilarius is just a slightly transmogrified Leary (1997: 69, 1992: 127).

Table 4 goes on to present only a handful of the numerous examples of onomastic wordplay present in the two novels. DeLillo's wordplay seems more transparent than Pynchon's. In *White Noise*, Jack's three ex-wives are Dana Breedlove, Tweedy Browner and Janet Savory. DeLillo uses full names of these female characters as charactonyms. Dana Breedlove's surname is a compound, translatable as *Луботвор* 'one who creates love' or *Лубошир* 'one who spreads love', while her name has its origin in the name of the Celtic goddess of fertility and maternity, Danu. Jack and Dana were twice married. Tweedy Browner is described as wearing "a Shetland sweater, tweed skirt, knee socks and penny loafers" (DeLillo 1985: 39). Not only does her name reveal her style, evoking the roughness of the material and the calmness and dullness of the colour, but it also hints at her posh background and slightly uptight and haughty nature, which is so unlike other Jack's wives. On the other hand, Janet is tasty, smelling of exotic spices, a woman who turns to Hinduism and starts living in an ashram under the name Mother Devi. Even though these names could be translated literally, they would sound awkward (see Apostolova 2004). Transcription combined with explicitation in footnotes would be the best possible solution in these cases as well.

Pynchon, on the other hand, complicates Oedipa's husband's origin by combining an English name, a Spanish nickname, and a Dutch-like surname (Seed 1986: 51). Wendell's nickname is *Mucho* 'much, a lot', whereas his surname is an altered version of Spanish *mas* 'more'. Therefore, his nickname and surname together allude to the Spanish expression for "much more," as Hollander too observes (1997: 67). It is not surprising then to see *Mucho*, at first a used cars salesman, being dissatisfied with his own life and job, anxious and frustrated. What he feared most was the acronym of his company, NADA (the National Automobile Dealers' Association) (O'Donnell 1992: 40), which is Spanish for 'nothing.' However, once that he starts working as a disc jockey at a local radio station and taking LSD offered by Dr Hilarius, *Mucho Maas* sees, hears and feels the world around him in a completely different way, experiencing *much more* than others in everything. In addition to this, he loses his personality and "comes on like a whole roomful of people" (Pynchon 1966: 41), torn and changed, but blissful under the drug's effect. *Albahari's* transcription preserved

much of the allusiveness, so that both Serbian and American connoisseurs of Spanish can notice it; still, the altered spelling of the surname Maas, echoing Dutch orthography, is lost in the Serbian version.

In the case of Mucho's co-worker, "Rabbit" Warren, Albahari successfully translated the nickname and used a pet name functioning as a nickname in Serbian culture, *Зекa* 'Bunny', while he transcribed the surname. However, the nickname and surname together refer to an underground system of holes and tunnels made by rabbits, forming a creative instance of wordplay which sadly cannot be preserved in Serbian. Since the connotation was not of crucial importance for characterisation in this case, it was ignored in translation.

Finally, Albahari renders Manfred Manny di Presso's name as Мени, although the transcription Мани should have been used: the analogy with the name Manfred and the allusion to the psychotic disorder would have been maintained. Moreover, Tvrtko Prčić in his transcription dictionary of English proper names (2008: 26) considers forms akin to Albahari's chosen transcription unfaithful and incorrect. The name Manny di Presso suggests the character's Italian origin in English and Serbian alike but primarily hints at bipolar affective disorder, also known as manic depression (Seed 1986: 51). The preposition *di* could have been transferred as *de*, however. Italian and Spanish proper names feature both these prepositions, and the Serbian form Мани де Пресо would have been more allusive for the Serbian reader (Serbian *депресија* vs. English *depression* /dɪ'pref(ə)n/).

4.1 Other proper name translation issues

Pynchon's symbolism is yet more fascinating and amusing. Even his meaningful names are intertwined in a strange and complex manner. Mike Fallopian and Stanley Koteks are two characters whom Oedipa meets at the Scope, the night club where Yoyodyne employers socialise. American readers will immediately recognise the allusions to women's anatomy and personal hygiene. While Fallopian shares his surname with the "tubes" that form a part of the female reproductive system, Koteks's is just a variation on Kotex, the name of the oldest American brand selling sanitary pads and tampons (*The Disdainful Use of Names*). The female reproductive organs resemble the letter Y in a simplified graphic representation, and this letter is symbolic of Pierce Inverarity's company, Yoyodyne. Furthermore, the symbol of the mysterious secret organisation Oedipa Maas is trying

to discover more about is a muted post horn, reminiscent of a rotated letter Y. Judging by the tubes and horns, meaningful characters' and company's names, visual allusiveness – even though this is a completely subjective interpretation of *The Crying of Lot 49* – it seems that Pynchon chose these symbols very carefully. Ritva Leppihalme notes that allusion is especially precious in crime and detective fiction, where the reader is eager to actively follow clues and indications (1997: 58). *The Crying of Lot 49* being a detective novel on the surface level, its Serbian translation sadly suffers important loss in terms of this subtle symbolism hidden in proper names and signs, as it cannot be reactivated for the Serbian readership, at least not without serious burdening of the reading process due to overly detailed translator's notes.

The importance of the translator's general knowledge is further exemplified with a cultural mistake of Albahari's. Namely, he transferred the name of Mexican surrealist painter Remedios Varo as if she were a man.² Obviously, Albahari was not familiar with her work, and thus inadvertently changed her gender in the Serbian version. However, the fact that Varo's painting *Bordando el Manto Terrestre* inspired Oedipa's thoughts on her own life and status as a woman means that turning the female author into a man was contextually an even greater mistake.

5. Conclusion

In this paper I strived to highlight the important role of a competent, both bilingual and bicultural (Nida 1964: 166) translator, and to point out the successful translations of meaningful names, as well as less successful solutions observed through comparative analysis of Pynchon's novel and its translation. Based on the presented material, it could be concluded that thick translation of proper names is of utmost importance for the faithfulness of the novel as a whole, which is why literary translators ought not to tackle this problem superficially. Conscientious and thorough translation procedure should involve interpretation as its initial stage, only then followed by the choice of translation strategies and methods for each translation unit. Proper names are neither one-dimensional textual

² An exhibition of paintings by the beautiful Spanish exile Remedios Varo (Pynchon 1966) – izložba slika prekrasnog španskog izgnanika Remediosa Vare (Pinčon 2007: 22).

units without any connotative meaning nor ordinary lexemes which can and should be translated literally into the target language. Anthroponyms and toponyms are hallmarks of a geographical location, social community and, primarily, of a culture. Moreover, in fiction they become markers of both the author's personal style and genre tendencies alike. This paper provides practical illustrations for proving the complexity of factors affecting translational decisions, draws attention to both the successes and frailties of Pynchon's Serbian translator, and expresses my attitude on the importance of pragmatic explicitation in the transfer of culture-bound translation units. Pynchon's and DeLillo's postmodern works have proven to be fruitful, challenging and inspiring corpus material for a study of this type. I hope that any future Serbian translators of these authors, and particularly of DeLillo's *White Noise*, will dedicate due attention to the topic of translating proper names and hence create a translation which is at least nearly as informative as the source text.

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Appendix

Table 1

NAMES FROM ANCIENT CULTURES AND MYTHICAL NAMES	
Cicero (Pynchon)	Цицero (!) Цицерон
Caesar Funch (Pynchon)	Цезар Фанч
Diocletian Blobb (Pynchon)	Диоклецијан Блоб
Orest Mercator (DeLillo)	Орест Меркатор
Oedipa Maas (Pynchon)	Едипа Мас
San Narciso (Pynchon)	Сан Нарцисо

Table 2

NAMES FROM POLYTHEISTIC RELIGIONS	
Mr Thoth (Pynchon)	Господин Тот

Table 3

ILLUSION TO CELEBRITIES AND FICTIONAL CHARACTERS	
Miles, Dean, Serge and Leonard (Pynchon)	Мајлс, Дин, Серџ и Ленард
Dr Hilarius (Pynchon)	Др Хиларијус
Genghis Cohen (Pynchon)	Џингис Коен
Alfonse Stompanato (DeLillo)	Алфонс Стомпанато
Heinrich (DeLillo)	Хајнрих
Baby Igor (Pynchon)	Бејби Игор

Table 4

ONOMASTIC WORDPLAY	
Wendell Mucho Maas (Pynchon)	Вендел Мучо Мас
Many di Presso (Pynchon)	Мени ди Пресо
Rabbit Warren (Pynchon)	Зека Ворен
Dana Breedlove (DeLillo)	Дејна Бридлав
Tweedy Browner (DeLillo)	Твиди Браунер
Janet Savory (DeLillo)	Џенет Сејвори

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ШТА ТО КРИЈЕ ИМЕ? ОЧУВАЊЕ АЛУЗИЈА У СРПСКОМ ПРЕВОДУ
ПИНЧОНОВЕ ОБЈАВЕ БРОЈА 49 И ДЕЛИЛОВОГ БЕЛОГ ШУМА

Сажетак

Превођење личних имена, мада наизглед једноставно, може бити прави изазов за књижевне преводиоце. Топоними и имена јунака у књижевним делима непосредно указују на њихово културално окружење. Поред тога, имена књижевних ликова могу имати посебну семантичку вредност и носити вишеструка алузивна значења. У овом чланку разматра се пренос значењских имена у српским преводима два романа великана америчке књижевности двадесетог века: *Објава броја 49* Томаса Пинчона и *Beli šum* Дона Делила. У постмодернистичком маниру који је карактеристичан за обојицу, ови аутори користе имена као моћне симболе, остављајући простора за додатна тумачења ових романа на више нивоа интерпретације. У раду се процењује степен информативности која се губи у преводу са енглеског на српски језик.

Кључне речи: превођење, лично име, Пинчон, Делило, српски, алузија, значење