

The Imagistic Feature of Wordplays: Exploring Lexical Blends and Their Translation from American English into Brazilian Portuguese in the Video Game *Enter the Gungeon*

ADAUARI BREZOLIN &
EDUARDO LUPINETTI BANDEIRA

Abstract

In this article, we explore the names of creatures of the video game Enter the Gungeon that resulted in wordplays through lexical blending.¹ Of all characters' names found in the game, forty-two (42), either originally constructed as lexical blends in American English or transposed as such into Brazilian Portuguese, will be analysed. Such mixtures of lexical items to create their names reflect their appearance and ability, usually related to weapons and ammunition. Our discussion includes an overview of the main word-formation processes used in lexical blending, then, explores the ones involved in creating the names in American English, and compares them with their counterparts in Brazilian Portuguese, aiming to verify how such linguistic events were treated in the target language. Translating lexical blends (a type of wordplay), due to their formation process, inevitably involves high doses of creativity. For results in Brazilian Portuguese other than lexical blends, more appropriate constructions will be suggested. Our results indicate that the translator(s) could not only re-create most of the instances but also create other neologisms, corroborating the word-formation process of specific lexical blends, as wordplays with imagistic function.

Keywords: Video Game, Lexical Blending, Translation, Re-Creation.

¹ As an avid player of video games, Bandeira was surprised by the abundance of wordplays in *Enter the Gungeon*, and as a curious student of translation, he decided to investigate how such linguistic events in American English had been treated in Brazilian Portuguese. This initiative resulted in his bachelor's thesis (2019), which now we present in a summarized manner.

1. Introduction

Comparing texts in different languages from video games is now possible only because, in more than two decades, “the video games industry has flourished and become a worldwide phenomenon. The globalisation of popular culture and the desire to expand to new markets have led most producers to localise their games into many target language versions”, (Mangiron & O’Hagan 2006: 10); consequently, higher volumes of translation were needed since this activity is an important part of the localization process.

According to Mangiron & O’Hagan, “while theory was still catching up with the practice of localisation, a commonly accepted principle in the industry” was that the localized product should keep the look and feel of the original since the “main priority” of game localization was “to preserve the gameplay experience for the target players”. This kind of orientation to the source text, even imposing severe space limitations on translators, gave them more freedom, allowing them to come up with a version that could make the players “experience the game as if it were originally developed in their own language and to provide enjoyment equivalent to that felt by the players of the original version” (2006: 11-15).

For a successful result within such theoretical orientation, video game translators must, then, be familiarised with and recognize certain linguistic and extra-linguistic elements present in games, such as “the register and terminology, the kind of humour present in the game, the use of puns” as well as “allusions and intertextual references to other genres of global popular culture, such as comics and films”. Besides, “translators are often given carte blanche to modify, adapt, and remove any cultural references, puns, as well as jokes that would not work in the target language” (Mangiron & O’Hagan 2006: 15-19).

In view of that, our objective is to analyze how the occurrences of a specific type of wordplay, lexical blend, with imagistic² function³, found in *Enter the Gungeon*, were created in American English (AE), and then transposed into Brazilian Portuguese (BP). In the next section, we will highlight other aspects of game localization (Bernal-Merino 2011); then, we will move to the main mechanisms used to produce wordplays (Delabastita 1996; Giorgadze 2014; Tagnin 2005; and Brezolin 2020), placing emphasis on lexical blends and their basic word-formation processes (Renner 2015; and Baliaeva 2019); further, we will introduce the strategies usually adopted to translate wordplays (Delabastita 1996; Gottlieb 1997; Brezolin & Da Silva Medeiros 2021), and finally, we will analyze the characters' names in AE retrieved from the video game and compare them with their counterparts in BP to verify how such linguistic events were treated in the target language, still, for solutions judged as unsuccessful in BP, we will suggest more appropriate constructions, bearing in mind that the creations must reflect novelty and creativity (Kussmaul 1991; Bernal-Merino 2007).

2. Theoretical Background

2.1 Game Localization and the Issue of Translation

Before game localization became popular, the standard practice of translation was of small portions of texts such as packaging and documentation (box'n'docs), since publishers

² The use of this term has been inspired by imagism, the literary movement, in early 20th-century, which sought clarity of expression using precise images. In this article, imagistic means that the appearance and ability of the characters of the video game are precisely reflected in the words used to create their names.

³ The imagistic function of lexical blends was touched by Brezolin & Ohashi (2019), who analyzed combinations of food and animals, such *cheesespider* (cheeseburger + spider), *shrimpanzee* (shrimp + chimpanzee), among others, from an American computer-animated science fiction comedy film subtitled into Brazilian Portuguese.

believed “that this small investment could easily increase their revenues simply by being slightly more accessible to foreign consumers” (Bernal-Merino 2011: 14). However, during the localization process, other types of text come into play as the ones presented in Table 1.

Type	Brief Description
Manual	it usually contains didactic texts with instructions, the appropriate hardware and software specifications, and corporate and legal texts
Packaging	like a manual, it contains a mixture of textual types; unlike a manual, it provides limited space, combining alluring promotional texts with concise technical information and legal notices
“Readme” file	it is mainly a technical text (a short .txt file), informing users of all the last-minute adjustments, how to run the product appropriately, how to correct mistakes and typos in the printed material
Official website	it combines a promotional text with a journalistic one, including some technical details, product previews and reviews, notice boards, customer support, and so on
Dialogue for dubbing	it contains written scripts, like oral language, they are set out in spreadsheets or tables and are accompanied by a separate sound file per utterance. Translators must remember that game characters may display a variety of registers, accents, and idiosyncrasies, which must be rendered into other languages
Dialogue for subtitling	it refers to an oral text that must be transposed into the written form
UI (user interface)	user interface or interactive menus must also be translated aiming at enhancing the player experience and simplifying tasks
Graphic art with words	in general, it refers to a multilayered graphic format, with layers for the graphic art from the game, for the title, the age-rating sign, among others

Table 1: Types of text involved in the localization process⁴

This change brought about an increase in narrative texts which; consequently, called for higher volumes of translation. For Bernal-Merino (2007: 3), the translation of video games involves basically “two types of games, based on the degree of

⁴ Adapted from Bernal-Merino (2006: 4).

freedom translators are given”, that is, “some games require more research than creativity, and others require more creativity than research”. Those that require more research are the ones containing “different elements of popular culture, such as films, literature, comic books, or sports”. In such situations, translators must be familiarized with “the jargon used and an accurate rendering of that particular terminology for the locale”, and freedom is highly limited since they “are constrained by pre-existing common knowledge and a body of fans with very specific expectations for the game universe and the way its inhabitants express themselves”. A translation “that disregards the existing translated universe will probably result in discontent fans and poor sales”. Games that require more creativity are the ones “based on a completely new idea or one that is at least new to the receiving locale”. In these cases, “the degree of freedom is considerable and a rather creative, playful approach to the task will be necessary”, inspiring translators “to produce an exciting translation that sits well with the game and enhances players’ experience, whatever their language”.

As we can notice, these ideas are in line with the ones that Mangiron & O’Hagan (2006: 14) hold on the translation of video games. For them, if game localization is meant “to preserve the gameplay experience for the target players, keeping the ‘look and feel’ of the original” translators must “produce a fresh and engaging translation”; this means that they have the liberty of removing, including, modifying cultural references, jokes, names, wordplays, among other features of the game, to guarantee maximum enjoyment for players. All these interventions in the text are for preserving the gameplay, “bringing the game closer to the players, and allowing a greater degree of identification”. This domesticating approach, in Venuti’s sense (1995), “departs completely from one of the central notions of traditional translation theories: fidelity to the original”. Transcreation was

how Mangiron & O'Hagan (2006) called that new model of translation.

According to Quach (2021), “transcreation is one step beyond translation. It is about understanding and feeling the source text’s spirits and then recreating it into a new language. Transcreation is everything but using the exact grammar structures or word-for-word translation of the source documents. Creators are free to create unique, original, and creative content as long as it evokes the feelings and actions to engage with the brands from audiences”.

Accordingly, as put by Mangiron & O'Hagan (2006: 17), certain features of video games “often need to be re-created”, or trans-created. According to them, “names used for weapons, items, and abilities form essential key terminology in video games and are the result of considerable inventiveness by the game creators and, in turn, the translators, who have to translate them with the added challenge of having to fit them within the limited space available on the screen”. Interestingly, they mention the need for re-naming character names in video games, as is the case in our analysis, where character names are strongly suggestive. This way, modifying the names of the characters in the game is another freedom translators may experience, “provided the strategy is ultimately approved by the developer”.

All the names from the video game analyzed here have been invented or created from other references of the video game domain. It is important to reiterate that the names, especially those generated by lexical blends, are a mixture of creatures based on animals, plants, objects, among others and on weapons and ammunition, so they are strongly suggestive because, in general, they have the appearance of animals, plants, and objects and the abilities and functionalities of artefacts of artillery. For example, an invented name for the

game is Dragun, (illustrated below⁵): a dragon-shaped creature, whose hide is covered with shell casings and a pistol stands out its head.



A created name based on an external reference is, for instance, Killithid (kill + Illithid), in which Illithid, a race of evil aberrations, appears in the game *Dungeons & Dragons*⁶. In *Enter the Gungeon*, Killithid (illustrated below⁷) refers to a Cthulhu-shaped creature that summons several portals around the room that fire bullets towards the player.



⁵ Source: <https://enterthegungeon.fandom.com/wiki>

⁶ Illithid (2021, August 12). In *Monster Wiki*.
<https://monster.fandom.com/wiki/Illithid>.

⁷ Source: <https://enterthegungeon.fandom.com/wik>

2.2 Lexical Blends as Wordplays: Their Creation and Translation

Thus, when translators encounter names based on lexical blends, which can be deemed as a type of wordplay (Renner 2015), they must know how this creative linguistic event can be defined. In this paper, wordplay is defined according to Brezolin (2020: 214) as “any clever and creative manipulation through the confrontation of meaning and forms of one or two words, or of multi-word combinations, capable of causing, in readers/listeners/viewers, a primary reaction of surprise; subsequently, bringing about amusing, comic, critical, dramatic, humorous, satirical, and other effects”⁸.

It is also important for translators to know that wordplays can serve, among others, the following functions: to attract the attention of the reader or listener to a specific point in the text; to teach translation; to conceal taboo, or to address taboo issues without sounding rude or inappropriate (Ballard 1996, Veisberg 1997; Zirker & Winter-Froemel 2015; Brezolin 2020), and, in the case of video games, wordplays fulfil the function of providing joy and amusement for players.

Now, we move to the main mechanisms employed to create wordplays that have been widely discussed over the years: homonymy (identical sounds and spellings); homophony (identical sounds, but different spellings); homography (different sounds, but identical spellings); paronymy (similar sounds, similar spellings, slight differences in both sound and spelling); polysemy (same spelling, different, but related senses) (Delabastita 1996; Tagnin 2005; Giorgadze 2014); synonymy (the same or nearly the same meaning in some or all senses) (Brezolin 2020); lexical blends (the act of coalescing several words into by clipping, overlapping, or both clipping

⁸ MacArthur (1992); Delabastita (1996); Veisbergs (1997); Moon (1998); Langlotz (2006), as well as Arnaud, Maniez & Renner (2015) have also defined wordplay.

and overlapping) (Renner 2015); structural transformations (addition, insertion, allusion, ellipsis, or substitution), and semantic transformations (sustained or extended metaphor, zeugma, and dual actualization) (Veisbergs 1997). However, we will concentrate on lexical blends.

According to Renner (2015: 122), “the precise definition of lexical blending is not beyond debate” since morphologists, based on various grammatical grounds, have devised taxonomies that reveal conflicting views. Baliaeva (2019: 2) shares the same opinion; for her, the phenomenon blend “has been mind-boggling for decades, because the unusual formal properties of blend words made it difficult to provide an exhaustive description of blends as a word-formation category or even define what a blend is”. Both authors present a series of possible types of blends (Renner 2015), and possible formation processes (Baliaeva 2019). As looking into each of these taxonomies and processes would require a study much more complex and detailed than the scope of our analysis, we will, instead, consider the main categories that Baliaeva (2019) presents in a very elucidating manner.

According to her, blends can occur: “when the beginning of one source words is concatenated with the ending of another one”, as in *tigon* [*tig(er)* + (*li*)*on*]; “when the same process takes place but the source words overlap where they are merged together”, as in *motel* [*mot(or)* + (*h*)*otel*]; “when the source words overlap so that the first word is entirely preserved in the blend”, as in *mockbuster* [*mock* + (*bl*)*ockbuster*]; “when the source words overlap so that the second word is entirely preserved in the blend”, as in *jumbrella* [*jumb(o)* + *umbrella*], and “when the source words overlap so that both of them are preserved in their entirety”, as in *alcoholiday* (*alcohol* + *holiday*) (Baliaeva 2019: 5). This confirms that clipping, overlapping, or both clipping and

overlapping are the most common formation processes for generating lexical blends. Bearing this in mind, the blends selected for this study have been classified as such if they fall into one of the cases exemplified above.

When we think of translating wordplays in general, we can resort to some strategies as suggested by Delabastita (1996: 133-134)⁹: “1) pun into pun; 2) pun into non-pun; 3) pun into related rhetorical device; 4) pun into zero; 5) pun s.t. = pun t.t.; 6) non-pun into pun; 7) zero into pun, and 8) editorial techniques”, or by Gottlieb (1997: 210): “1) “rendered verbatim, with or without humorous effect; 2) adapted to the local setting, to maintain humorous effect; 3) c) replaced by non-wordplay; 4) not rendered, using the space for neighbouring dialogue, and 5) inserted in different textual positions, where the target language renders it possible”.

If wordplays are inserted in a video game to enhance players’ experience and provide them with amusement, translators cannot let them pass unnoticed; neither ignore nor efface them from the target language text at all. Besides, if lexical blends, as wordplays, have the imagistic function, they must be recreated, and so, translators should opt for a combination of Delabastita’s strategy (1) and Gottlieb’s strategy (2). In doing so, they should, then, translate the wordplay into wordplay, adapting it to the local setting, adding colours to it that would seem more relevant and suitable to the target consuming market.

2.2 Translating Wordplays: Creativity Wanted

The translation of lexical blends, as wordplays, is undoubtedly a challenging task, “not only because of verbal difficulties and non-verbal constraints, typically found in audiovisual

⁹ For an expansion of Delabastita’s wordplay translation strategies, refer to Silva (2019).

translation but also because of the possibility it gives translators” for developing their creativity. (Brezolin & Bóvis Spinetti 2021: 63). Thus, when translators must transpose them into another language adapting them to the local colours and expecting them to work as effectively as they worked in the source language from the pragmatic point of view, high doses of creativity are needed.

In this respect, Kussmaul’s (1991: 92) ideas are of great help to us. According to him, creativity “can only be defined by including the creative product. The creative product must be both novel and useful, it must contain an element of surprise, but also must fulfil certain needs, it must be singular or at least unusual, but at the same time must fit in with reality”. His definition is in complete accord with our definition of wordplay (the ingenious manipulation of meaning and forms of linguistic items) that can cause, in players, an effect of surprise, through an output that reveals novelty and usefulness; serves a purpose and is suitable to the setting of the video game, as it is the case here.

Translators, then, making use of their knowledge of the peculiarities of game localization, of the principles of translation, must analyze the particularities of the source language that resulted in wordplays and then explore the particularities, above all, the potentialities of the target language, to produce wordplays equally creative and appropriate for the localized video game.

3. Dataset

As already mentioned, the wordplays analyzed here were collected from *Enter the Gungeon*, a multiplayer video game, that is, “a video game in which more than one person can play in the same game environment at the same time, either locally (e.g. New Super Mario Bros. Wii) or online over the Internet

(e.g. World of Warcraft, Call of Duty)”¹⁰. *Enter the Gungeon* “is a bullet hell dungeon crawler following a band of misfits seeking to shoot, loot, dodge, roll, and table-flip their way to personal absolution by reaching the legendary Gungeon’s ultimate treasure: the gun that can kill the past”¹¹. The Gungeon is inhabited by creatures that protect the gun that can kill the past. The names of those creatures were created to represent their appearance and gun or ability, mostly based on references to weaponry and ammunition (for example, *gun*, *ammo*, *bullet*, and other ballistics items), or to external references (characters of other video games).

However, before we analyze the names properly, we must mention that some of the occurrences originally categorized as single nouns and compounds will be analyzed only when they have resulted in lexical blends in BP, for example, Creech/*Monstrarma* (*monstro*<monster> + *arma*<gun>], or Bullet Shark/*Tubalão* (*tubarão*<shark> + *bala*<bullet>). Thus, out of the total of 131 characters, we will explore only the names created through lexical blends in both languages, or at least in one of them. In all, forty-two (42) occurrences¹² will be analyzed.

4. Analysis and Results

Our analysis comprises three groupings of occurrences: In Grouping 1, the cases in which lexical blends in AE also resulted in lexical blends in BP (Table 2); cases in which lexical blends in AE were transposed as single nouns or compounds in BP (Table 3), and cases in which single nouns

¹⁰ Multiplayer video game. (2021, August 12). In *Wikipedia*.
https://en.wikipedia.org/wiki/Multiplayer_video_game

¹¹ All the information about *Enter the Gungeon*, the characters and their guns has been retrieved from <https://enterthegungeon.fandom.com/wiki/Wiki>.

¹² A list with a brief description of these occurrences can be found in Appendix 1.

and/or compounds in AE resulted in lexical blends in BP (Table 4).

	name in AE	name in BP
1.	Ammoconda (ammo + anaconda)	<i>Balaconda</i> (<i>bala</i> <bullet> + <i>anaconda</i> <anaconda>)
2.	Beholster (beholder + holster)	<i>Obserbalador</i> (<i>observador</i> <observer> + <i>baleador</i> <shooter>)
3.	Blizzbulon (blizzard + Blobulon)	<i>Gelobulon</i> (<i>gelo</i> <ice> + Blobulon)
4.	Bombanshee (bomb + Banshee)	<i>Bombanshee</i> (<i>bomba</i> <bomb> + Banshee)
5.	Cannonbalrog (cannonball + rogue)	<i>Canhogro</i> (<i>canhão</i> <cannon> + <i>ogro</i> <ogre>)
6.	Cubolon (cube + Blobulon)	<i>Cubolon</i> (<i>cubo</i> <cube> + Blobulon)
7.	Dragun (dragon + gun)	<i>Dragarma</i> (<i>dragão</i> <dragon> + <i>arma</i> <gun>)
8.	Fungun (fungus + gun)	<i>Fungarma</i> (<i>fungo</i> <fungus> + <i>arma</i> <gun>)
9.	Gorgun (Gorgo + gun)	<i>Metralhadusa</i> (<i>metralhadora</i> <machine gun> + <i>Medusa</i>)
10.	Gungeon (gun + dungeon)	<i>Balabirinto</i> (<i>bala</i> <bullet> + <i>labirinto</i> <labyrinth>)
11.	Killithid (kill + Illithid)	<i>Aniquillithid</i> (<i>aniquilar</i> <annihilate> + <i>Illithid</i>)
12.	Poisbulon (poison + Blobulon)	<i>Venebulon</i> (<i>veneno</i> <poison> + Blobulon)
13.	Poopulon (poop + Blobulon)	<i>Cocôlon</i> (<i>cocô</i> <shit> + Blobulon)
14.	Shelleton (shell + skeleton)	<i>Balesqueleto</i> (<i>bala</i> <bullet> + <i>esqueleto</i> <skeleton>)
15.	Shotgrub (shotgun + grub)	<i>Larvarma</i> (<i>larva</i> <larva> + <i>arma</i> <gun>)
16.	Skullet (skull + bullet)	<i>Armosso</i> (<i>arma</i> <gun> + <i>osso</i> <bone>)
17.	Skullmet (skull + helmet)	<i>Caverelmo</i> (<i>caveira</i> <skull> + <i>elmo</i> <helmet>)
18.	Spogre (spore + ogre)	<i>Espogro</i> (<i>esporo</i> <spore> + <i>ogro</i> <ogre>)
19.	Wizbang (wizard + bang)	<i>Armago</i> (<i>arma</i> <gun> + <i>magô</i> <magus>)

Table 2: Grouping 1 - cases in which lexical blends in AE also resulted in lexical blends in BP. Source: Prepared by the authors (2021).

First, we call attention to characters with external references. We focus on *Bombanshee/Bombanshee*, in which, according to Irish legend, Banshee is a fairy whose wailing scream is believed to foretell the death of a member of the family of the person who heard the spirit.¹³; on *Killithid/Aniquillithid*, in which Illithid belongs a race of evil aberrations from the game *Dungeons & Dragons*¹⁴, as well as on *Gorgun/Metralhadusa*, in which the translator used the same mythological creature, but opted for another name the creature can also be referred to: Medusa, rather than Gorgo. Although *Bombanshee* seems to be a borrowing from the source language, the similarities across the two languages (bomb/*bomba*) allowed similar blends.

Blobulon is another character that deserves attention since it gave origin to other characters like Blizzbulon, Cubolon, Poisbulon, and Poopbulon, later transposed into BP as *Gelobulon* (*gelo*<ice> + Blobulon), *Cubolon* (*cubo*<cube> + Blobulon) *Cocôlon* (*cocô*<shit> + Blobulon), and *Venebulon* (*veneno*<poison> + Blobulon), for Blobulon was used as a borrowing in the target language. As *Bombanshee*, *Cubolon* seems to be a borrowing, but it is not, for the same reason above, that is, similarities across the two languages (cube/*cubo*). We also highlight the blend Gungeon (gun + dungeon), the setting where the game is played. Although it is not the name of a character, it is worth mentioning because the translator(s) came up with an effective solution, *Balabirinto* (*bala*<bullet> + *labirinto*<labyrinth>), which recaptures “bullet”, an item of this video game, and “labyrinth”, a common setting of the video game domain. We also suggest *Balabouço* (*bala*<bullet> + *calabouço*<dungeon>), which

¹³ Banshee (2021, August 12). In *Britannica*
<https://www.britannica.com/topic/banshee>.

¹⁴ Illithid (2021, August 12). In *Monster Wiki*.
<https://monster.fandom.com/wiki/Illithid>.

recovers the idea of *calabouço* (dungeon) in a more conspicuous way.

	name in AE	name in BP
20.	Bookllet (booklet + bullet)	<i>Livreto</i> <booklet>
21.	Bullat (bat + bullet)	<i>Bat-Bala</i> <bat-bullet>
22.	Grenat (grenade + bat)	<i>Bat-Granada</i> <bat-grenade>
23.	Gunjurer (gun + conjurer)	<i>Tiromante</i> <shootmancer>
24.	Gummy (gun + mummy)	<i>Múmia</i> (mummy)
25.	Shotgat (shotgun + bat)	<i>Bat-Tiro</i> <bat-shot>
26.	Spirat (spirit + bat)	<i>Bat-Alma</i> <bat-soul>

Table 3: Grouping 2 - cases in which lexical blends in AE were transposed as single nouns or compounds in BP. Source: Prepared by the authors (2021).

In Grouping 2, although the translator(s) did not transpose the lexical blends into BP as such, other outputs, as compounds, for example, were also creative and showed remarkable consistency through *Bat*. Though it is a borrowing in BP, *bat-*, as a prefix, seems to be familiar and well-accepted among Brazilians due to the popularity of *Batman*, *Batcar/Batmóvel*, *Batcave/Batcaverna*, just to mention a few. For these outputs, we suggest the following lexical blends: 21. *Munircego* (*munição*<ammunition> + *morcego*<bat>); 22. *Morcegranada* (*morcego*<bat> + *granada*<grenade>); 25. *Morcegarrucha* (*morcego*<bat> + *garrucha*<pulley gun>), and 26. *Fantasmorcego* (*fantasma*<ghost> + *morcego*<bat>). In 20 and 24, for example, the translator(s) made use of partial cognates of the source blends: booklet/*livreto*, and mummy/*múmia*, resulting, obviously, in single words: our suggestions are: *Balivreto* (*bala*<bullet> + *livreto*<booklet>), and *Armúmia* (*arma*<gun> + *múmia*<mummy>); respectively. And in 23, the

output was a compound for which we suggest: *Armago* (*arma*<gun> + *mago*<conjurer>). As it can be observed from our suggestions, inevitably translators must resort to semantic fields prompted by the source words and produce lexical blends through hypernyms or hyponyms, for instance. In all our suggestions, overlapping has proven to be a very productive word-formation process. As recommended by Kussmaul (1991), our suggestions also contain an element of surprise, are fresh, uncommon, and functional, since they fit in the reality of the video game, and as such, respond to its needs.

	name in AE	name in BP
27.	Arrowkin	<i>Flechúnculo</i> (<i>flecha</i> <arrow> + <i>Balúnculo</i>)
28.	Bullet Shark	<i>Tubalão</i> (<i>tubarão</i> <shark> + <i>bala</i> <bullet>)
29.	Chain Gunner	<i>Correntalhador</i> (<i>corrente</i> <chain> + <i>metralhador</i> <gunner>)
30.	Chance Kin	<i>Aleatúnculo</i> (<i>aleatório</i> <random> + <i>Balúnculo</i>)
31.	Creech	<i>Monstrarma</i> (<i>monstro</i> <monster> + <i>arma</i> <gun>)
32.	Gattling Gull [Gattling (Gun) + gull]	<i>Metralháguia</i> (<i>metralhadora</i> <machine gun> + <i>águia</i> <eagle>)
33.	Gun Fairy	<i>Fadarma</i> (<i>fada</i> <fairy> + <i>arma</i> <gun>)
34.	Gun Nut	<i>Armoque</i> (<i>amoque</i> <amok> + <i>arma</i> <gun>)
35.	Gunreaper	<i>Ceifadarma</i> (<i>ceifador</i> <reaper> + <i>arma</i> <gun>)
36.	Gunsinger	<i>Balardo</i> (<i>bala</i> <bullet> + <i>bardo</i> <bard>)
37.	Jammed	<i>Armaldiçoados</i> (<i>arma</i> <gun> + <i>amaldiçoados</i> <cursed>)
38.	Jammomancer (jammer + mancer)	<i>Armaldiçoante</i> (<i>arma</i> <gun> + <i>amaldiçoante</i> <cursing>)
39.	Keybullet Kin	<i>Chavúnculo</i> (<i>chave</i> <key> + <i>Balúnculo</i>)
40.	Shotgun Kin	<i>Escapeta</i> (<i>escopeta</i> <shotgun> + <i>capeta</i> <demon>)
41.	Tombstoner	<i>Balápide</i> (<i>bala</i> <bullet> + <i>lápide</i> <tombstone>)

42.	Wallmonger	<i>Armuralha</i> (<i>arma</i> <gun> + <i>muralha</i> <wall>)
-----	------------	--

Table 4: Grouping 3 - Cases in which single nouns and/or compounds in AE resulted in lexical blends in BP. Source: Prepared by the authors (2021).

In Grouping 3, we start with a character called The Bullet, which, like Blobulon, gave origin to other characters, such as Arrowkin, Chance Kin, and Keybullet Kin, members of the Bullet Kin. Unlike Blobulon, The Bullet was translated in a very peculiar manner, as a compound: *Balúnculo* (*bala*<bullet> + *-únculo*<diminutive suffix>). Then, the translator used this output again, and named other members of the clan: Arrowkin became *Flechúnculo* (*flecha*<arrow> + *Balúnculo*); Chance Kin, *Aleatúnculo* (*aleatório*<random> + *Balúnculo*), and Keybullet Kin, *Chavúnculo* (*chave*<key> + *Balúnculo*). At first sight, they may look like compounds; however, they are lexical blends since the combinations were formed from two existing words within the video game context.

Now, considering the three groupings, we can observe that the solutions in BP may contain:

- the literal translation of both source words, as, for example, in *Dragun/Dragarma* (*dragon/dragão* + *gun/arma*) and *Fungun/Fungarma* (*fungus/fungo* + *gun/arma*);
- the literal translation of fragments of at least one of the source words, as, for example, in *Ammoconda/Balaconda* [(*ana*)*conda*/(*ana*)*conda*] and *Spogre/Espogro* [*spo*(*re*)/*esp*(*oro*)];
- the translation of fragments of at least one source word into hypernyms/hyponyms, as, for example, in *Killithid* (*kill* + *Illithid*)/*Aniquillithid* (*aniquilar*<annihilate> + *Illithid*), and *Shelleton* (*shell* + *skeleton*)/*Balesqueleto* (*bala*<bullet> + *esqueleto*<skeleton>).

After analyzing the three groupings above, the results in terms of occurrences and percentages are shown in Table 5:

Grouping	AE		BP	
	Lexical blends	Other categories	Lexical blends	Other categories
1	19(45%)	∅	19(45%)	∅
2	7(17%)	∅	∅	7(17%)
3	∅	16(38%)	16(38%)	∅
subtotals	26(62%)	16(38%)	35(83%)	7(17%)
totals	100%		100%	

Table 5: Incidence of lexical blends and other categories in both languages in three groupings. Source: Prepared by the authors (2021).

As it can be observed from the table above, the total number of lexical blends in BP (35/83%) is higher than that in AE (26/62%); this is due to the fact that even if seven (7) occurrences in Grouping 2 resulted in categories other than lexical blends, to make up for it; however, in Grouping 3, sixteen (16) new lexical blends were created in the target language.

As far as the translation strategies presented by Delabastita (1996) are concerned, we have reached the following results:

- Pun into pun: nineteen (19) occurrences (45%);
- Zero into pun: sixteen (16) occurrences (38%);
- Pun into the related rhetorical device: four (4) occurrences (10%), and
- Pun into non-pun (nouns): three (3) occurrences (7%).

These results demonstrate that 83% of all occurrences analysed, thirty-five (35) were effectively “adapted to the local setting” as wordplays (Gottlieb, 1997). Considering the issue of creativity, if, on the one hand, the creators of a video game sometimes produce the names of characters in a vacuum; on the other, translators do not. This does not mean that the task of the latter is free of difficulty and adversity since the particularities and potentialities of the target language, space

constraints, and deadlines must be regarded. So, as we have seen, some of the solutions in BP may well look like literal constructions because of similarities across the languages, however, the reasonable number (16 occurrences) of new lexical blends in BP means that the translator(s) was/were as creative as, or even more creative than, the producers of the video game, revealing that transcreation or re-creation was a must. In cases like this in which the name of the character is activated by its image and vice-versa, the need for re-creation is intensified.

5. Concluding Remarks

Based on these results, we reiterate some of the aspects we have already mentioned, and that seems to have contributed to the high quality of the lexical blends transposed into BP in this video game. First, considering the abundance of wordplays in it, this game belongs to the type that requires more creativity than research, thus, demanding engaging and novel outputs, and the translator(s) managed to imaginatively use the higher degree of freedom provided by such a situation. Second, the translation strategies adopted in BP and their subsequent successful outputs seem to be directly associated with the attributes of the translator(s), namely: acquaintance with video games and other genres of popular culture; familiarisation with the particularities and potentialities of the languages involved in this process, and knowledge of the ins and outs of the generation of wordplays, to say the least. In sum, we can infer that the main goal of this study (to verify how the video game lexical blends, as wordplays, had been transposed from AE into BP) has been successfully achieved mainly by the detection of linguistically and pragmatically appropriate outputs, which reveal a noteworthy job of translation, only possible due to well-prepared and committed professionals (localisers/translators). Thus, the lexical blends produced in BP

imply not only re-creation (novelty), but also recreation (amusement) for the target players, who undoubtedly have accepted and enjoyed such results, ideally expected from a localised video game.

References

- AL-ABABNEH, MUKHLES M. 2020. The Concept of Creativity: Definitions and Theories. *International Journal of Tourism & Hotel Business Management* 2(1). 245-249.
- ARNAUD, PIERRE. J. L. & MANIEZ, FRANÇOIS & RENNER, VINCENT. 2015. Non-Canonical Proverbial Occurrences and Wordplay: A Corpus Investigation and an Enquiry into Readers' Perception of Humour and Cleverness. In Zirker, A. & Winter-Froemel, E. (eds.), *Wordplay and Metalinguistic/Metadiscursive Reflection: Authors, Contexts, Techniques, and Meta-Reflection*. 135-159. Berlin & Boston: De Gruyter.
- BALLARD, MICHEL. 1996. Wordplay and the Didactics of Translation. *The Translator* 2(2). 333-346.
- BALIAEVA, NATALIA. 2019. Blending Creativity and Productivity: On the Issue of Delimiting the Boundaries of Blends as a Type of Word Formation. *Lexis* 14. Accessed online: <https://journals.openedition.org/lexis/4004>
- BANDEIRA, E. 2019. *A Balística De Enter the Gungeon: Análise Das “Balavras-Valise” Presentes Nos Nomes Das Criaturas E Sua Tradução Para Português Brasileiro*. São Bernardo do Campo: Universidade Metodista de São Paulo. (Bachelor's thesis.)
- BERNAL-MERINO, MIGUEL ÁNGEL. 2011. A Brief History of Game Localization. *Trans – Revista de Traductología* 15. 11-17.
- BERNAL-MERINO, MIGUEL ÁNGEL. 2007. Challenges in the Translation of Video Games. *Revista Tradumàtica – Traducció I Tecnologies De La Informació I La*

- Comunicació* 5. Accessed online:
<http://www.fti.uab.es/tradumatica/revista/num5/articles/02/02.pdf>
- BREZOLIN, ADAURI; & DA SILVA MEDEIROS, FERNANDA. 2021. Bad Words in the Good Place: Analyzing the Euphemistic Function of Wordplays in Subtitling and Dubbing – A Case of English and Portuguese Language Pair. *European Journal of Literature, Language and Linguistics Studies* 5(1). 14-31.
- BREZOLIN, ADAURI; & BÓVIS SPINETTI, TATIANE DE P. 2021. Creativity and Translator Training: Investigating Wordplays in American Sitcom *2 Broke Girls* Subtitled into Brazilian Portuguese. *European Journal of Literature, Language and Linguistics Studies* 5(2). 53-66.
- BREZOLIN, ADAURI. 2020. Corpus Lift? The Use of Wordplays in Translator Training Classes. *Skopos. Revista Internacional de Traducción e Interpretación* 11. 211-236.
- BREZOLIN, ADAURI, & OHASHI, KAMYLA. 2019. Análise de jogos de palavras nas legendas de *Tá chovendo hambúrguer* 2. *Signótica* 31. Accessed online:
<https://doi.org/10.5216/sig.v31.59316>.
- CROOKS, DAVE. (2016). *Enter the Gungeon* (PC version) [Online video game]. Austin: Devolver Digital. Game portal located at <https://dodgeroll.com/gungeon/>
- DELABASTITA, DIRK. 1996. Introduction. *Wordplay and Translation: Special Issue of 'The Translator'* 2(2). 127-140.
- GIORGADZE, MERI. 2014. Linguistic Features of Pun, its Typology and Classification. *European Scientific Journal* 2. 271-275.
- GOTTLIEB, HENRIK. 1997. You Got the Picture? On the Polysemiotics of Subtitling Wordplay. In Delabastita, D. (ed.), *Traductio: Essays on Punning and Translation*. 207-232. Manchester: St. Jerome Publishing.

- JUNTUNEN, KAISA. 2019. *I Look Like a North Pole – Dancer. Translation of Wordplay in the Television Series 2 Broke Girls*. Kuopio: University of Eastern Finland. (Master's thesis.).
- KUSSMAUL, PAUL. 1991. Creativity in the Translation Process: Empirical Approaches. In van Leuven-Zwart, K. M. & Naaijken, T. (eds), *Translation Studies: The State of the Art. Proceedings of the 1st James S. Holmes Symposium in Translation Studies*, 91-101. Amsterdam: Rodopi.
- MACARTHUR, TOM. 1992. *The Oxford Companion to the English Language*. Oxford: Oxford University Press.
- MANGIRON, CARMEN & O'HAGAN, MINAKO. 2006. Game Localisation: Unleashing Imagination with 'Restricted' Translation. *The Journal of Specialised Translation* 6. 10-21.
- MOON, ROSAMUND. 1998. *Fixed Expressions and Idioms in English. Corpus Lexicography*. Oxford: Clarendon Press.
- QUACH, ANNE. (2021, August 16). What are the Differences between Translation and Transcreation? Accessed online: <https://gtelocalize.com/differences-between-translation-and-transcreation/>
- RENNER, VINCENT. 2015. Lexical Blending as Wordplay. In Zirker, A. & Winter-Froemel, E. (eds.), *Wordplay and Metalinguistic/Metadiscursive Reflection: Authors, Contexts, Techniques, and Meta-Reflection*, 119-133. Berlin & Boston: De Gruyter.
- SILVA, NILSON. R. B. 2019. A tradução de jogos de palavras em um corpus literário: uma revisão do modelo de Delabastita com o auxílio da linguística de corpus. *Ilha do Desterro* 72(2). 347-378.
- TAGNIN, STELLA. E. O. 2005. O humor como quebra da convencionalidade. *Revista Brasileira de Linguística Aplicada* 5(1). 247-257.

- VEISBERGS, ANDREJS. 1997. The Contextual Use of Idioms, Wordplay, and Translation. In Delabastita, D. (ed.), *Traductio: Essays on Punning and Translation*, 155-176. Manchester: St. Jerome Publishing.
- Venuti, Lawrence. 1995. *The Translator's Invisibility*. New York & London: Routledge.
- ZIRKER, ANGELIKA & WINTER-FROEMEL, ESME. (2015). Wordplay and its Interfaces in Speaker-Hearer Interaction: An Introduction. In Zirker, A. & Winter-Froemel, E. (eds.), *Wordplay and Metalinguistic/Metadiscursive Reflection: Authors, Contexts, Techniques, and Meta-Reflection*, 1-22. Berlin & Boston: De Gruyter.

Appendix 1: Characters' names selected in AE and their description.

AE	description
1. Ammoconda	A serpent-like creature that fires bullets.
2. Arrowkin	An arrow-shaped creature that fires arrows.
3. Beholster	An eye-shaped creature, holster of many weapons.
4. Blizzbulon	A frozen goo-like being that fires ice projectiles.
5. Bombanshee	A ghostly-like bullet creature that emits short-ranged shrieks, destroying the player's projectiles.
6. Bookllet	A book that fires letter-shaped projectiles.
7. Bullat	A bat-like bullet creature that launch itself on the player.
8. Bullet Shark	A shark-shaped bullet that moves towards the player.
9. Cannonbalrog	A skull-shaped cannonball that rolls around the room.
10. Chain Gunner	A knight-like creature that spins a chain made of bullets.
11. Chance Kin	A bullet-shaped creature with an exclamation mark on its head.
12. Creech	A spider-shaped bullet that fires randomly.
13. Cubolon	A cube-goo-like creature that fires bullets in all directions in a diamond shape.
14. Dragun	A dragon-shaped creature, whose hide is covered with shell casings and a pistol stands out its head.
15. Fungun	A mushroom-like creatures that releases a cloud of bullets.
16. Gattling Gull	A gull-shaped creature that carries a gatling gun.
17. Grenat	A grenade-shaped creature that explodes.
18. Gorgun (The)	A Gorgon that carries two submachine guns.
19. Gummy	A mummy-like creature that rapidly fire bullets towards the players while moving around the room.
20. Gun Fairy	A fairy-like bullet that holds a pistol.

21. Gungeon	A dungeon with an entrance and passages all bullet-shaped.
22. Gunjurer	A priest-like creature that summons bullets.
23. Gun Nut	A knight-like creature holding a sword that fires bullets.
24. Gunreaper	A grim-reaper like creature that has a shotgun-shaped scythe. It hunts the player endlessly.
25. Gunsinger	A priest-like creature that sings, buffing friendly bullet kins.
26. Jammed (Lord of the)	A Grim reaper-like creature that chases the player.
27. Jammomancer	A bishop-like creature that can jam the player weapon.
28. Keybullet Kin	A key-shaped bullet that drops a key if defeated, otherwise it will just run until it escapes.
29. Killithid	A Cthulhu-shaped creature that summons several portals around the room that fire bullets towards the player.
30. Poisbulon	A goo-like being that poisons the player on contact.
31. Poopulon	A poop goo-like being that slides and releases a large amount of spiraling bullets in all directions.
32. Shelleton	A skeleton-like creature that fires shells.
33. Shotgun	A shell-shaped bat creature.
34. Shotgun	A grub-shaped shotgun shell creature.
35. Shotgun Kin	A shotgun shell-shaped creature.
36. Skullet	A head skull-shaped bullet creature.
37. Skullmet	A head skull-shaped bullet creature wearing a helmet.
38. Spirat	A ghostly-bullet-like bat creature.
39. Spogre	Similar to Funguns, but bigger.
40. Tombstoner	A tombstone-shaped creature that fires cross-shaped bullets.
41. Wallmonger	A wall made of dead bullet kins and weapons.
42. Wizbang	A genie-like creature that summons projectiles.

Cite this Work:

BREZOLIN, ADAURI. & BANDEIRA, EDUARDO LUPINETTI. 2021. The Imagistic Feature of Wordplays: Exploring Lexical Blends and Their Translation from American English into Brazilian Portuguese in the Video Game *Enter the Gungeon*. *Translation Today*, Vol. 15(2). 49-72. DOI: 10.46623/tt/2021.15.2.ar3