

In der fünften Phase wird unter Nutzung wesentlicher Inhalte des Namenbuches der theoretische Teil erarbeitet, in den auch die zu Gruppen zusammengefaßten FaN aufgenommen werden. In dieser Phase wird dann auch das Gesamtregister angefertigt und das Quellen- und Literaturverzeichnis eingefügt.

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LITERARY ONOMASTICS IN THE UNITED STATES: ITS HISTORY AND ITS FUTURE

In the present article I wish to report to German and other European scholars the progress and direction, in America chiefly, of the study of how names function in literature. Here we have annual surveys of studies in toponymics (E.C. EHRENSPERGER) and personal names (Elsdon C. SMITH) prepared in conjunction with The American Name Society; it is time for some convenient, if necessarily limited, survey of activities in literary onomastics here and encouragement to our colleagues abroad who, though toponymic and personal name study may have been begun earlier and more extensively been pursued in some respects than in America, are perhaps less advanced in literary onomastics, in some areas, than they might be. Here is one example of the way in which GOETHE's line "America, you have it better/Than our older continent" may be applicable.

In my address to the Conference on Literary Onomastics in 1979 on "'Mudpies which Endure': Onomastics as a Tool of Literary Criticism," to which I shall be partly indebted in this present article, I noted that Harry SHAW in his "Dictionary of Literary Terms" (1972) seemed to omit literary onomastics (unless it was vaguely subsumed under "applications") in his definition of 'onomastics': "A study of the origin and history of proper names. From a Greek term meaning "names", onomastics is concerned with the folklore of names, their current application, spellings, pronunciations, and meanings ..." Literary onomastics is today becoming as noted in America as the feminist or the hermenutic approaches, if not as technical as the poststructuralist and some other imported varieties. Literary onomastics is as interdisciplinary a critical approach as the psychological or the sociological, as solid as the genre or the archetypal, as strict as the rhetorical or structuralist, as scientific as the philological or linguistic.

In the United States "Names" and the publications of various regional institutes of The American Name Society which I shall discuss later in this paper, in Canada "Onomastica", as well as specialized journals and general literary journals here and abroad are rapidly taking increasing notice of the way in which the study of names in literature enable us as critics "to account for the degree of [our] aesthetic emotion" in reading. By concerning itself with the author's strategies of communication, literary onomastics helps to stress the utilitarian aspect of literature in an age when meaning is a much-debated term in literature and when some critics appear to be determined to put themselves out of business by arguing (or demonstrating) that nothing significant should or can be said these days about such old-fashioned things as the author's intent or the "pot of message" of which H.G. WELLS once wrote.

In watching authors use names effectively, we see points made clearly and subtly; we thrill at the mastery of technique as the poet is performing (as American poet FERLINGHETTI said) "high above the heads of the audience" but with a dexterity critics can appreciate and (one hopes) explain.

It is important for it to be understood at the outset that the mere collection of names in fictions is neither the end nor the goal. Literary onomastics properly is concerned with how names work in their contexts. The progress in this field can to a meaningful extent be measured precisely in terms of the extent to which critics have lately concerned themselves with how names function in literature, how they are part of what Kenneth BURKE would call the "strategies" of the fiction. We must explain as critics how names reflect and manipulate the cultural context of fiction, how they balance freedom and control, responsibility and serendipity, propaganda and art, the psychological and the political, intent and effect, the desire to play and commitment. We must see how names comment upon and judge moral and political issues in the "universe" of the real world and avoid what I.A. RICHARDS has termed "badness" in literature. We must explain how the writer's use of names exposes both the author's investment and expression of self and how this gibes with the inescapable fact that "the poem belongs to the public" (as Monroe C. BEARDSLEY argued in "The Verbal Icon" as long ago as 1954). We must criticize onomastic inventio as a measure of those who "want wit, not words" and who fail to make the most of the devices and possi-

bilities of fiction and praise it when we find it. We must delight and help readers of our criticism to delight in what used to be called, so charmingly 'festivitas' (word-play). We must point out and, further, evaluate the many meanings - DANTE uses the word 'polysemous' - which are achieved by techniques ranging from verisimilitude and allegory to punning and psycholinguistics.

The word 'poem' has crept into my remarks, though I am discussing all works of literature, prose as well as verse. I wish to argue that literary onomastic criticism should not much differ from standard critiques of poetry. Onomastic science, then, gives the critic a valuable tool for evaluating the nature and effect of the 'poetry' in names. As a method it can be equally useful whether the critic is Marxist or New Critic, Poststructuralist or Deconstructionist, Aristotelian or revisionist, psychoanalytical or sociological, formalist or rhetorical, concerned with the 'histoire des sentiments' or the 'histoire des mentalités'. Literary onomastic criticism works equally well on the most obviously didactic morality play or the most obscurantist modern poem, whether the names examined are borrowed from those of real cricket players but given to dramatic characters in a play by Harold PINTER "No Man's Land", borrowed from slang (as in the name Miss Diesel for a lesbian in Peter DE VRIES' newest novel) or history (as in the novel "Ragtime"), or made up and peculiar or as general as 'Everyman' or 'Mother'.

Literature's names can bring out the system in a humour comedy: JONSON undertakes to name characters after birds of prey in "Volpone". Literary toponyms can permit Thomas HARDY to function in a wholly fictional story with what we know of reality. Names can help a writer of farce easily to score points and instantly characterize Sir Fopling Flutter or Armageddon T. Thunderbird or Sir Tunbilly Clumsy or Fawltly Towers. Names warn the uninitiated to look up the connotations of rue de Rivoli and Bourbon Street, the Barbary Coast, Chelsea, Fleet Street, or Bath in eighteenth-century England or Castro Street in twentieth-century San Francisco. Names alert us to the unreliability of a Shamwell or a Cheatley, lead us to expect strategems from beaux called Aimwell and Archer, instantly type Manly, Freeman, Mark Meddle, Gnatwell, or (not so instantly) Laura in "The Glass Menagerie" or Hedda in "Hedda Gabler". For example, Tennessee WILLIAMS' sister in real life was called Rose (and some imagery, "blue roses" and so on, still remains in the play from a time when he must have had her in the drama under that name) but

in the play he (called Tom, his real name being Thomas Lanier Williams) has a sister called Laura (it is Petrarch's Laura, the inspiration of the poet). Hedda is already married to George Tesman when he meet her, but the play is about Hedda Gabler, always more dead General Gabler's daughter than live George Tesman's wife.

Names can create verisimilitude or distance the story from reality. Names can assist us in keeping track of the army of characters that troops through a novel by DICKENS, epitomizing the two-dimensional minor characters with names that even sound right: Crummles, Podsnap, Wardle, Pickwick, Lillywick, Scrooge, Uriah Heep, Mrs. Gamp. No wonder such writers as DICKENS used to keep lists of names they encountered or invented for use in their fiction: Sometimes the names in literature are as obvious as those of Christian in John BUNYAN's "Pilgrim's Progress" or Billy Pilgrim in Kurt VONNEGUT's "Slaughterhouse-Five". Sometimes the names require more perception. 'Lucky' Felix in Thomas MANN's "The Confessions of Felix Krull", Confidence Man goes backstage and discovers that the actor Müller-Rosé is a simple peasant (miller) whose makeup and "rose-colored glasses" (through which the audience sees him as a romantic idol) distort the reality. Felix learns of COLERIDGE's "willing suspension of disbelief" and of the audience's active desire to participate in their own deception, a useful discovery for a budding confidence man. In George MEREDITH's "The Ordeal of Richard Feverel", the novelist has the family live in Raynham Abbey and from there they reign over the village below, called Lobourne. Reign and low-born do not come across, for instance, to German readers. On the other hand, some effects produced by Franz KAFKA's names (as detailed in Elizabeth RAJEC's "Namen und ihre Bedeutungen im Werke Franz Kafkas", 1977; and studies by Ingeborg BACHMANN, Josef BENEŠ, Wilhelm EMRICH, Karl-Heinz FINGERHUT, Ronald GRAY, Margaret GRIMES, Erich HELLER, Adrian H. JAFFE, Dietrich KRUSCHE, Franz KUNA, P. Margot LEVI, Charles NEIDER, Heinz POLITZER, and Kurt WEINBERG, et al.), for example, are lost on those who read him or write about him solely in English translation. Some 'poems' are, as you know, untranslatable.

Other names strategies are understandable only after considerable explanation for the modern reader, say those dealt with by my colleague Jacqueline de WEEVER in her University of Pennsylvania dissertation and later "Names" article on the characteronyms in CHAUCER, a subject which has been of interest since the Chaucer Society's "Index of Proper Names

and Subjects to Chaucer's 'Canterbury Tales' and even earlier.

Sometimes names establish social class: Aubrey Tanqueray and Sir George Orreyed, Higgen and Ferret and Prig and Snap, Billy Jo and Esmée in various works have names like that. Sometimes names allude to history or earlier literature (Laura was an example of that). Sometimes they create a tone of realism or fairy tale or the impressive or the absurd. They can even be credible for one part of the reading public and, for the more subtle, distinctly distance the whole work by a more or less secret system of fictive names which reveals a deeper message from the author; my own publications on the names in James Fenimore COOPER's fictions, among many others, demonstrate how there is much more art in even popular novels than some people realize. Sometimes the names make mood music as well as philosophical points, for every verbal artifact has sound at least inherent. What would MARLOWE's "mighty line" (as JONSON called it) or "drumming decasyllabon" (to use Thomas NASHE's more biased, envious description) have been without the impressive polysyllables of Tamburlaine, Zenocrate, Theridamus, Techelles, Usumcasne? There is - MARLOWE has it for a stage direction but we can use it in connection with the names themselves - "Trumpet within". Allen Walker READ, myself, and others have written on the evocative music of names in authors as different as WHITMAN and Elizabethan dramatists. Sometimes names underscore allegory (in HAWTHORNE, Young Goodman Brown loses his wife, Faith); or universality (as in IONESCO's Mr. and Mrs. Smith in "The Bald Soprano", or a LORCA play in which most of the characters have no personal names), or nationality or relationship (CARROLL's Tweedledum and Tweedledee, GOGOL's Bobchisnkij and Dobchinskij), or make a point more or less subtly (Mr. Zero in "The Adding Machine"; Willie Loman, the low man of "Death of a Salesman"; the august Augusta of a WILDE play I mentioned and the canon of the same play with a name derived from a High-Church ecclesiastical garment that only, among Protestants, a very High Churchman would even contemplate, Chasuble, and - most obscure of all - a butler with the name Lane, which happened to be the name of WILDE's publisher). Translating name jokes from one language to another is a real challenge. Charles PASSAGE's forthcoming book on the names in DOSTOEVSKY will show us a lot we have been missing in translations by Victorian ladies (of both sexes). Margaret GANZ and I, translating Alfred JARRY's "Ubu Roi" encountered two absurd characters whose names in English would be Heads and Tails, but we undertook to carry over from

French the satire on SHAKESPEARE in the original play: we called them Rosenstern and Guildencranz. Translating CHEKHOV by myself for the same volume of plays, I could find no way to bring over into English the comic anti-climax and (to Russians) absurd sound in the name of the peasant Boris Borisovitch Simyonov-Pishchick.

As something is lost in translating poetry, so something may be lost in translating names. In English translations of STRINDBERG's "Miss Julie" (which might better be "Countess Julie"), we can still see that his peasant parents had hopes above their station if they named their son, a servant, Jean. More likely, he himself has dropped a Swedish forename and called himself Jean from the time he left Sweden for - he claims - the job of a sommelier abroad. The pretentious French name for an upstart Swedish servant makes its point in Swedish and English; it is lost in a French translation of STRINDBERG. In German, BRECHT loses in "Dreigroschenoper" the significance of Macheath ('son of the heath', a highwayman) and Peachum ('rat on them', turn them into the police), though (admittedly) these points from John GAY's "Beggars' Opera" are often lost on English-speaking audiences not tuned to eighteenth-century resonances. What happens to a character named Sheila if you do not know Australian, or Joseph HELLER's joke about Major Major (in "Catch-22") when that comic masterpiece is translated into languages in which the military rank 'Major' is not the same as the surname Major? (Actually, the character's forename is also Major: he is Major Major Major.) With 'En attendant Godot' in English we may acquire or imagine connections between Godot and God not likely in French (where the irony in Lucky might be missed). With Goldberg and McCann (PINTER's "The Birthday Party") we have enough puzzle in English; imagine the problems in (say) Slavic languages. What does a Russian make of Lady Booby or Mrs. Slip-slop in FIELDING's "Joseph Andrews", a Chinese of Joe Christmas in FAULKNER's "Light in August"? And does one translate the latter title to indicate parturition as well as illumination in August? How? Am I missing something when I read of Gaud in an English translation of Pierre LOTI's "An Iceland Fisherman" or Gard in a translation of "Gettir the Strong"?

We have made progress also in going beyond the concept of 'funny names'. English readers may find Pempel in a GRASS story odd, Omiehin (in a story by Vsevolod IVANOV) queer, Livio in Albert MORAVIA too close to livid, or IBSEN'S Gråberg (Håkon Werle's bookkeeper in "The Wild

Duck") too close to "grab-bag", STRINDBERG's courtier Uren in the historical "Erik XIV" embarrassing. (For a similar reason an Englishman named Uren had his surname legally changed to Wren.) But none of this has anything to do with the author's intent. If you can grasp that Tennessee WILLIAM's Blanche is a white moth (near the flame of Kowalski, whose name means he is a simple 'Smith') and her plantation (Belle Rève) only a "beautiful dream", fine; Stella a star well above Stanley, and so on, great; but you must not imagine problems where your language limitations create them.

D r a m a as a form of mass communication especially relies upon convention, literally the "running together" of the ideas of dramatist and audience. But what audience? MILTON's "fit audience, but few" or the masses? Are we all prepared to catch all the significances in the names in the novels of JOYCE or the obscurer poets, the name jokes in some satires, and so on? The critic must tell us what we are missing and judge whether we or the author is at fault if communication is less than perfect. I have written about William GOYEN and some other modern authors whose name choices almost create a private game for intellectuals to play, occasionally with no assurances that the critic is reading out of rather than reading into the work. And times change. Who knows now that James was the standard name for an English footman, or that cooks were called Mrs. (as were actresses, etc.) whether they were married or not? Who in the West understands the complicated relationship that can economically be hinted at by the use of names in Russian novels?

The onomastic critic must be an expert, able to grasp both what the author in his time must have meant and what the work in our time must mean. "No one can miss Caelia's three daughters (Fidelia, Speranza, Charissa) in "The Faerie Queene", I once wrote; then I tried them on my undergraduate students to whom Latin is (as the English idiom has it) Greek. (The French would be, "It's Hebrew to me". Some other nations say, "It's Chinese".) Once I did get across 'Faith, Hope, Charity' I had still another problem: to convince modern students that transparent allegorical names such as these were a pleasure, not an annoyance or a fault, to Elizabethan readers. These are the students who enjoy the obscurantism of modern poetry and look down on HAWTHORNE, for instance, for characteronyms that are "too easy". Were students more subtle, they would assert that they like to read realistic tales and

HAWTHORNE's onomasticon keeps reminding them he is out to commit Literature with malice aforethought, to preach, rather than excite and entertain. They "don't mind" names such as Hester Prynne, for they miss the points they make; they dislike Chillingworth - too obvious!

How is a critic or the general reader to know when to make something significant of a characteronym or toponym in fiction and when to let it go as insignificant?

Modern literature makes the problem more acute. The days of Peter Simple (MARRYAT) and simple Mr. Murdstone (DICKENS) and Zeal-of-the-Land Busy (JONSON) are by no means over. Such devices will always be used to some extent, especially in comedy. But the fashion today is to eschew easy points scored by such names as those of Sir Pertinax MacSycophant ("Man of the World"), Sir Epicure Mammon ("The Alchemist"), Sir Abel Hardy ("Speed the Plough"), Mrs. Pyannet Sneakup ("The City Wit"), and Mrs. Malaprop and Lydia Languish ("as headstrong as an allegory on the banks of the Nile" in 'The Rivals').

Modern literary onomastic criticism demands both inventiveness and restraint, skill and taste, insight as well as industry, not mere listing or translating or speculating. To distinguish between Glendower and Glendoveer or to get the point of Malvolio and Benvolio, we have to have one of the two kinds of knowledge to which Dr. Samuel JOHNSON once referred: we know a thing or we know where we can look it up. However - and this is seldom successfully taught in graduate schools - we sometimes have to know when to leave well enough alone. We need much erudition.

What we used to think of as "difficult" names (Pistol, Eustacia Vye, etc.) demanding explanation have now very often been adequately explained. In "Names" articles over recent years, for instance, we have had studies of the meanings of characteronyms in the works of Gelett BURGESS (J.M. Backus, 1961), Willa CATHER (M.R. Bennett, 1962), Edith WHARTON (R.L. Coard, 1965), Henry JAMES (R.L. Gale, 1966), Charles DICKENS (K.B. Harder, 1959), Franz KAFKA (P.M. Levi, 1966), Thomas MANN (W.P. Maurer, 1961), Curzio MALAPARTE (J. van Eerde), George Bernard SHAW (Stanley Weintraub), etc., not to mention the articles of the Seventies in which even more emphasis was placed on why characters were so named rather than what characters were named. Now we are getting into the more difficult area of the real meaning of names. There are still people at literary onomastics conventions who keep repeating that George

means "farmer" and Philip means "lover of horses" but the truth is that, for reasons psychologists have not yet been able to fathom, names do not have these old 'meanings' at all any more. Psychological research has shown that Tony carries connotations of 'sociable' and Adrian 'artistic' and Michael 'strong' and Hubert and Isadore 'weak' and so on. Now authors have to take into account these prejudices of the reading public when naming their characters and literary critics must know about society, not merely etymology, before they can judge the appropriateness or the ineffectiveness of a characteronym. Suddenly, the 'easy' names are the 'difficult' ones. Interviewed (as a past president of The American Name Society and occasional writer on the sociological and psychological implications of given names) by popular magazines and newspapers ("Ladies Home Journal", "Glamour", "Cosmopolitan", "Washington Post", etc., etc.), I am constantly being asked by journalists whose readers want to know "what to name the baby" and "what names are popular and unpopular and why" what the 'meanings' are of common forenames, which are indicative (in the public mind) of active or passive personalities, what 'images' names such as David or Jason or Michelle or Tracy or Lee or Robin carry and what self-images they will create for their bearers in American society. Modern authors, writing more or less realistically and about modern American life, now apparently need to know less about how to construct names on Latin and Greek and other old roots and more about what sort of reaction a name will provoke in their reading public. Today John and Kelly and Susan and Ivy are the 'difficult' names authors have to choose correctly and critics have to evaluate.

Similarly, in studying literature we need to know more than some scholars have known about the connotations of place-names. Does etymology help much in literary criticism when we are confronted with Greenwich Village, West Egg, Beacon Hill, Washington Square, Soho in London or SoHo (the area South of Houston Street in New York City)? I think not. Who cares if the 'Village' in Greenwich Village is redundant (the -wich meaning 'village')? The point is that Greenwich Village signals 'bohemian' (as Wall Street = finance, Broadway = theatre, London's Harley Street = medical specialists, Hamburg's Reeperbahn = prostitutes), and the other place-names give copious hints of use in fiction. Etymologists cannot help you with Piccadilly, but what you really need to know to illuminate criticism of a work set in London which centres around Piccadilly is the reputation of the place at the time of the story.

Could it be, for example, the 'turf' of Piccadilly Commandos or ladies of the evening in World War II; could it be the lair of boy prostitutes on The Dilly in the Seventies and Eighties? To a Londoner, the city is The Smoke (whence the title of Margery ALLINGHAM's mystery story, "Tiger in The Smoke", which also holds the suggestion of enshrouding mystery); if you don't know that, you may be missing something. You must know that The East End means 'slums' and The West End means first-run theatre (Shaftesbury Avenue = Broadway), that Wardour Street (as in "Wardour Street English") was once synonymous with trashy antiques but now has connotations of the film industry, that Portobello Road means antiques, that Soho has many times altered its reputation over the centuries but lately reeks of the tawdry (a word derived from the fairs of St. Audrey, by the way). To a New Yorker now, Bloomingdale's means more than a department store and Park Slope or Upper West Side more than identifiable areas of Brooklyn or Manhattan; these words in fiction are supposed to ring bells. Similarly, a novel set in Berlin or Paris or Rio might carry a wealth of meaning in a place-name that a mere etymological derivation or geographical identification would miss the point of entirely.

What does a Londoner think of now when you mention these places: Kensington, Chelsea, Carnaby Street, Paddington, Bayswater, Jermyn Street, Earl's Court, Kilburn, Notting Hill Gate? The answer is, respectively: snobs and increasing numbers of Arabs, artists and pop boutiques, the (former?) main street of the peacock gear of the Sixties youth cult, railway station (with attendant cheap hotels), tourist hotels, expensive shops, Australians, Irish, riots. These are 'buzz words', and the meanings are harder to locate than Westminster = government, 10 Downing Street = Prime Minister's London residence, Chequers = Prime Minister's official country residence, Grosvenor Square = United States Embassy.

To record the artistic decisions that have been made, to guide writers, to assist students, we need a "Dictionary of the Literary Onomastics of Place-Names" as well as improved guides to "Names in British Literature", "Names in American Literature", "Names in German Literature", etc. Or perhaps there could be specialized studies, at least for the early periods: a literary onomastic equivalent of W.G. SEARLE's "Onomasticon Anglo-Saxonicum" (1897, reprinted 1969), a reference book on names in medieval chronicles complete (M.G. WORTHINGTON in "Romance

Philology", XXIV, 1970, has an article on the names in the chronicles of Roger of HOVEDEN and Guillaume D'ORANGE which suggests what individual entries might be), or medieval romances of "The Grail" or romances in toto, and so on. At this moment I am writing the entry on names for "The Spenser Encyclopedia"; I should like to write some day a similar article for an encyclopedia entirely devoted to names in English literature of the Renaissance (say, ^{from} 1485 to the death of Shakespeare). There would be collected references to all articles or parts of articles or books concerned with the use of names by English writers of this period in prose and verse and all genres and individual entries for authors and topics such as Allegory, Punning, Classical Names, etc. This would be a big project, requiring a general editor, a managing editor, probably some university press or foundation support, and a host of experts on individual writers or topics prepared to survey what has already been done and present that briefly, filling in the gaps.

Modern literature could use such a reference resource as well. There we should be explicating Tess and Adam, Tom and Daisy, Father Holt and Mrs. Bennett, "Peachy" Carnahan and Brutus Jones and the Duke of Wincers (in Kay BOYLE's Work) and Winesburg and The Quarter. We should need an article on names such as The Father, The Lover, The Girl, another on names in 'romans à clef', one that reveals that in Britain names such as Fred and Charlie suggest losers, one that explains what is revealed (for example) by the names of Brenda Patimkin and Neil Klugman (why non-Jewish names for Long Island Jews?) in Philip ROTH (Goodbye, Columbus), another explaining how Tennessee WILLIAMS changes titles ("Summer and Smoke" becomes "Eccentricities of a Nightingale", to give one example) and what use he makes of the name Alma in that play.

So far as I know, no one has yet written an article on how personal names assist a writer to suggest religion: Moishe, Kevin, Calvin, Wesley telegraph 'Jewish', 'Irish Catholic', 'Protestant', 'Methodist' as easily as surnames indicate national origin. But one must be knowledgeable: now names are becoming more loosely applied in America and we see jeans from Calvin Klein, Chinese Roman Catholics named Wesley, and names formerly indicative of the British aristocracy (Norman, Mortimer, Sidney) or formerly invariably signalling 'Irish Catholic' (Kevin, Brian) or 'Scot' (Bruce, Stuart) now almost always meaning (at least in the New York area) 'assimilated Jew'. Does Muhammad Ali sound black to you? How about Abdul Kareem Jabar, Malcolm X, Andrew Young, Martin Luther King,

Jr.? If Clyde sounds black to you, you must be British, or British-educated. If Martha and Violet don't sound strange to you, you are over 50; and Norma, Alfred, Herbert, and Warren can probably date you, too, as some day will names such as Farrah, Kimberley, and Kell(e)y. But today where can a writer turn to discover that in Britain suitable lowerclass names for his characters would be Stephen, Jason, Gary, Kevin, Lee, Craig, Carl, Wayne, Scott, Shane, Barry, (not to repeat the name thought of a West Indian, though originally Scottish: Clyde) but that in the US he would get quite different reactions to some of these (such as Jason) and that Darren (which the British picked up from the US "Bewitched" television series) caught on (briefly, therefore is datable) in the United Kingdom but not in the US. Writers presumably keep their ears open and do not invariably look up such matters in the reliable surveys of Leslie A. DUNKLING (such as "First Names First") or the less-reliable ones (such as George R. STEWART's "American Given Names"). Yet writers must frequently be confronted with problems such as these: what is a likely name for a middle-aged accountant in the Middle West, a comic hopeful in Hollywood ("Dredge Rivers" suggests comedian Johnny CARSON), the teenage son of a Connecticut advertising executive, the head of a secret government assassination team?

Critics ought to be able to see that Marty in Paddy CHAYEVSKY's famous television drama is perfect as a name: it is the name of a common man and the -y somewhat diminishes him, familiarizing and yet making somehow less important this endearing but unprepossessing ordinary person. They ought to be able to speak of the names of Ralph CRAMDEN (the fat busdriver) on "The Honeymooners" - an old comedy series as indestructible on TV as commercials - and his wife Alice and his friends Ed and Trixie Norton. Why 'WASP' surnames rather than 'ethnic' ones? The times explain that. Why does Norton call his friend Ralph but Ralph call his friend not Ed but Norton? To what extent has the simplicity of comic-book names ("Dick Tracy" for a detective) passed over into the current trend of made-for-children films ("Star Wars", "Popeye", etc.)? What can you say of the shift in film and television audiences on the basis of name choices? If you were to name The Odd Couple pair, wouldn't you avoid Oscar as assiduously as you strove to avoid any suggestion of homosexuality in the relationship of those two divorced men living together? (Oscar came from a King of Norway whose eye doctor was WILDE's father.) Why is Ignatius such an effective name for the hilarious hero

of John Kennedy TOOLE's "A Confederacy of Dunces"? Even before you read the book, you know that an Ignatius is a pampered, Roman Catholic, book-worm momma's-boy. Don't you?

If you can fathom John Pitcher, Sherlock Holmes, Lord Grevstoke, and trace Ezra Mannon to Agamemnon, even Hew Makeshift to TUSSEY's "Hundredth Good Points of Husbandrie" (1557) and Jeremy Diddler to KENNY's farce "Raising the Wind" (1803), you ought to be able to see that Flash Gordon = 'quick', 'strong' but will have to be changed to Speed Gordon for Australia (where Cockney slang brought flash = 'indecently expose'), that Sam Spade wouldn't do today (except for an outrageous black detective), and that (say) Trixie is too 'cheap' a name for a banker's wife.

You need to know a lot to determine whether 'local color' names fit the period and setting. You need to know what psychiatrists think about people who call themselves Professor or Doctor or their own wives Mother. You need to know (as Nevill FORBES' "Russian Grammar" informs us) that in Russian novels diminutives are not belittling but express "affection, politeness, and good humour". You need to know how superiors and inferiors are correctly addressed in each time and place and, for instance, the difference between Lord David and Lord Elgin, Miss Martha and Miss Jones, "Certainly, Sir" and "Listen, Mister".

I have necessarily bombarded you with many examples. Forgive me if I expand one to show what a British author (for instance) might consider "an American name". Above I mentioned "Whispers in the Gloom", a novel which makes some onomastic errors - Notting Hill Gate is nicknamed The Hill in the novel, but that was not actual practice in 1957 when the book was published nor in 1977 when it was reissued - but is interesting in that it builds suspense around a villain with firearms and an American accent. He turns out to be an 'ex-G Man', though that expression was no longer in use in the US then. He is known as Elmer Steig; the author calls this an "American-sounding name". Later he is Elmer J. Steig (the middle initial being very unBritish); finally it transpires that he is Jameson Elmer. The point? If a British author introduces an American character, an "American-sounding name" is as essential as an American accent would be on stage or in a film. What is an "American-sounding name"? T.S. ELIOT offers J. Alfred Prufrock, American pompous; Eugene O'NEILL, Eben Cabot, New-England old-line American; Wayne Rogers and Tom Mix and Linda Ratner, I submit, are all American in their various ways. The general public in the US is vaguely aware of name tradi-

tions: they can see that "Bubbles LaTrine and Her Educated Sheepdogs" parodies vaudeville and music hall, that Marcus Welby is an honest doctor. And yet in fiction they demand that a tough guy be called something more credible than Humphrey Bogart, would argue that Meryl Streep or Loretta Swit could not be serious names for actresses, and insist that whatever you advance as an "American-sounding name" sound right to them and conform to some vague laws which they more feel than can articulate.

Names have what J.B. RUDNYČKYJ (in "Stil und Formprobleme in der Literatur", Heidelberg, 1959) vaguely terms "quality". Professor RUDNYČKYJ, writing on the "Function of Proper Names in Literary Work", says names can be relative to form or to content, and for the latter lists:

- a) relevance to the quality of literary characters (meaningful names) ('redende Namen')
- b) relevance to the place of action ('couleur locale')
- c) relevance to the time of action ('couleur historique')

Literary onomastics has made great progress over that simple classification over the last twenty years, though we still do not have the book on the toponymies and the terminology of our discipline for which I have been calling for some time. At the XIV International Congress on Onomastic Sciences (Ann Arbor, Michigan, 1981) an international group on literary onomastics was founded by Grace ALVAREZ-ALTMAN and Martha ONAN, leading spirits of The Conference on Literary Onomastics for almost a decade. Perhaps from that, or from the publication plans I outlined at the Conference in 1981 and will expand on at the joint Modern Language Association/American Name Society meeting (New York, December, 1981), a handbook and terminology, perhaps a college textbook and readings on literary onomastics, will eventually emerge. Already I have plans to include in a Library of Onomastics, now in preparation with a New York publisher and of which I shall be general editor, a volume of collected papers of the Conference on Literary Onomastics, prepared by Professor ALVAREZ-ALTMAN and her colleagues at The State University of New York at Brockport. Some related onomastic matters will be included in other volumes planned for the series, including: "Names and Human Behavior: The Psychological and Sociological Implications of Names" (ed. Laurence SEITS), collected papers from names institutes and journals, etc.

The earliest of the regional institutes was founded by E. Wallace

MCMULLEN at Fairleigh Dickinson University (New Jersey) and still continues. On its first program (1962) Arthur F. BERINGAUSE spoke on names in FAULKNER's fiction (later the paper was published as "Faulkner's Yoknapatawpha Register" in "Bucknell Review") and throughout its history The Names Institute has often had papers on literary onomastics, including one by Herman IVENTOSCH which led to his book "Ensayo sobre el sentido de la bucólica en el Renacimiento"; these have included papers on names in the works of CABELL, SPENSER, POE, PROUST, GONZALO DE BERCEO, EMMETT, FRAY LUIS DE LEON, SANNAZZARO, HERNANDO DEL PUGAR, FAULKNER, GIDE, BYRON, GOYA, TROLLOPE, GARCIA LORCA, SHAKESPEARE, GALLEGOS, RULFO, MILTON, WILDE, BUERO-VALLEJO, SHAW, GELBER, JONSON, GRACIAN, DICKENS, and others, plus papers on the names of Jewesses in literature, on place-names as keys and disguises in the regional novel, on names as an "academic discipline" (Geart B. DROGE), etc. Some literary onomastics material is included in "Pubs, Place-Names, and Patronymics" (selected papers of The Names Institute, 1980) and more will appear in the second such volume (expected in 1982).

The Conference on Literary Onomastics (held each June in Rochester, New York) was an offspring (1973) of The Names Institute. It has published proceedings annually. Recent volumes will give an idea of the range of the Conference's interests: Vol. VI (1979) has papers on SANDBURG, IONESCO, RULFO, MEREDITH, FITZ-JAMES O'BRIEN, HITCHCOCK, DASHIELL HAMMET, BECKETT, "the toponomy of literary landscapes", names in black literature, "onomastics as a tool of literary criticism", etc.; Vol. VII (1980) touches on VOLTAIRE, FLANNERY O'CONNOR, MELVILLE, PETER SHAFER, SIDNEY, BORIS VIAN, CAMUS, WHITMAN, WEDEKIND, WILLIAM CARLOS WILLIAMS, CERVANTES, IAN FLEMING, "onomastic centrality" (K.B. HARDER) and "Names into Words, and Other Examples of the Possibilities of Extending the Boundaries of Literary Onomastics", the last my keynote address to the Conference (which has lead to articles by myself recently in "Logophile", "Comments on Etymology", "Papers in Onomastics", "Classical Outlook", etc., and similar articles by Jesse LEVITT and others); Vol. VIII (1981) includes a paper from a former conference (Mark ANDERSON on Ben JONSON) and one by Barbara CZOPEK on "literary onomastics in Poland" from Cracow, plus papers of CLO on MOLIÈRE, SNORRI STURLUSON, SHAKESPEARE, BELASCO, TROLLOPE, CERVANTES, FAULKNER, WILLIAM GOYEN, TONI MORRISON, "literary names as common nouns and adjectives in French" (later a long paper in "Comments on Etymology"), "place-names as ruins", etc.

"Literary Onomastics Studies" now constitutes a substantial body of work and annually inspires and reports literary onomastic activities in many places, while (of course) literary onomastic criticism continues to appear in "Names" in specialist articles or in more general articles (such as "Roman Anthroponyms: Explication and Application", a two-part article by Michael HANIFIN and myself which in its almost 150 pages covered the use of Roman names by SHAKESPEARE and JONSON among other matters). For such articles, the student of literary onomastics can consult the index to Vols. I-XV by K.B. HARDER and that to the second fifteen volumes which Professor HARDER will soon publish.

At East Texas State University under the leadership of Fred TARPLEY a South Central Names Institute has been founded and annually publishes its proceedings. Vol. I ("Of Edsels and Marauders") had among its papers studies of HAWTHORNE, TENNESSEE WILLIAMS, JONSON, GAY, FIELDING, DICKENS, DURRELL, and "literary names in American literature" (Paul W. BARRUS) and "English literature" (Edna B. STEPHENS). Vol. II ("Love and Wrestling", "Butch and O.K.") in 1973 had papers on POE, EUDORA WELTY, HERMANN HESSE, DUBOSE HEYWARD, MARK TWAIN, and "name-calling in English literature". Vol. III ("They Had to Call It Something") covered FAULKNER, LANGSTON HUGHES, RALPH ELLISON, FLANNERY O'CONNOR, and THOMAS PYNCHON; Vol. IV ("Naughty Names") BENJAMIN FRANKLIN, SAUL BELLOW, MIGUEL ANGEL ASTURIAS, and the legend and ballad of "Tom Dooley". Vol. V ("Labelled for Life") did not follow the usual rule of approximately one-third of the papers devoted to literary onomastics but has a paper on names in recent US science fiction (Jack WAGES), something on FAULKNER's "The Sound and the Fury", etc.; while Vol. VI ("Ethnic Names", 1978) had "Jewish names in Literature" (Richard TUERK), etc. Professor TARPLEY is currently selecting South Central Names Institute Papers for a volume in my Library of Onomastics series; the best of the literary onomastics papers of the institute will appear there.

The Connecticut Place-Name Symposium began at Eastern Connecticut State College (Willimantic) in 1974 under the direction of Arthur BERLINER and continues to this date under Dean REILEIN of that college. With Symposium III (1976) literary onomastics were introduced as the institute widened its scope (Bernard MACDONALD of ECSC on E.E. CUMMINGS) and later symposia included papers on SCOTT FITZGERALD, names in Celtic romances, etc., some of which we may expect to see in the forthcoming "Connecticut Onomastic Review" II.

When president of The American Name Society (1979) I organized two more regional institutes. The first North East Names Institute was held in September 1979 at North Country Community College (Saranac Lake, New York) under the aegis of The Center for Adirondack Studies, directed by Murray HELLER, I read a paper on names in JAMES FENIMORE COOPER (and another similiar at The Cooper Conference at The State University of New York at Oneonta in 1980, published in its proceedings, edited by George A. TEST). In "Names Northeast" II NICOLAISEN's paper on Timothy DWIGHT's "Travels in New England" was a feature of the 1980 proceedings and in the forthcoming "Names Northeast" III my paper on literary onomastics and folklore (dealing with oral histories of The American Revolution) will appear, among others. Even with an emphasis on Upstate New York toponyms, Amerind names, regional folklore (the 1981 meeting was in conjunction with The New York State Folklore Society), and such, literary onomastics is included.

The other regional institute I encouraged was begun at Waubensee Community College (Sugar Grove, Illinois) by Laurence E. SEITS in 1980. The proceedings of this first North Central Names Institute ("What's In A Name?"), edited by Professor SEITS, included my paper on "Names and Patterns of Cultural Transmission" and papers on names of women in current popular fiction, in "Star Trek", in Juan RULFO, etc. The 1981 volume will have some more papers on literary onomastics, as well as others on personal names, place-names, brand names, and all the wide range of onomastics represented in the annual programs of The American Names Society. On all fronts literary onomastics is growing vigorously. In various ways I have advocated and attempted to facilitate literary onomastics broadening its parameters to reach out into popular culture - we organized an ANS panel at the meetings of The American Culture and Popular Culture Associations and some of us have read papers at those and related conferences - and linguistics (I have read a paper at a conference of The International Linguistic Association, of which I have been Secretary for a couple of years, and this year, as Director of ILLA's annual Conference, I am actively inviting onomasticians to participate in the March 1982 Conference in New York) and other areas, such as folklore, psychology, and so on. Some of us are teaching onomastics at college level. I have given first lectures on it at various universities, most recently (November 1981 at New York University as part of a special series "On The American Language". Always we find that literary onomas-

tics is of special interest to students and teachers; many of the latter have been discussing names in English and Comparative Literature and Classics and other courses for years, and now they are turning to onomasticians for methodologies and terminology.

We even hope by canvassing elementary and secondary school teachers who use names to stimulate composition and library research, who ask students to investigate their own names, the names of the streets in their towns, the names of the neighborhood pets or stores, and so on, to compile a collection of projects and lesson plans for practical pedagogical use. I call it "Names in the Classroom". It is moving more slowly than the one-volume collection of essays, one on the names of each American State, that I proposed in 1979; that will be called "Place-Names, USA" and will be forthcoming soon from The University of Texas Press, edited by Fred TARPLEY. But "Names in the Classroom" is on the way, and in it projects dealing with literary onomastics will have an important place. It will contain "hands-on" experience of classroom teachers (teachers everywhere are invited to contribute tested ideas) and will be extremely useful.

We are demonstrating that literary onomastics can be of interest in itself and a useful tool in literary criticism of all kinds. WELLEK and WARREN in their "Theory of Literature" (1949) called naming "the simplest form of characterization", but it is more than their "form of characterizing economy", more than Henry JAMES' "onomatopoetic toning"; it is (as Warren R. MAURER preached to the converted in "Names" in 1963) "an integral part of a work of art", and that is the message we are now carrying even to the unconverted. Names are necessary - even Dogpatch's unnecessary mountain in Al CAPP's "Li'l Abner" had a name (Onnecessary Mountain).

We must return to what ARISTHENES asserted more than four centuries before Christ: "the beginning of all instruction is the study of names". We must move beyond the collection and "translation" of literary names to the rigorous study of how they mean and how they function. Names can do more than nominate or characterize (Volpone, Lazarillo, Sir Gudgeon Credulous) simply or set a comic tone (Clay Modelling, Stanley Featherstonehaugh Utridge) or satirize or allude to reality or other fictions. They can be keys to the profoundest understanding and appreciation of all kinds of fiction (so far we have concentrated on novels and short stories to the detriment of poetry and drama), myth, folklore,

high art and popular culture, all that literature which Cyril CONNELLY in "The Condemned Playground" (1945) so movingly called "man's noblest attempt to preserve Imagination from Time, to make unbreakable toys of the mind, mudpies which endure ..."

Helga Westphal

Eigennamen im literaturwissenschaftlichen Fachwortschatz des Englischen

Ebensowenig wie im Wortschatz allgemein kann der Namenschatz als Bestandteil der Fachwortschätze übergangen werden. Im Zusammenhang mit der Verbalisierung gesellschaftlichen Bewußtseins und gesellschaftlicher Prozesse benennt H. WALTHER Terminologisierung, Appellativierung und Proprierierung gleichermaßen als die "drei funktionalen Spezifizierungen" jenes einen "Grundvorgangs".¹⁾ Letztlich ist demzufolge keine Sprachbeschreibung denkbar ohne Beachtung der Eigennamen (EN) und deren spezifischer Leistung im Prozeß der Verbalisierung oder sprachlichen Abbildung objektiver Realität.

Im Zusammenhang mit der Bedeutung der EN für die Fachlexik interessieren u. a. folgende Fragestellungen:

Welchen Anteil etwa kann der EN an der Terminologisierung haben?

Was bringt er ein in den Bereich des Fachwortschatzes?

Wie realisiert sich hier die Wirkungsweise seiner identifizierenden, differenzierenden, individualisierenden Funktion?

Der EN ist in der Fachlexik gesellschaftswissenschaftlicher Disziplinen, wie mehrfach in der einschlägigen Literatur bestätigt, weitaus weniger verbreitet als in Naturwissenschaften und Technik. Für den Fachwortschatz der Elektrotechnik z. B. stellt G. NEUBERT eine "außergewöhnliche Produktivität des Eigennamens als Wortbildungselement" fest.²⁾ Vergleichsweise selten im untersuchten literaturwissenschaftlichen Fachwortschatz ist nicht nur die Erscheinung als solche, sondern zudem geringfügig die Häufigkeit ihres Auftretens, so daß Formen mit EN in repräsentative Häufigkeitslisten schwerlich Aufnahme finden dürften. Jedoch haben unabhängig davon EN auch im besprochenen Bereich nicht nur Platz und Geltung gefunden, sondern weisen gegenüber jenen im naturwissenschaftlichen Sektor auch gewisse Besonderheiten auf, die Beachtung verdienen. Die nachfolgend aufgeführten Beispiele wurden bei der Durchsicht literaturwissenschaftlicher Fachlexika bzw. Nachschlagewerke er-