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The Functions of Proper Names in the Literary Work of Art

The issue of the functions served by nomina propria in the literary work has been regarded as resolved² for a few decades, as the work considered to be crucial to the topic was published in 1970. In his book *Nazewnictwo w utworach Stefana Żeromskiego*³, Aleksander Wilkoń proposed a typology of the functions of literary proper names, which included one primary function – denoting particular people and places⁴ – and five secondary functions: the localizing, sociological, allusive, expressive and semantic⁵. The localizing function occurs when nomina propria set the plot in a specified time or place, and the sociological when the names indicate the characters' social, group or national affiliation⁶. The allusive function is the use of names as more or less ciphered allusions to real people, and the expressive one is the use of proper names as signs voicing certain emotions and emotional undertone⁷. Finally, the semantic function appears when the names characterize their denotations according to the metaphorical or the literal meaning of the names⁸.

This classification became the foundation for the majority of the subsequent works concerned with literary onomastics. Nevertheless, it was often recognised

¹ **Martyna Gibka** – doktorantka na Wydziale Filologicznym Uniwersytetu Gdańskiego.

² Such claims appear not only in the works of scholars concerned with literary onomastics (compare for example I. Domaciuk, *Funkcje nazw własnych w wybranych utworach zaliczanych do literatury fantasy*, [w:] *Z najnowszych tendencji w polskim nazewnictwie*, R. Łobodzińska (red.), Łask 2005, s. 175), but also in texts devoted to other branches of onomastics, for instance microtoponymy: “a relatively stable classification of the functions of *nomina propria* has been formed in the studies concerned with literary works of art” – M. Rutkowski, *Mikrotoponimia przestrzeni wspinaczkowej. Studium socjoonomastyczne*, Olsztyn 2001, s. 40. Unless stated otherwise, all translations of quotations were prepared by the author of the article.

³ A. Wilkoń, *Nazewnictwo w utworach Stefana Żeromskiego*. Wrocław 1970.

⁴ Tamże, s. 82.

⁵ Tamże, s. 83.

⁶ Tamże.

⁷ Tamże, s. 105.

⁸ Tamże, s. 83.

as insufficient and was therefore complemented by additional functions⁹. The first scholar who expanded Wilkoń's typology was Łucja Maria Szewczyk. She added six functions: the myth-creating¹⁰, documentary¹¹, poetic¹², chronological¹³, evaluative¹⁴ and denotive¹⁵. Then, the symbolic¹⁶ and impressive¹⁷ functions were added by Irena Sarnowska-Giefing. Next, the list was further extended by Urszula Kęsikowa, who distinguished the didactic-educative function¹⁸, and Czesław Kosyl, who added the emotive¹⁹, veristic²⁰, informative²¹ and mimetic²² functions. Furthermore, Aleksandra Cieślikowa postulated the need to add the intertextual function²³. Then, Genowefa Surma wrote about the metaphoric function of proper names²⁴, and Adam Siwiec described the camouflag-

⁹ Due to the main concern of this article being the proposition of a new theoretical approach and to the length restrictions of an article, the functions added to the list proposed by Wilkoń will be only listed here without any definitions or descriptions. A comprehensive analysis of the development of the list of the functions served by nomina propria in the literary work of art will be presented in my PhD thesis.

¹⁰ Ł.M. Szewczyk, *Analiza językowo-stylistyczna nazw osobowych w powieści Romana Bratnego „Kolumbowie. Rocznik 20”*, „Acta Universitatis Nicolai Copernici – Filologia Polska” 1978, nr XIV, s. 91.

¹¹ Tamże, s. 92.

¹² Ł.M. Szewczyk, *Funkcje artystyczne nazewnictwa biblijnego w „Dziadów cz. III” Adama Mickiewicza*, „Onomastica” 1990, nr XXXV, s. 94.

¹³ Tamże, s. 99.

¹⁴ Tamże, s. 94.

¹⁵ Ł.M. Szewczyk, *Chrematonimy w „Słowniku języka Adama Mickiewicza”*, [w:] *Onomastyka polska a nowe kierunki językoznawcze. Materiały z XI Ogólnopolskiej Konferencji Onomastycznej 15-17 czerwca 1998 Bydgoszcz-Pieczyska*, M. Czachorowska, Ł.M. Szewczyk (red.), Bydgoszcz: 2000, s. 299.

¹⁶ I. Sarnowska-Giefing, *Nazewnictwo w wybranych utworach Adolfa Dygasińskiego*, „Onomastica” 1977, nr XXII, s. 227.

¹⁷ I. Sarnowska-Giefing, *Nazewnictwo w nowelach i powieściach polskich okresu realizmu i naturalizmu*, Poznań 1984, s. 97.

¹⁸ U. Kęsikowa, *Funkcja dydaktyczna nazewnictwa w powieściach dla młodzieży*, [w:] *Onomastyka w dydaktyce szkolnej i społecznej*, E. Homa (red.), Szczecin 1988, s. 81.

¹⁹ Cz. Kosyl, *Nazwy własne w prozie Jarosława Iwaszkiewicza*, Lublin 1992, s. 95.

²⁰ Tamże, s. 95.

²¹ Tamże, s. 32.

²² Cz. Kosyl, *Główne nurty nazewnictwa literackiego (zarys syntezy)*, [w:] *Onomastyka literacka*, M. Biolik (red.), Olsztyn 1993, s. 68.

²³ A. Cieślikowa, *Nazwy własne w różnych gatunkach tekstów literackich*, [w:] *Onomastyka literacka*, dz. cyt., s. 37.

²⁴ G. Surma, *Nazwy własne w folklorze opoczyńskim*, [w:] *Onomastyka literacka*, dz. cyt., s. 305.

ing²⁵ and the erudite²⁶ functions. Finally, Maciej Szelewski added the universalizing function²⁷.

Wilkoń's work did not provide a definition of the term function of proper names in the literary work of art. Nor did the works of his followers. Moreover, the methods of distinguishing the particular functions were not specified. This, together with the proliferation of the proposed functions caused the allegedly established and resolved issue of the functions of literary nomina propria to become ambiguous and imprecise. Therefore, the classification is impossible for application. Such a claim seems to be confirmed by a large number of articles concerned with the functions of literary proper names, whose authors are unsure about the existence of which function they would like to demonstrate and what scope the function should receive. Furthermore, there are also works in which some functions classified at one point of the development of the topic as separate are included as elements of other functions.

To illustrate this chaos, one could summarise almost any contemporary article on the matter. Some of such works are the articles: „Funkcje nazw własnych w wybranych utworach zaliczanych do literatury fantasy” by Izabela Domaciuk²⁸, „Nazwy osobowe w „Schodami w górę, schodami w dół” Michała Choromańskiego” by Adam Siwiec²⁹, „Kilka uwag o onomastyce literackiej w utworach dla dzieci Wojciecha Żukrowskiego” by Stanisław Kania³⁰, „Funkcjonalność proprialnej sfery językowej w twórczości Gustawa Morcinka” by Robert Mrózek³¹, and „Nazwy osobowe w wybranych utworach Małgorzaty Musierowicz” by Katarzyna Kuffner-Obrzut³². In her study, Domaciuk claims that one of the functions performed by the analysed propria is the poetic function, which is served by “proper names that attract the reader's attention to their

²⁵ A. Siwiec, *Nazwy osobowe w „Schodami w górę, schodami w dół” Michała Choromańskiego*, [w:] *Onomastyka literacka*, dz. cyt., s. 194-195.

²⁶ A. Siwiec, *Nazwy własne w prozie Michała Choromańskiego*, Lublin 1998, s. 63.

²⁷ M. Szelewski, *Funkcje nazw własnych w polsko- i rosyjskojęzycznej literaturze fantasy na przykładzie utworów Andrzeja Sapkowskiego oraz Nika Pierumowa i Siergieja Łukjanienki*, [w:] *Słowo. Tekst. Czas. Materiały IV Międzynarodowej konferencji naukowej (Szczecin 21-22 października 1999 r.)*, M. Aleksiejenko (red.), Szczecin 2000, s. 231.

²⁸ I. Domaciuk, *Funkcje nazw...*, dz.cyt., s. 175-190.

²⁹ A. Siwiec, *Nazwy osobowe...*, dz.cyt., s. 187-197.

³⁰ S. Kania, *Kilka uwag o onomastyce literackiej w utworach dla dzieci Wojciecha Żukrowskiego*, [w:] *Onomastyka literacka...*, dz. cyt., s. 213-218.

³¹ R. Mrózek, *Funkcjonalność proprialnej sfery językowej w twórczości Gustawa Morcinka*, [w:] *Onomastyka literacka*, dz. cyt., s. 181-186.

³² K. Kuffner-Obrzut, *Nazwy osobowe w wybranych utworach Małgorzaty Musierowicz*, [w:] *Metodologia badań onomastycznych*, M. Biolik (red.), Olsztyn 2003, s. 485-497.

form and content”³³. However, later in the same article she states that “some toponyms amaze the reader with their different sound, and therefore their function is then restricted to the expressive one”³⁴ and that “in novels, in which nomina propria are largely based on linguistically foreign roots, it is the expressive function that can be observed. Being deliberately deformed and fanciful, these proper names attract the reader’s attention”³⁵. Thus, Domaciuk incorporates the poetic function into the expressive one. Moreover, the same happens to the humorous function³⁶. Exactly the same inaccuracies can be observed in the article by Siwiec³⁷, whereas the incorporation of only the humorous function into the expressive function appears in the work by Kania³⁸.

The definition of the expressive function became the cause of error also in the article by Mrózek, who states that nomina propria expressing the attitude of the author towards the characters perform the semantic function³⁹. Conversely, in the work by Kuffner-Obrzut, the names characterizing their denotations were claimed to serve the expressive function⁴⁰.

As results from the presented summary of the issue, the typology of the functions of literary nomina propria lacks a clearly defined theoretical background. Hence, the main aim of this article is to propose a theoretical approach that will enable the resolution of the discussed problem.

Before a definition of the term *function of literary proper names* can be proposed, the category of proper names should be distinguished from the category of appellatives. There are two decisive differences between the categories: (1) nomina appellativa designate classes of objects and nomina propria denote individual entities, (2) unlike common nouns, proper names do not carry a semantic value⁴¹. In this article, the term *function* will be understood as the role the proprium performs in relation to a given element of the nominal act⁴². Therefore, the function of literary nomen proprium is the role the name serves in relation to a given element of the nominal act of the literary work (for the model of which see diagram 1). Despite their intuitiveness some earlier defini-

³³ I. Domaciuk, *Funkcje nazw...*, dz. cyt., s. 181.

³⁴ Tamże, s. 182.

³⁵ Tamże, s. 187.

³⁶ Tamże.

³⁷ A. Siwiec, *Nazwy osobowe...*, dz. cyt., s. 193.

³⁸ S. Kania, *Kilka uwag...*, dz. cyt., s. 218.

³⁹ R. Mrózek, *Funkcjonalność proprialne...*, dz. cyt., s. 185.

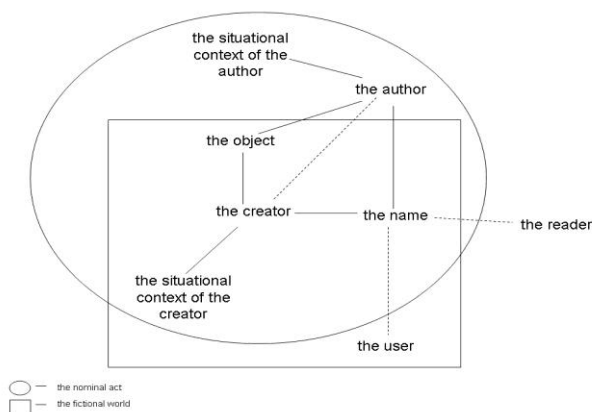
⁴⁰ K. Kuffner-Obrzut, *Nazwy osobowe...*, dz. cyt., s. 494.

⁴¹ M. Rutkowski, *Nazwy własne w strukturze metafor i metonimii*, Olsztyn 2007, s. 21-22.

⁴² M. Rutkowski, *Mikrotoponimia przestrzeni...*, dz. cyt., s. 44.

tions of the onymic functions are apt in themselves, so they will be used within the new theoretical approach proposed in this work.

Diagram 1 – the model of the nominal act of the literary work



Źródło: opracowanie własne.

This model is based on (1) the basic model of the naming process created by Ivan Lutterer⁴³, and on (2) the model of the nominal act of the microtoponymy of climbing space proposed by Mariusz Rutkowski⁴⁴. Lutterer's model includes three elements: the name-giver, the name-given and the object named⁴⁵. Rutkowski complemented Lutterer's model by adding two more elements: the user and the situational context of the creator, thus adjusting the model to the needs of the field his model was used in. In order to create the model of the nominal act for the literary work of art, other three elements need to be added, these are: the author, the situational context of the author and the reader. Thus, a more complex model which includes two worlds (the real one and the fictional one) is proposed.

Before the functions of nomina propria in literary works can be enumerated and defined, the elements of the created model of the nominal act and the model itself should be briefly described. Firstly, the author is simply the person who wrote the book, the author's situational context refers to the circumstances accompanying the process of writing and especially of inventing names. The name is the linguistic sign given to an entity as its label, and the object is the entity

⁴³ I. Lutterer, *Onymical Mistake in the Naming Process*, [w:] *Proceedings of the XIIIth International Congress of Onomastic Sciences (Cracow, August 21-25, 1978)*. Vol. II, K. Rymut (red.), Wrocław 1982, s. 63.

⁴⁴ M. Rutkowski, *Mikrotoponimia przestrzeni...*, dz. cyt., s. 41-43.

⁴⁵ I. Lutterer, *Onymical Mistake...*, dz. cyt., s. 63.

that is being named and therefore distinguished from the background. The creator is the character who gives the name to another character; although in a literary work he/she is often not revealed, at least not straightforwardly. Even when the creator is revealed he/she is *de facto* not the name-inventor and name-giver but a middleman used by the author. The situational context of the creator is understood as circumstances accompanying the act of the naming in the fictional world. Finally, the term user encompasses all the characters from the fictional world who use the name, and the reader includes every person from the real world who decides to acquaint him/herself with the literary work.

The hypothetical model act of nomination for the literary work (one which includes the relations between its elements) could be described as follows: (1) the author creates an entity (the object, here a character), which due to its status and the social needs of communication has to have a name; (2) the author distinguishes some motivational features (which can come from the object itself, from the situational context or from the name itself); (3) the identified features become the inspiration to name the object – the author names the entity (character). After the fictional figure is named, other characters in the fictional world use the name and finally, when the literary work is published, the readers meet the name.

Among the lines connecting the elements of the model of the nominal act, there are three dotted ones. The line between the author and the creator is not solid due to the fact, that the creator is usually not revealed in a direct way. And the lines between the name and the user and reader are dotted since the two elements, although included in the model, are in fact outside the real act of nomination.

Since the proper name serves a function when it performs a role in relation to an element of the nominal act, it is possible to list all the relations the name can enter into and some of the roles it can take in these relations.

Table 1.

The relation	The functions
NAME : OBJECT	the identifying-differential function, the semantic function, the sociological function
NAME : SITUATIONAL CONTEXT OF THE CRETOR	the allusive function, the commemorative function, the camouflaging function
NAME : CREATOR	the expressive function
NAME : NAME	the poetic function
NAME : USER	the humorous function, the conative function
NAME : AUTHOR	the expressive function
NAME : SITUATIONAL CONTEXT OF THE AUTHOR	the localizing function, the allusive function, the intertextual function, the commemorative function, the camouflaging function
NAME : READER	the humorous function, the didactic-educative function, the conative function

Źródło: opracowanie własne.

It is the first attempt to compose a list of the onymic functions of the literary work that is based on the work's nominal act, and therefore the list may not be exhaustive. Thus, other functions can be added to the list provided that they are distinguished and classified as roles the name performs in relation to the elements of the nominal act.

As results from the definition of *nomina propria*, the only function that a *proprium* must serve is the individual denotation and this, the primary role of every *proprium*, is called the identifying-differential function, performed by the name in relation to the object. All other functions enumerated above are secondary, which means that the *proprium* can, but does not have to serve them. One of the consequences of this feature is the fact that the onomastic material of a book does not have to serve all the secondary functions and *de facto* it sometimes should not, as each genre has its characteristics which apply also to the set of proper names present therein.

Five out of the twelve secondary functions listed in Table 1 were defined at the beginning of the article. The definitions were quoted after Aleksander Wilkoń, but because of their intuitiveness they were not precise. However, when embedded in the proposed definition of the function of literary proper names, they become explicit. The remaining seven secondary functions need to be defined.

In relation to the situational context of the creator, the name serves the commemorative function when it commemorates an entity from the creator's world (for instance a person or an event). And when the commemorated entity belongs to the author's world, the commemorative function is performed by the name in relation to the situational context of the author.

The camouflaging function can also be performed in relation to the two situational contexts. It appears when the name hides the identity of its bearer. When the name belongs to a character based on an authentic person from the real world and hides the identity of this character from the reader, the camouflaging function is performed in relation to the situational context of the author⁴⁶. And when the name of the character is his/her second one and is supposed to hide his/her identity from other characters, the camouflaging function is served in relation to the situational context of the creator.

The poetic function is the only one that can be served by the name in relation to itself. It occurs when the proprium keeps the recipient's attention on its structure⁴⁷. Thus, this function is performed by "names whose internal organisation is of an exceptional kind, which attracts attention to the name's linguistic form in the first instance"⁴⁸.

The humorous function is served by the name in relation to the user or the reader when it induces laughter in the user or the reader respectively. The realisation of this function, however, is impossible to determine, as one cannot examine the reaction of every reader, and not every character's reaction to every name is presented in the book. The only aspect of humour that can be decisively determined is the presence or absence of the humorous element in the proper name (as an external quality of a text), which could in turn prove the emergence of the humorous function in relation to the implied reader⁴⁹. Depending on the theory of humour one chooses to base the analysis on, the name can be claimed to possess a humorous element for instance "if: 1) the text [proper name] is wholly or partially consistent with two different scripts; 2) these two scripts are

⁴⁶ As results from such a definition, each realisation of the camouflaging function seems to involve two relations simultaneously: to the situational context of the author/creator and to the reader/user. The inclusion of the camouflaging function to the functions served in relation to the situational contexts ensues from the fact that before the name can hide the identity of its denotation from anyone, there has to be a connection between the name and an authentic person or a character.

⁴⁷ M. Rutkowski, *Mikrotoponimia przestrzeni...*, dz. cyt., s. 100.

⁴⁸ Tamże, s. 100-101.

⁴⁹ More on the humorous function of proper names see M. Gibka, *Hooch, Filch and Fluffy: How Polish Translation of Harry Potter Influences the Humorous Function of the Characters' Names*, [w:] *Komunikacja międzykulturowa w świetle współczesnej translatoologii*, E. Kujawska-Lis, I. Ndiaye (red.), Olsztyn 2014, s. 161-171.

in opposition; 3) the scripts overlap the text [proper name] completely or to some extent”⁵⁰.

Similarly to the humorous function, the conative function can be served in relation to the user and to the reader. It occurs when the name provokes a reaction in the user or the reader. The range of possible reactions can be utterly unlimited, some of the more frequently appearing might be for instance disgust, anger or aversion⁵¹.

The intertextual function occurs in the relation to the situational context of the author, and it emerges when a name in the analysed literary work was taken over from another literary work. This function seems not to be an end in itself, but rather a means to achieve different purposes, which however transgress the scope of this article.

The last function to be defined is the didactic-educative function served by the nomina propria in relation to the reader. It occurs when the name “enriches or preserves the knowledge of the reader”⁵² and appears when the text includes authentic names that denote the same denotations as in the reality (for example William Shakespeare, Aristotle, Samuel Beckett...) sometimes with a piece of information about the denotations or in metaphorical uses which emphasise certain characteristics of the denotations⁵³.

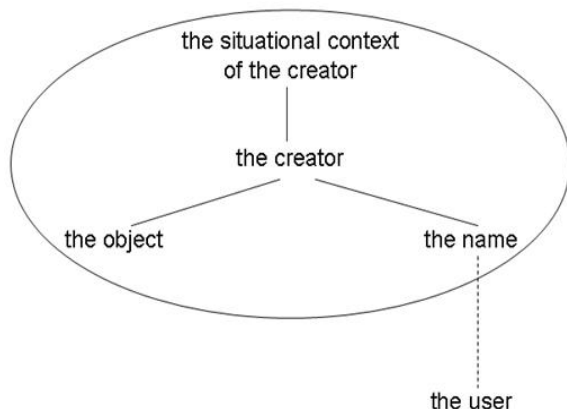
The last aspect that should also be mentioned while presenting this theoretical approach to the issue of the functions performed by nomina propria in the literary work of art, is the fact that, as opposed to all other onomastic studies, the studies of nomina propria within the literary work take into account two worlds (the real and the fictional), but both of them are accessible only to the author and the reader. On the contrary, the fictional characters have access only to the fictional world. This should be considered especially when establishing the scope and extent of the functions served and the impact exerted by the proper names on the fictional world. In order to do that, a simplified model of the nominal act of the literary work (one that could be created by a fictional character with no access to the real world) should also be presented (see diagram 2).

⁵⁰ V. Raskin, *Semantic mechanisms of humor*, Dordrecht 1985, s. 99.

⁵¹ Laughter is also such a reaction. However, the humorous function was given a separate status due to the fact, that inducing laughter is the reaction by far the one most often aimed at by the authors.

⁵² U. Kęsikowa, *Funkcja dydaktyczna...*, dz. cyt., s. 81.

⁵³ K. Kuffner-Obrzut, *Nazwy osobowe...*, dz. cyt., s. 495-496.

Diagram 2 – the simplified model of the nominal act of the literary work

Źródło: opracowanie własne.

Comprised of only these elements of the nominal act which are accessible to the fictional characters, the simplified model excludes three elements: the author, the situational context of the author and the reader. Therefore, within the frame of the fictional world, the name can enter into a relation with only five elements of the nominal act of the literary work. Hence, the list of the onymic functions as seen from the perspective of this world is shortened as well, and includes only the first five points from the more extensive list presented in Table 1.

To conclude, the issue of the functions served by nomina propria in the literary work can be resolved only if it is based on a clear theoretical foundation. The definition of the function itself has to be provided before the particular functions can be delineated. The method of distinguishing these functions should also be specified. The theoretical approach to the issue proposed in this article is based on the model of the nominal act of the literary work, as it enables the identification of the functions that a proper name can serve from the moment of its creation.

Funkcje nazw własnych w literackim dziele sztuki	
Streszczenie	Abstract
Celem artykułu jest przedstawienie zagadnienia funkcji nazw własnych w dziele literackim w nowym ujęciu teoretycznym bazującym na modelu aktu nominacyjnego dla dzieła literackiego. Potrzeba uporządkowania dotychczasowego dorobku badaczy w tej dziedzinie umotywowana jest panującym w niej chaosem i brakiem najbardziej podstawowych definicji. W pracy przedstawione zastają dwa modele aktu nominacji: pełny – obejmujący zarówno świat fikcyjny jak i rzeczywisty oraz uproszczony – obejmujący jedynie świat fikcyjny.	This paper addresses the issue of the functions served by nomina propria in the literary work of art. A new theoretical approach, based on the model of the nominal act of the literary work, is presented. The need to revisit the problem is justified by the absence of even the most basic definitions. In the article, two models of the nominal act of the literary work are presented, one which includes both the fictional and the real world, and one which is restricted only to the fictional universe.
Słowa kluczowe	Key words
onomastyka, onomastyka literacka, funkcje nazw własnych, akt nominacyjny	onomastics, literary onomastics, the functions of proper names, nominal act

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