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### CLASSIFICATION OF LITERARY NAMES

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#### ABOUT ARTICLE

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**Abstract:** In traditional linguistics, proper nouns, which are considered as a part of appellatives and are not sufficiently researched, especially literary names, are distinguished by their own characteristics. This article is devoted to one of the important aspects of linguistics, which focuses on the classification of literary names. They have their own linguistic features and are classified differently by researchers. The purpose of this article is to clarify them with the help of specific examples.

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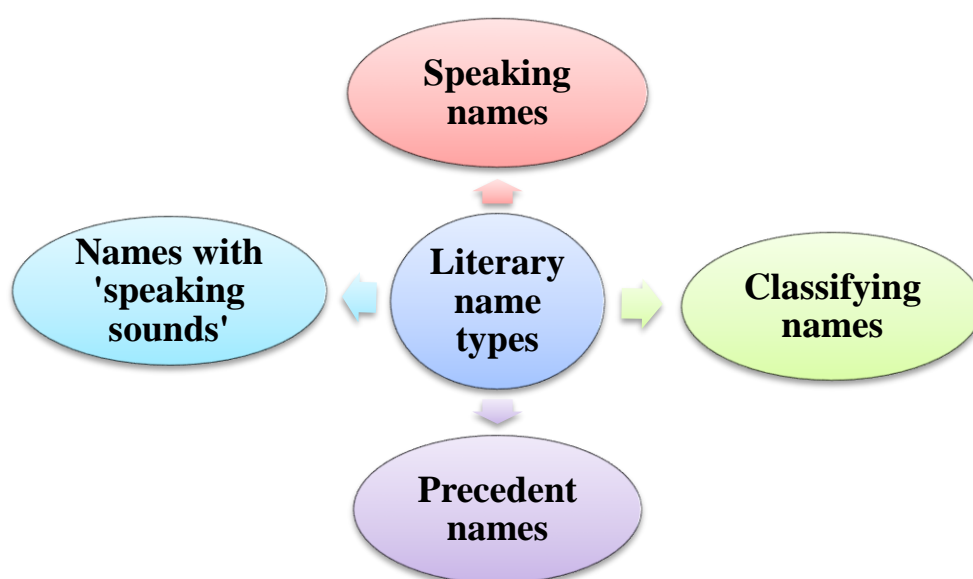
#### INTRODUCTION

Early approaches to the classification of literary names have a long history. The analysis of the field literature shows that they started with the western poetic traditions during the time of Aristotle, and were carried out more and more deeply, in various variants, in a systematic form, and this continues to this day. Having studied the opinions of a number of nomenclature scientists, we rely on the classification developed by H.Birus in this work. When we looked at the existing studies, we saw that although this model was modified to a certain extent in other works, the general form and content were preserved[24; 67]. This four-step classification is based on real naming, and it shows its main classificatory power in describing a very large number of names in various literary genres, past and present (see Figure 1).

#### MATERIALS AND METHODS

The term "speaking" names is represented in German-language sources by synonymous terms such as "redende Namen" and "sprechende Namen". They are so named because they "talk" to us about something, just like their related nouns/ appellatives. Their lexical and

etymological word meaning is a unique feature, and at the same time, such names can be "hidden-speaking" names, and in order to "speak" them, the meaning of their origin must be revealed rationally-philologically. Writers can consciously use such names skillfully. One can only partially agree with F.Dornzeiff's words about the occurrence of "the return of a proper noun to a appellative noun" in such literary names[10; 24]; because although these names are expressed with the intention/purpose typical of cognate nouns, their status as proper nouns is preserved, transformation/transition to cognate nouns does not occur. It is also worth noting that the term "*Appellative noun*" introduced by V.Wackernagel is not fully suitable for expressing it. According to scientist H.Birus, the advantages of [6; 39] speaking names are not only in their rational motivation, but also in their strong characterization.



**Figure 1. Literary name types**

## RESULT AND DISCUSSION

Observing historical sources shows that speaking names are also found in the poetry of antiquity: *Tersit* (sometimes found in the form of *Fersit*, German. *Thersites*), *Usb. Bezbet*, *Surbet* or *Trason* (German. *Thraso*) ancient such as 'Usb. Dovyurak' we will come across the names of the literary characters of the period in later periods[15, 10, 6]. The reason these are mostly personal names is that the studies covered mostly, if not only, such names. This is especially reflected in the world of medieval literary names; we can see this in many examples. For example, Hartmann von Aue in his *Erec* refers to the meaning of the word through the sentence [20] *Erec der Eren holde* and the verb form *geret*, which may be etymologically correct. In "Song of the Nibelungs" *Kriemhilt, who is evil, wild, violent* (German: *grimmecliche*), who seeks evil revenge It cannot be a coincidence that it is always used together with the character[20].

A number of scholars have studied the names in the works of Wolfram von Eschenbach. For example, according to K.Barch, the name of *Condwiramurs* in "Partsival" goes back to [2; 144] the old French phrase *coin de voire amors*, that is, *the owner of ideal, pure love*. Writer skillfully created the noun *condewier* and the verb *condewieren* from the Old French verb *conduire*, that is, *to lead*. *-amours* comes from the old French word *amor, amour*, that is *love*. This name [17; 80-90] could be translated as "protector of love/guardian of love". So, it can be called a noun.

In the works of the writer W.Gertner, in particular, in his work "Helmbrecht", we come across nouns in the form of sentences and imperatives: *Slickenwider* - Schluck den Widder (literal translation: *Win the ram*), *Hellesac* - Höllensack (literal - word translation: *sack of hell*), *Rütelschrein* - Rüttel [den] Schrein (literal translation: *Shake the crate*), *Küefräz* - Kühefresser (literal translation: *Cows' food*), *Wolvesguome* - Wolfsgaumen (literal translation: *Wolf's beak*) and others.

When we look at the existing studies, it is noticeable that the writers of poetic realism use speaking names a lot. The priest in the works of T.Fontane - *Lämmerhirt* (in the work "Vor dem Sturm"), the doctor - *Rummschüttel* (in the work "Effi Briest"), the agronomy student - *Freiherr von Planta* (in the work "Stechlin"), the baroness - *Snatterlöw* ( in the work "Cécile"), the governor - *Honig* (in "Frau Jenny Treibe"), the poor teacher - *Silberlöffel* or the unusual professor of aesthetics - *Dr. Blüthemüller* (in "Hungerpastor") is one of them [23]. Also, T.Mann used a number of speaking names in his works: *Langhals* (literally translated. *Long neck*), *Grünlich* (literally translated. *Green quality*) in the work "Buddenbrooks", *Schleppfuß* (literally translated. *Creeping foot*), *Sonnenschein* (lit. *Sunlight*) names are skillfully used in "Der Zauberberg" [19]. T.Dorst in his work entitled "Ich, Feuerbach" emphasizes that the choice of the name *Feuerbach* (literally translated as "*fiery hill*") was accidental and simple; the incompatibility of the elements of fire and water seems to have happened unconsciously as a symbol of the opposite character of this figure. At the age of 20, this character writes to his bereaved parents: "Please be patient with my boiling blood and (mumble) pounding heart. Otherwise, why is my name *Feuerbach*? I have fire burning in my veins, after all" [4; 80].

Based on the above-mentioned points, it is possible to conclude that speaking names, like other types of names, perform a descriptive function in literary works.

### **Classifying names**

Although classifying nouns are actually distinct from speaking nouns, they share a defining feature/symbol that unites both types. Classifying names "classify their owners into a certain group based on religious, national, social or simply literary naming traditions"[6; 37];

they also "speak", though not in the etymological-lexical sense [11; 93]. In general, such names are appropriated/taken from the world of real names and they can be later filled with additional aspects/meanings related to geographical-territorial-local, time/era, and everyday custom (fashion). From the 17th century, historical sources testify that the use of descriptive names became a tradition: "In the comedies of A.Griffius, even without knowing the details of the characters, a Jew is meant by the name *Isaschar*, and unlike *Theodorus*, *Cassandra* or *Violandra*, *Krix*, *Kipperling* and *Lollinger* belong to a skilled group of actors is clearly visible" [6; 38]. The surnames *Cohn* and *Judassohn* in H.Mann's "Man of Straw (Der Untertan)" are classifying names, but these names express a negative meaning. This has its sad parallel in reality, which has been the subject of many studies and practical experiments [5; 113]. For example, W.Shtekel writes in his work that a young man was re-baptized to change his name Kon (German: Kohn), which refers to kinship, and received an "original Germanic name" [25; 113]. The motif of foreign nationality plays an important role in the naming of literary heroes. For this reason, T.Mann refers to the main character in his story "Tonio Kröger" several times by naming him. The surname Krüger (German: Kröger) is distinguished by its regional-northern German characteristics, but it is also considered a surname characteristic of ordinary citizens - burghers. Also, his mother's brother's name *Tonio*, who is originally from Italy, creates a contrast with the world of local names. T.Fontane is a master at creating such "contradictory names"; at the same time, he [9; 198] creates this opposite combination (*Dr. Niels Wrschowitz*) by contrasting the northern name (*Niels*) and the Slavic surname (*Wrschowitz*). *Dubslcrw von Stechlin* and *Dr. Similar compound names, such as Alonzo Gieshübler* (in "Der Stechlin" and "Effie Briest"), have Slavic names and Germanic surnames in this ironic, humorous manner.

Not only individual names are considered socially significant, but certain linguistic tools can also perform the same stylistic-typological functions. An example of this is the suffix *-ke*, which is also common in historical Slavic and North German surnames. This suffix "primarily became a socially conditioned sign and thus acquired a certain derogatory value" [14; 72]. In this context, a farmer named *Kupka* or a barber named *Patschke* can be found in literary texts. In particular, we can witness when T.Fontane used the name *Glasenapp* with a slight adaptation to a foreign language, undermining the "local tone".

Phone books, cemeteries, maps, and various shingles hanging in large houses that create this "local tone" are cited as "treasures" for typical-local names. Local color is important not only for anthroponyms, but also for all types of toponyms. For example, a movement "settled" in southern Germany cannot be localized elsewhere; Examples are names ending in *-büttel* or *-leben*.

### Names with 'speaking sounds'

In specialized literature, "writers' fascination with the magic of melody emanating from names"[4; 115-119] is discussed as a separate topic. In particular, K.Bergmann, no less than other researchers, notes this with confidence and gives many examples to prove it. Indeed, the tone of the name has an inimitable charm. Although it is considered a vague imagination and emotional state, the tone of the name has a special place in the naming process in our real life. It is no secret that the tone is of decisive importance in the process of real naming; it is clear from the analysis of the conducted studies that this motive is more common when naming girls. In his time, J.Goethe emphasized that it is a "laudable" thing to name girls in our real life based on the pleasantness of the name itself.

For writers, pleasant but incongruous names are undoubtedly a favorite stylistic device, and this is reflected in the names of various literary periods. The name *of* the singer in "Frau Jenny Treibe" by T.Fontani, *the name of the name of Adolar Krola* created a sound-aesthetic effect with a rhythmic sequence of sonorous *a-o-a-o-a* vowels, but in this case *Don Horribilicribrifax*, *Murkha*, *Dilldapp*, *Pitschpatsch*, *Max Zwillitilli* or *Lorma Pippergrill* does not apply. We come across many examples of this in H.Birus research [6; 36]. Such names are classified as names with 'speaking sounds'; especially if one takes into account the nature of the object named in this way and the possible additional semantic aspect (for example, *horribilis* in the name *Horribilicribrifax* is Latin for scary, terrible). The direct opinions of writers about the melodic character of certain names and name elements are very important. In his work, J.Paul emphasizes that he prefers to pay more attention to the melodic form of literary names than to the speaking character: "to speak with more melody than syllables" and "to say a lot (of something) without naming it"[21; 235]. It is worth noting that he did not leave his imaginations/ideas only in theory, but effectively put them into practice. In this way, J.Paul created a large collection of "good", "bad" and "worse" personal and place names; in this, the scientist tried to derive from the value of sounds and the number of syllables. Analysis of the work of this scientist shows that he did not "play" a very important role, he chose monosyllabic names for secondary characters (for example, *Fax*, *Haft*, *Knef Lerch*, *Matz*, *Peuk*, *Wutz*). Two- and three-syllable names are formed with endearing, diminutive suffixes: mainly *-lein*, *-le*, *-el* (e.g., *Fixlein*, *Fedderlein*, *Schmelzle*, *Falterle*, *Zeddel*, *Schnorhämel*, *Krummhübel*) and *-er* (e.g., *Fechser*, *Kfjärnschilder*; *Vierreuter*) additions; the first ones are considered positive, and the later ones are considered negative, according to the writer's point of view. Also, sounds representing a single tone are either negative (mostly long *ö*, *ä* and *e*, sometimes sounds like *eu* and *ei*), or have a positive connotation (long *i*, *a* and *o*), as well as *s* and *r* coming at the beginning

or end of a word, clearly evoked negative images for him. The fact that such a clear and detailed approach is not found in other writers is evidence of J.Paul's onomastic skill.

According to J.Raid, H.Boll's onomastic repertoire is distinguished by his skillful use of alliteration and assonance: he does not use *the r* sound when creating and using women's names. The reason for this is explained in the work "Ansichten eines Clowns" as follows: "The *r* sound is the sound on which military discipline is based[22; 575-583]".

E.Tseller's views on melodic-symbolic names mentions "black/evil *u sounds*" in the names *Ruth* and *Ursula*, which have a "tone of death", but it seems to be filled with other associations. H.Dittbemer also thinks about the "black/evil tone/omen" in connection with *Gudrun's* name [8; 60-70].

It is unexpected that the reader/reader can easily understand and confirm such opinions expressed by writers and related to certain sound combinations. It is worth noting that these are subjective views and assessments, and that there will be little or no scientifically based intersubjective results. Nevertheless, the expressive and suggestive content of such names has an objective value/ground from the point of view of naming intention and their "acceptance". Therefore, it is appropriate and reasonable to define this type of name as a melodious symbol, and it is necessary to register it as a separate type [24; 79-81].

Given the complexity of the subject, it is not surprising that some similarities are encountered; in general, in practice literary name types are not always "distinct" (classified). On the one hand, speaking names such as appellatives can be composed of expressive sound combinations, and on the other hand, names with 'speaking sounds' can include speaking components through appellative approximation. Based on this, it is appropriate to separate these two types as separate models. Moreover, both types are central to the characterization function.

### **Precedent names**

Names that have their original meaning by referring/pointing to the owner of this name existing outside the work of art/literary work are included in this type[6; 35]. These are names of persons and objects that exist in history and in the present, or names included by writers in the onomasticon of their literary works under certain conditions (taken from literary literature). This term "precedent name" can be translated into English as "embodied name" in German; Although it is customary to express the word "*symbol/embodiment/embodiment*" with the literal translation "verkörperter Name", in a number of other searches such terms as "präfiguriertes", "vorbelastetes", "anspielendes Name" or "Zitatname" are also found in the field literature[S.24].

H.Kögler and I.Zobanski from the German nomologists in their studies use the word "verkörpernde" which is a variation of the term "verkörpert" as its more "logical" concept; because it embodies/incarnates an authentic person who stands outside the text[18; 194]. Although this term is not considered incorrect, it can be argued that, from the nature of proper nouns, a proper noun refers to a specific individual, which represents its "owner" completely, that is, it is "incarnated, i.e. verkörpert (adjective of the verb 2 form)". Based on this, we agree with the idea of using this term, which is a tradition in literary onomastics, in German nomenclature.

When we look at existing local studies in the field [16; 19], it is customary to use the concept of "allusive name" in research in the field of linguopoetics, and "precedent name" in linguocultural studies, so we also consider it correct to use the term of linguistic and cultural studies - "precedent name" in our research.

A survey of the literature shows that precedent names have always been used and studied as an important literary aspect. In examples of world literature, including *Oedipus* (German: *Oedipus*), *Antigone* (German: *Antigone*) or *Medea*, in the Attic tragedy (German: *Medea*) were embodied/animated and served as literary themes in later periods. The heroes of German folklore *Arthur* (German *Artus*), *Siegfried* (German *Siegfried*), *Brünhild* (German *Brünhild*) or *Kriemhilt* (German *Kriemhilt*) are not only medieval epic figures, but their literary image goes back to real prototypes: this *Etsel* (German *Etzel*), *Dietrich* (German), *Günther* (German), his blood relatives *Gernöt* (German *Gernöt*) and *Giselher* (German *Giselher*) appear in the personification of Duke *Ernst*. All such legendary names have a unique, unrepeatable "look" and can be found in the works of other writers in later periods. For example, the historical Julius Caesar in the drama of the same name by *W.Shakesper*, *Albrecht von Wallenstein* in F.Schiller's "*Wallenstein*" trilogy, Grabbe's "*Napoleon or one hundred days*" (German. *Napoleon oder In Die hundert Tage*), along with the reference to *Napoleon Bonaparte*, these characters are literary/textured and create the desired illusion of reality through the literary character and official persona of the historical name holder. A similar situation occurs when toponyms of the place of action are included in the literary event. They never resemble the actual places of the same name. According to I.Bachmann, they create their own "network" on an "unusual map" : "[...] although Venice, which has been used a hundred times, and other less common places, they are depicted differently each time; Toponyms with the same name, "textured" by K.Goldoni, F.Nietzsche, G.Hofmannsthal or T.Mann, are different, they cannot be found on a regular map [...]"[1; 211].

## CONCLUSION

When we look at the existing research, it is noticeable that the authentic names of politicians, philosophers and other famous people occupy a special place. This refers to literary names in a broad sense; In Heisenbüttel's words, they are names used repeatedly in a particular literature: It repeats the facts indicated and recorded by names and sentences, it repeats already formed contexts, connections and interpretations.

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