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Functions of characters' proper names in novels

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Abstract: In this article, the author introduces the theory of two acts. It is a methodological approach to the issue of functions served by characters' proper names in novels. These functions can be served permanently or momentarily. The fist type of functions are identified on the basis of the naming act and the other on the basis of the act of using a name.

Keywords: Onomastics, literary onomastics, novel, characters' proper names, functions.

Fonctions des noms propres des personnages dans les romans

Résumé : Dans cet article, l'auteur introduit la théorie de deux actes. C'est une approche méthodologique de la question des fonctions remplies par les noms propres des personnages dans les romans. Ces fonctions peuvent être remplies de manière permanente ou momentanée. Le premier type de fonctions est identifié sur la base de l'acte de nommage et l'autre sur l'acte d'utilisation d'un nom.

Mots-clés : Onomastique, onomastique littéraire, roman, noms propres de

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personnages, fonctions.

Funktionen der Eigennamen der Charaktere in Romanen

Zusammenfassung: In diesem Artikel stellt die Autorin die Theorie von zwei Akten vor. Es ist eine methodische Herangehensweise an die Frage, welche Funktionen die Eigennamen der Charaktere in Romanen erfüllen. Diese Funktionen können dauerhaft oder vorübergehend erfüllt werden. Die erste Art von Funktionen wird auf der Grundlage des Namensaktes und die andere auf der Grundlage des Aktes der Benutzung eines Namens identifiziert.

Schlüsselbegriffe: Onomastik, Literarische Onomastik, Roman, Eigennamen der Charaktere, Funktionen.

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Functions of characters' proper names in novels

MARTYNA KATARZYNA GIBKA

1. The state of research

"What's in a name? That which we call a rose
By any other name would smell as sweet."
(W. S., R & J, c. 1595)

In the 16th century, William Shakespeare asks "What's in a name?". Would the rose he mentions smell the same if it had a different name? Could it have a different name being what it was? The matter of proper names has aroused people's interest for centuries. At one point, scholars interested in onomastics turned their attention to proper names in literature. First literary onomastic studies were published in, inter alia, Polish (1930s), English (1950s) and Czech (1970s). Unfortunately, there was little cooperation between researchers from different parts of the world. It has been claimed that research within literary onomastics "is limited by an obvious deficit of theory and method" (Windt 2005: 58), since "there are yet no fully developed theories for this particular subject" (Windt 2005: 45). Therefore, even though literary onomastics and the issue of functions of proper names in literature have received a significant amount of attention, there might be a need for further study of generally applicable methods and tools. This paper's aim is to present and explain a new theoretical approach to the issue of characters' proper names in novels.

One of the first studies on proper names in literature was published in 1933 and was devoted to the etymology of a toponym (Pawiński 1933). The matter of functions in literary onomastics was addressed later, for instance in Poland it was first studied by Reczek in 1953. In his article, the linguist analysed the surnames of characters in the Polish comedy of the 18th century and wrote about five functions of these names: the semantic, humorous, expressive, sociological and allusive (Reczek 1953: 220–236). However, the scholar did not define the term *function of a surname*, nor did he provide a clear definition for any of the five functions he discussed or a methodology for his study. Among subsequent literary onomastic papers, one should mention the articles by Piszczkowski (1957) and Górski (1960; 1963). In one of his works, Górski presented a list of functions that can be served by proper names

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in literature (Górski 1963: 403). He did not, however, define any of the functions or provide a methodological background for his examination. The same problems appeared in almost all studies of the matter, also in the first book on the topic, which has been considered by many as groundbreaking for the development of literary onomastics (Wilkoń 1970). The only Polish onomastician who defined the term *function of proper names in a literary work* was Cyzman. She postulated two separate lines of reflection and therefore offered two definitions of the function of proper names. The general function was the role "the proper name plays in the whole of the literary work, but not as an isolated nominal expression, but due to the fact that it constitutes an element of the bi-layer of language" (Cyzman 2009: 272) and the specific one was "the role that the author can assign to the proper name because of the semantics and ideology of the text he created" (Cyzman 2009: 272). Nevertheless, Cyzman's analysis and findings cannot be considered to constitute a methodology for studying the functions of proper names in literature because throughout her work the scholar repeatedly contradicted herself.

Within the English language research, the first work to address the question of functions of proper names in literature was an article by Rudnyckyj. In it, he presented a "typological scheme of the functions of a name in literary work" (Rudnyckyj 1959: 378). The scheme included two main functions: relevance to the contents and relevance to the form, and three more specific ones: relevance to the quality of literary characters, relevance to the place of action and relevance to the time of action (Rudnyckyj 1959: 383). Later, this typology was expanded by Gerus-Tarnawecky, who modified and extended the "relevance to the form" function (Gerus-Tarnawecky 1968: 323). These two papers can be perceived as attempts to categorize the functions of literary proper names. Many other works, e.g. by Ashley (1987) and Windt (2005; Windt-Val 2012), discussed particular works or genres and multiplied the number of identified functions.

There have also emerged other works, whose authors presented their views on the theory of proper names in literature. Among these one ought to mention studies by Smith (2016), van Dalem-Oskam (2016) or Coates (2015). Some other significant works were devoted to the structure, function and uses of names in fictional narratives (Nicolaisen 1986, 2003). Great contributions to literary onomastics have also been made by scholars from Germany, France, Italy or Russia. These include, inter alia, works by Birus (1978), Lamping (1983), Debus (2002), Krüger (2005), Porcelli & Terrusi (2005), Billy (2005), Dettori (2009), Bremer (2018) and Vasil'eva (2005).

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2. The theory of two acts

The first paper on this theoretical approach was published in 2015 (Gibka 2015). The theory was inspired by a study of microtoponyms, in which the author used a naming act as the basis for his research (Rutkowski 2001) and by Jakobson's act of communication and functions of language defined on its basis (Jakobson 2006). The theory of two acts has its roots in the presupposition that proper names in novels are parts of bigger wholes, namely parts of the naming act and the act of using a name. In this approach the term *function* is understood according to the etymological meaning of the Latin word *function*: 'execution, performance, carrying out'[1] and the function of a part is understood as the role it plays in the functioning of the whole[2]. Therefore, *the function of a character's proper name in a novel* has been defined as the role the name serves in relation to a given element of the naming act and as the role the onym serves in relation to a given element of the act of using a name (Gibka 2018a: 45, 57–58). The first of the definitions is based on the naming act in a novel (see Figure 1). Functions identified on its basis have been called *permanent* because they emerge at the moment of naming and are continually served throughout the novel. Then, the latter definition is based on the act of using a proper name in a novel (see Figure 2). Functions recognized on its basis have been named *momentary* because they occur at the moment of one of the uses of the name.

2.1. Permanent functions

The model below illustrates all elements that constitute the naming act in the novel. Some of them belong to the fictional world of the work and some to the real world. The name refers to the onym that is given to a fictional figure (the denoted character). The namer is the fictional figure who names the denoted character and all physical and social circumstances in the fictional world that surround the naming comprise the situational context of the namer[3]. Often is the naming act not described in the novel; however, it

[1] The definition comes from an online Latin-English dictionary available at www.online-latin-dictionary.com; accessed on 30.03.2019.

[2] Such an understanding of the term function has its roots in Aristotle's *Nicomachean Ethics*.

[3] This understanding of situational context originated from Ducrot & Todorov's definition of speech situation: "The set of circumstances surrounding the occurrence of an act of enunciation […] By this we mean at once the physical and social setting in which the act takes place, the identity of the interlocutors, their image of the act of enunciation, their views of each other (including the idea each has of what the other thinks of him), the events that have preceded the act of enunciation (especially the previous relations between the interlocutors and in particular the verbal exchange in the course of which the enunciative act in question takes place)" (1979: 333).

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does not mean that there is no namer then. First names are usually given to children by their parents, so even though characters are rarely introduced into novels as newborn babies, one can assume that it was the mother or the father who gave the figure their name. Should that not be the case, an explanation is usually provided in the text.

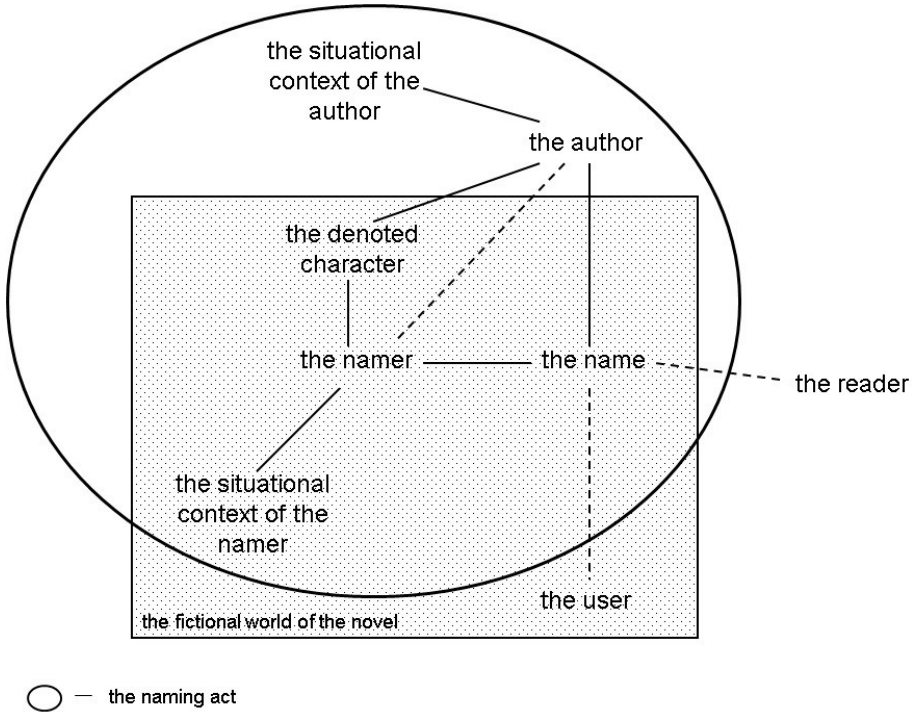


Figure 1: The model of the naming act in a novel (compare Gibka 2018a: 43)

Next, the author and his situational context belong to the real world. The first term designates the person who wrote the novel and the latter the circumstances surrounding the creation of characters, the invention or choice of their names, their naming and the writing of the work. In the diagram in Figure 1, there are also two elements which are outside the circle representing the actual act of naming. They cannot be put within the ring because they are indirect elements of the act as they are not present at the moment of naming. The category of the user consists of all fictional characters in the work (apart from the denoted character) who use the name and the category of the reader of all people who read the novel (Gibka 2018a: 44–45).

There is one permanent function which is served by every character's proper name in relation to the denoted character. It is the identifying-differential function. It emerges at the moment of naming and is understood as identifying the denoted character and differentiating him from other

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characters. It has been called the primary function (Gibka 2018a: 46).

All other functions served by characters' proper names in a novel have been called secondary for they may but do not always occur. Table 1 presents permanent secondary functions[4].

Table 1: The secondary functions of characters' proper names in a novel (identified on the basis of the naming act; compare the previous versions of this table in Gibka 2015: 85 and Gibka 2018a: 46)

	The relation	**The worlds which the relation involves**	**The functions**
1.	NAME : DENOTED CHARACTER	fictional 1	semantic, sociological, conative[a)], localizing
2.	NAME : NAMER	fictional 1	expressive, desirous, revealing
3.	NAME : SITUATIONAL CONTEXT OF THE NAMER	fictional 1	allusive, commemorative
4.	NAME : NAME	fictional 1	poetic
5.	NAME : USER	fictional 1	conative, didactic-educative, camouflaging, humorous
6.	NAME : AUTHOR	fictional 1 and real	expressive
7.	NAME : SITUATIONAL CONTEXT OF THE AUTHOR	fictional 1 and real	localizing, allusive, commemorative
8.	NAME : READER	fictional 1 and real	conative, didactic-educative, camouflaging, humorous

[a)] The name for this function was taken over after Jakobson, who identified the conative function as one of the functions of language, see for instance Furniss & Bath (1996).

The naming act consists of eight elements so the character's name can enter eight relations. Since the elements belong to two different worlds, some relations involve one world while other involve two. This impacts the manner and extent to which they can be analysed. The scholar has access to the entirety of the fictional world but his access to the real world is limited. It can also be observed that some functions appear more than once, in different relations. Their definitions usually differ only in the element in relation to which they are served. The functions will be discussed in the order determined by relations.

In relation to the denoted character four secondary functions can be served. The semantic one occurs when a character's proper name "characterizes a fictional figure […] according to the metaphoric or the literal meaning of the name" (Wilkoń 1970: 83), for instance when a boy whose

[4] This list of functions can be expanded if new functions are identified and defined in accordance with the definition of the term *the function of a character's proper name in a novel* provided in this paper.

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nickname is C*arrot* has red hair. The sociological function emerges when the appellation "indicates the character's social, group or national affiliation" (Wilkoń 1970: 83) or "expresses (or suggests) the social inferiority or superiority of the character" (Kuffner-Obrzut 2003: 493). For example, in *The Silkworm* by Robert Galbraith, the nationality of a character can be recognized in his surname: *Fabiański*. The onym shows that the footballer is of Polish nationality, because it ends with the suffix *-ski*, typical for Polish surnames (Lawson 2016: 184) Then, the group affiliation is indicated by names like *Offred*, *Ofglen*, *Ofwarren*. These denote characters in Margaret Atwood's *The Handmaid's Tale*; they are not onyms received by their bearers at birth but later, when they were enslaved. The appellations show that the women are handmaids and as such are not free, but belong to their commanders, from whose names the slaves' names are created (*Offred* 'of Fred', *Ofglen* 'of Glen', *Ofwarren* 'of Warren'). Next, the conative function is served by *nomina propria* which cause the denoted character to react, e.g. when the figure dislikes his name and changes it. Finally, the localizing function is performed when the name sets the denoted character (and not the plot) in a specified place. An example of a situation like this appears in *Men at Arms* by Terry Pratchett, where one appellation – *Cornice-overlooking-Broadway* – locates Cornice (a gargoyle) (Gibka 2018b: 57).

Three other functions can be served by characters' proper names in relation to the namer. First, the expressive function emerges when the name voices emotions of the namer towards the denoted character or the appellation itself[5]. A common way to express positive emotions is to call someone by the hypocoristic of their first name (for example Debbie for Deborah). The name can also be a sign of negative emotions, for instance a soubriquet like *Pinhead* or *Dung* (Gibka 2019: 49). Second, the name serves the desirous function when it shows which traits the namer wants the denoted character to have. These qualities can be connected with the onym's etymology or with a famous person by that name. In *Waterland*, Harold Metcalf names his daughter *Mary*. The man

> was not only a farmer with ambitious notions but also a Roman Catholic. That is to say, he had married a Catholic wife, a fact which might have had no effect on the dour disposition of Harold Metcalf, were it not that Mrs Metcalf had died, in the second year of their marriage, and in remaining faithful to her memory […] he conferred the articles of her faith on his daughter. Thus "Mary" became this daughter's inevitable name, and thus Harold Metcalf would have turned her, if he only could, into a little madonna (Swift 1984: 39).

[5] Compare the definition of the expressive function provided by Wilkoń (1970: 105).

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Finally, the revealing function is served by *nomina propria* which disclose information about the namer. It can be illustrated with the name *Rogers* (the name of a bull). The appellation shows that the animal believes that there are two of him. The reason for this might be "the huge obtrusive mass of his forehead […] [and] two eyes each with their own non-overlapping hemispherical view of the world" (Pratchett 1997: 345).

The next two functions (allusive, commemorative) can emerge in relation to the situational context of the namer. The first is performed by the name which alludes to another character from the same fictional world and the latter occurs when a character's proper name memorialises an entity known to the namer (for example a relative or a friend). The commemorative function can be observed, e.g. in the name *Richard Crick*, who received his first name after his father (see *Waterland* by Graham Swift).

Another function, the poetic one, is served by the name in relation to itself. The name performs this function when it draws and possibly also keeps the attention of the person who encounters it. Thus, it is often the "names whose internal organisation is of an exceptional kind" (Rutkowski 2001: 100) that fulfil this role.

Then, in relation to the user, four functions can appear. Firstly, the conative function is understood as previously explained with one exception, it is the user in whom the name elicits a reaction. In *Anne of Green Gables* by Lucy Maud Montgomery, the title character finds her parents' names, *Walter* and *Bertha*, lovely and the onym *Muriel Stacy* romantic. Secondly, the didactic-educative function occurs when the user gains or revises his knowledge because of the name, for instance, when he comes across names denoting historical figures (historical in the user's world). Thirdly, the camouflaging function is served by a character's proper name which hides the identity of its bearer from at least one other fictional figure. For example, in *Men at Arms* by Terry Pratchett, a man named *Edward d'Eath* pretends to be a clown called *Beano*; he assumes both his appearance and his name and from that moment until his death, Edward's true identity remains concealed. Lastly, the humorous function emerges when the name amuses the user, this happens for instance with the appellation *Cheery Littlebottom* (*Feet of Clay* by Terry Pratchett).

The remaining three relations involve not only the fictional world, but also the real one. This makes their analysis more complicated because the scholar cannot reach all people who read the novel, or the author (even if sometimes it is possible to talk to him and ask him questions) and his whole situational context. Nevertheless, not undertaking the task to examine also these relations would render the study incomplete. To start with, a character's proper name can serve the expressive function in relation to the author. As opposed to the earlier definition of this role, this time it is the emotions or

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feelings the author has towards the denoted character that are voiced.

Next, the analysis of the relation to the situational context of the author can reveal three functions: the localizing, allusive and commemorative. The first arises when the name sets "the plot in a specified time or place" (Wilkoń 1970: 83), e.g. some characters' proper names can place the story line in a given period because they denote authentic people, well-known at that time (Kosyl 1992: 62). The allusive and commemorative functions are served by names which allude to or memorialise people not from the fictional world, but from the real one. The allusive role can be exemplified by the name *Napoleon*, which denotes a pig character in George Orwell's *Animal Farm*. The onym alludes to Joseph Stalin, a ruler of the Soviet Union. Like Stalin, *Napoleon* is a dictator and has an opposing rival, whom he wants to kill. After Old Major's death (which symbolises Lenin's death), similar to Stalin, *Napoleon* gathers support and kills all people who went against him.

Finally, the relation to the reader is analogous to the one to the user. The reader reacts to the name (conative function), expands or preserves his knowledge having encountered names denoting historical figures from the fictional or the real world (didactic-educative, compare Kęsikowa 1988: 81) or does not know the true identity of the character whose name he meets (camouflaging). However, the last of the functions served in this relation, the humorous function, differs more from its equivalent in relation to the user. While it is possible to examine if the fictional characters are amused by the name, it cannot be done with regard to the reader. Therefore, to analyse this function, another method has been proposed. In it, the name is perceived as text and humour as an external quality of this text. Based on that, five groups of humorous proper names have been identified: (1) *nomina propria* which can be confused with common nouns (the basic incongruity of the type meaningless – meaningful arises in these units); (2) the same proper names but put in a context which increases the probability of their misinterpretation; (3) appellations with a non-neutral etymological basis, for instance referring to semantic fields like anatomy or sexuality; (4) onyms depreciating the characters they denote; (5) (mis)matched clusters of names, e.g. a first name and a surname. These groups may be exemplified by the following names: *Strike*, *North* (1), *Beau* (2 – the word *beau* means "a woman's male lover" (Wehmeier 2005: 121) and the denoted character is a dog), *Dick Crick* and *John Badcock* (3), *Scheisskopf* (ger. *Scheiß* 'crap, garbage, rubbish'; *Kopf* 'head') and *Lord Porker* (about a man, not an animal) (4), *Major Major Major Major*, *Phallus Impudicus* (5)[6].

[6] These characters' proper names come from *The Silkworm* by Robert Galbraith, *Waterland* by Graham Swift and *Catch-22* by Joseph Heller.

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2.2. Momentary functions

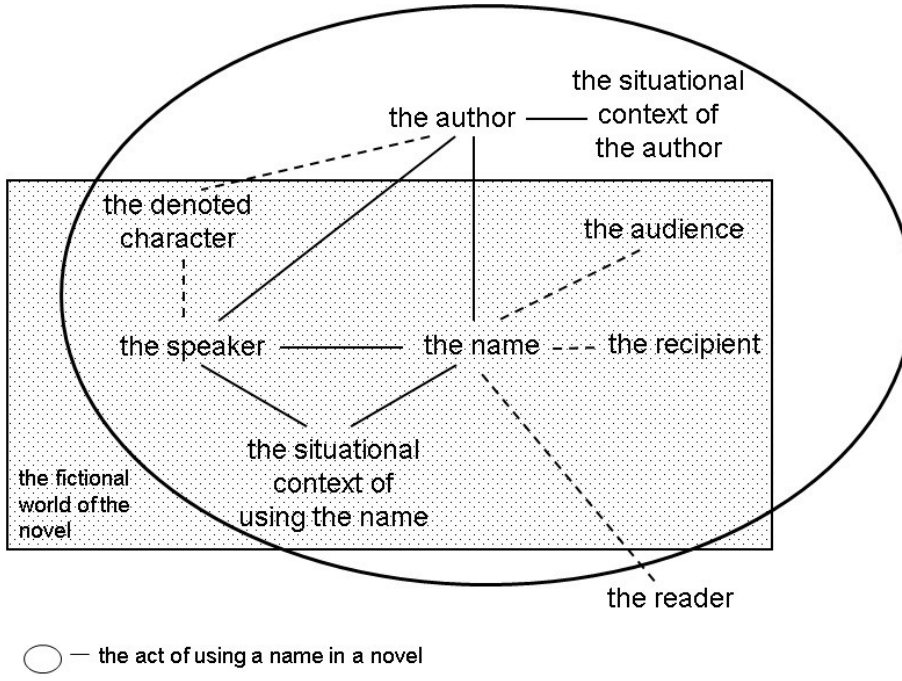


Figure 2: The model of the act of using a character's proper name in a novel (compare Gibka 2018a: 56)

The model presented in Figure 2 represents the act of using a character's proper name in a novel. Similarly to the previously discussed model, this one also includes elements from two worlds: the fictional and the real. Six elements belong to the world depicted in the novel. First, the name refers to the character's proper name that is used, the bearer of this name is called the denoted character and the speaker is the fictional figure who uses the appellation. Then, all physical and social circumstances which surround the act in the fictional world constitute the situational context of using the name. The recipient and the audience are the characters to whom the act is directed and the characters who merely witness the act respectively. Finally, the author, his situational context and the reader can be defined exactly as their counterparts in the model of the naming act (Gibka 2018a: 56–57).

Unlike in the case of permanent functions, no momentary function is served by every character's proper name in a novel; each momentary function is secondary. All heretofore identified momentary functions are presented in Table 2[7].

[7] Exactly like with permanent functions, new momentary functions can be added to the table provided that they are identified and defined in accordance with the guidelines of the theory of two acts.

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Table 2: The secondary functions of characters' proper names in a novel (identified on the basis of the act of using a name in a novel; see the earlier version of this table in Gibka 2018a: 59)

	The relation	**The world(s) which the relation involves**	**The function(s)**
1.	NAME : SPEAKER	fictional 1	sociological, expressive, humorous, camouflaging, revealing, conative
2.	NAME : NAME	fictional 1	poetic
3.	NAME : SITUATIONAL CONTEXT OF USING THE NAME	fictional 1	conative
4.	NAME : DENOTED CHARACTER	fictional 1	semantic, sociological, humorous, conative, camouflaging
5.	NAME : RECIPIENT	fictional 1	humorous, conative, camouflaging, revealing
6.	NAME : AUDIENCE	fictional 1	humorous, conative, camouflaging
7.	NAME : AUTHOR	fictional 1 and real	expressive, revealing
8.	NAME : SITUATIONAL CONTEXT OF THE AUTHOR	fictional 1 and real	–
9.	NAME : READER	fictional 1 and real	humorous, conative, camouflaging

Since the act of using a name consists of nine elements, the name can enter nine relations. Once again the relations can involve one or two worlds and some functions appear in more than one relation.

In relation to the speaker as many as six functions can be served. The sociological function appears when the name indicates the speaker's "social, group or national affiliation" (Wilkoń 1970: 83) or social status (from the speaker's point of view). For instance, in *Harry Potter* by J.K. Rowling, the name *Dumbly-dorr* said by Madame Maxime shows her nationality (she is French and mispronounces Dumbledore's surname; Gibka 2016: 96). Then, the expressive function occurs when the appellation used communicates the speaker's feelings and the humorous one when the appellation used amuses the speaker (and it does not do that from the moment of naming, in every use). When *nomina propria* do not hide the identities of their denotations from the moment the characters are named but conceal them from the speaker in individual uses of the name, they serve the camouflaging function. This happens, for example, in *Men at Arms* by Terry Pratchett when a character called Mustrum Ridcully uses a name and does not know whom it denotes: "'Amazing! Who built it!' 'I don't know! But it's got the name B.S. Johnson on the keyboard cover!'" (Pratchett 1994: 325). Finally, the revealing function emerges when some information about the speaker is disclosed by

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the name (e.g. a speech defect or alcohol intoxication) and the conative role occurs when the speaker reacts to the name he uses.

Similarly to its permanent counterpart, the momentary poetic function is served in relation to the name. Its definition differs only in the aspect of emergence and duration. The name attracts attention not from the moment of naming but in an individual use, after which the function usually ceases. Frequently, it is because of the circumstances of the use that the function occurs.

Then, in relation to the situational context of using the name, the discussed *nomina propria* can serve the conative function. It occurs when the appellation is used to create or strengthen a particular atmosphere.

Moreover, five functions can be served by characters' proper names in relation to the denoted character. Three of these roles: the semantic, sociological and conative, can be defined like their permanent analogues with the exception of the moment of their occurrence and their duration. The conative function appears, for example, in *Waterland* by Graham Swift, when a young boy is reproached by a woman whom he addresses by her first name "'We haven't got anything,' I say. 'To give. But we could get you something – anything. Please. Please, *Martha*.' '"Plee-eese, *Martha*, Plee-eese." Mrs Clay to you, bor. Where's yer manners? Mrs Clay'" (Swift 1984: 262). The function is not permanent because this is the only situation in which the lady reacts to the use of her first name. Then, the humorous function emerges when the denoted character is amused by the name and the camouflaging when the name conceals information about the speaker or his identity from the denoted character (only in a certain use of the appellation). This might happen, for instance, when a surname is used instead of the first name or vice versa.

Next, in relation to the characters who are direct recipients of the act, the humorous, conative, camouflaging and revealing functions can occur. The first two are understood like in relation to the denoted character, with the difference being the element of the act who laughs and reacts. Then, the definition of the camouflaging function is twofold, it emerges when the name conceals from the recipient the identity of the character it denotes and when it hides the speaker's identity or a piece of information about him. Lastly, the revealing function is served by a name which exposes some information on the recipient. This happens, for example, in the following use of a character's proper name:

> Death coughed. of course… since you believe in reincarnation… you'll be bjorn again.
> He waited.
> 'Yes. That's right,' said Bjorn. […]
> um. was there anything amusing in the statement i just made?
> 'Uh. No. No… I don't think so.' (Pratchett 1994: 82–83).

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Bjorn Hammerhock's reaction to this use of his first name shows that the dwarf has no sense of humour.

No functions among those which can appear in relation to the audience need redefining. Here, the name can serve the humorous, conative and camouflaging roles. All of them are understood as presented above but it is the audience that is amused by the name, reacts to it or from whom the name conceals information.

In relation to the author, characters' proper names may serve the expressive function. It is served by *nomina propria* which used in particular situations voice the author's feelings but at the same time do not do it permanently. However, it might be very difficult to confirm such an occurrence.

The penultimate relation, the relation to the situational context of the author, is unique in that no momentary functions have been identified in it. The permanent functions served in the counterpart of this relation do not appear here because the localizing, allusive and commemorative functions cannot emerge only in individual uses of a name, if they occur, they are served permanently.

Finally, in relation to the reader, the humorous, conative, and camouflaging functions can appear. Their definitions do not differ much from the previous ones. When a character's proper name amuses the reader in one of its uses and not permanently it serves the humorous function. When the reader reacts to the name, the conative function emerges. When the identity of the denoted character is concealed by the name from the reader, the camouflaging role is served.

3. Concluding remarks

As shown very briefly at the beginning of this paper, literary onomastics needs complete methodologies and tools for conducting analyses. Therefore, a theory of functions of characters' proper names is the main topic of this article. It has been named "the theory of two acts" because it presupposes that *nomina propria* denoting fictional figures are parts of two entities: the naming act in a novel and the act of using a name in a novel. Models of both acts have been prepared and two definitions of the term *function of a character's proper name in a novel* have been proposed. Each pertains to one of the aforementioned acts. One kind of functions has been called permanent and the other momentary. These names result from the duration of the functions to which they refer. Among the identified functions there is one which is served by every character's appellation. For that reason it was called *primary*. The remaining functions, not obligatory for the studied names, were called *secondary*.

Characters' proper names can enter relations to all elements of the acts

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and in these relations, they can serve onymic functions. Each of those received its definition. Some functions can occur permanently as well as momentarily. Moreover, some appear in more than one relation and are sometimes very similar.

The theory was not prepared for an analysis of a specific literary work. It was prepared for works in the form of a novel. Thus, it can be applied to the analysis of any narrative of this type. Consequently, the literary output of any novelist as well as originals and their translations can be studied.

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