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Specificities of writers' name-giving
as reflected in the works of Frigyes Karinthy

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The Topic and the Objective of the Dissertation

1. Proper names undoubtedly play a decisive role in the way literary works are received, taken in and interpreted. The majority of studies consecrated to writers' choice of names elaborate on the way proper names and other names serve depiction and what the work has to say focusing on various viewpoints; these studies might concentrate on the naming habits and practices in a given work, in a writer's lifework or in a given period.

The primary objective of this dissertation is to develop a uniform onomastic terminology and a widely applicable set of criteria to be used during the research work concerning writers' naming. Therefore, on the one hand I attempted to offer solutions towards eliminating uncertainties in denomination and terminology in this area of research and, on the other hand, I elaborated on the basic methodology of research work concerning writers' name-giving: what is the name-material to be evaluated when studying writers' naming? I attempted to set up a clear and easy to follow set of criteria for researches concerning writers' names, offering strong guidance for the analysis of the writer's names in a certain literary work. More specifically, I placed great emphasis on clarifying the fictitious and real aspects emerging in fictional texts. In my paper I addressed the extent of employability of onomastic terms in relation to writers' naming and, where deemed necessary, I suggested the introduction of new terms.

In order to contribute to the creation of a comprehensive theory on writers' naming - interpreted as one of writers' tools - that would support practical applicability while also being conceptually sound, I studied writers' names from various aspects. I presented the role they play in literary works, in view of which I attempted an overview of the possible features of writers' names, also addressing the function that the said attributes might render the names capable of fulfilling. Lastly, while focusing on the writer's creative process and objectives, I studied the possible writers' naming strategies.

2. The dissertation illustrates the possible analysis on specific literary texts. From the diversity of Frigyes Karinthy's work results that his literary works become the subject of novel researches, given that proper names play a decisive role in his literary works. In order that the role names play in works could be researched, it is important to get acquainted not only with the writer's works but also with their reviews and analyses, therefore the presentation of the assessment on writers' naming must always be preceded by the introduction of the text corpus subject to name research, and its positioning in the literature and
The onomastic analysis of individual literary works is not aimed at rendering a comprehensive review on the respective literary text, but rather at presenting the writer's strategy, defined by the writer's objective elaborated in the theoretic section of the dissertation, as reflected in the work. The focus of onomastic analyses is always defined by the writer's names that characterize the respective text. I attempted to offer in my dissertation, for future works dealing with writers' naming, methodology samples in which I emphasized and took into account specificities of naming.

**The Structure of the Dissertation**

1. The dissertation consists of two large units. The first of these presents the specificities of writers' naming: firstly, it deals with the methodological approach to research concerning writers' naming, then elaborates on the specificities of writers' names, lastly presents the possible use of writers' naming as a writers' tool. In the second large unit I demonstrate the use of analysis viewpoints shown so far, through the analysis on Frigyes Karinthy's works.

2. The theoretical part starts by defining the subject and the objectives of the paper, and the second chapter offers a review of how notions *literary naming* and *writers' naming* relate to each other, the terminology-related uncertainties surrounding them, and the noteworthy attempts aimed at clarifying them (I. T. SOMOGYI 2015: 207). Following attempts to reveal the possible reasons behind terminology-related uncertainties and suggestions to solving them, I propose the use of the term *literary onomastics* for the huge area of names and literature, and the area of research concerning names given by writers I propose the term *writers' naming*.

3. The following sub-chapters define the subject of the research on writers' naming and, through outlining a possible system for writers' names, the possible type of name-material. I consider all proper names figuring in a literary text as belonging to the name material to be studied in the research area of literary onomastics: these are what we call *literary names*. The research of writers' naming, however, only focuses on some of the literary names: on names a writer deliberately or instinctively created, selected or used with a specific purpose. These names are the result of the process of writing, creation, and are at the same time his/her tools and resources, therefore I propose the treat them separate-
ly and use the term **writers’ names** to distinguish them. In order to introduce terms of unequivocal and general use, when defining *fictitious* and *realistic* names we must separate the names from their bearers. In fictitious literary texts the reality of the name bearers only gives the illusion of reality: it is as if it were real, so it is quasi-real, therefore I chose the term **quasi-real name bearers** in their case.

The possible system of classification of various kinds of writers' names, elaborated in my dissertation, treats the writers' names independently from their bearers, from the point of view of their origin, i.e., based on the method by which the writer created them. In this classification system I call **fictitious writers' names** those originated in the choice of names or creation of names in case of which the writer either chooses from the pool of proper names readily available, or creates one him/herself. I call **realistic writers' names** the writers' names that were created by the writer's use of the respective names, i.e., the denotata known to the recipients are or had been real. The **intertextual writers' names** were also created by the writer's use of names, their bearers, however, are not real, only exist in the reality of another literary text, thus their name passes from the quasi-reality of creation into a new fictitious reality.

The bearer of any of the three types of writer's names can be fictitious or quasi-real. A **fictitious name bearer** is a character or object that only appears in the fictional textual world of literature. On the contrary, the **quasi-real name bearer** is a person or object that exists or had existed in real life.

**4.** The third chapter of my dissertation concentrates on the characteristics of the writers' names: it provides an overview of the diversity of the results achievable through the use of writers' names, their possible role and impact and the objectives the writer can achieve through them. In so doing, I elaborated on identifying, characterizing, mythical, pragmatic and text-building function characteristics of writer's names. Later on, I attempted to evaluate which of the features of the writers’ names enable them to fulfill the roles presented above. Also in relation to this topic, I attempted to address the issue of how writers' names can function as codes within a given text (I. TAKÁCS J. 2008), and how the peculiar structure of the meaning of proper names might contribute to the overall opinion and impression the recipients form about the personages and locations bearers of the respective names (I. SLÍZ 2015; J. SOLTÉSZ 1979: 24–33). The final part of the chapter elaborates in depth the source of the stylistic values present in some of the names, such as the linguistic and extra-linguistic features of the writers’ names (see FARKAS T. 2004: 50–54).
5. The fourth chapter discusses in detail the typical application possibilities of the writers' naming as a writers’ tool or resource. Through examples we see the way of using realistic writers' names, intertextual writers' names, name changes, anonymity and name variations and the role they play. Furthermore it points out that in order to come to know the entire artistic process we must assess the strategy the writer follows in order to achieve a well-defined writer’s goal, since it has an impact on the choice of the naming method.

The material and method of research

1. The fifth chapter of the dissertation illustrates the possible evaluation methods presented on specific literary texts. The reason I chose Frigyes Karinthy is that the proper names play an outstandingly decisive role in the writer's textual world, this way his literary texts are appropriate for becoming the subject of novel researches. The onomastical analysis of all of Frigyes' novels, short stories and humorous short stories or sketches offers a wide scale of opportunities to demonstrate the methodology of writers' naming from various aspects. By means of reflecting on writers' names from texts so different in subject, structure and style, we can illustrate in authentic ways the effect the motives of naming may have on writers' naming, and the specific features of the writers' names through which these can play various functions in works of belles-lettres literature.

The dissertation deals with writer's naming in the novels Voyage to Faremido and Capillaria; Rope Dance; Journey Round My Skull and The Heavenly Report. Additionally, my research focused on short stories compiled in short fiction books It Is Snowing; The Ballad of Dumb Men; Meeting with a Young Man; Two Ships; The Soul with Thousand Faces; Assassins; Harun al Rasid; Abdominal Surgery and The Laughing Patient. It also treats humorous short stories or sketches from the volumes Fool's Encyclopedia; Curved Mirror; Memories from Budapest; Grimace; Let's Talk of Something Else; Oh, Kind Reader!; They Who Laugh Last; Let's Not Hurt Each Other; Panorama; Eureka and 100 New Humorous Sketches; the volume Please Sir! and short stories or humorous sketches not published in a volume during the writer's lifetime.

2. Although applying various methods, all determined by the specificities of literary texts, I attempted to analyze the ways Frigyes Karinthy employed the possibilities that lay in writers' naming in achieving writers' objectives, which might even differ from one work
to another. My research focused on the one hand on the function, impact and the role the writers' names play in accomplishing the writer's objective, and on the other hand on revealing the process and motives of writers' naming. To this end, I applied methods of analysis which enabled understanding the writer's mechanism of action. When analyzing from onomastical point of view novels (such as Journey Round My Skull) or short stories (like The Forty-year-old Man), works aimed to reproduce to a certain extent reality, I strived to reveal - from documentary perspective - the facts, real data that lead to the creation of the said works, thus proving the value-creating potential of reality. Basic information concerning name bearers who were real persons and other document type data used in my onomastical analysis were compiled in the Annex of this paper. At other times I used the methods of stylistics, and analyzed the names based on the role the play in conveying thoughts and expressing feelings (like in the novel The Hysteria), or I assessed names from a pragmatical perspective, above all from the point of view of the communication as defined by names (for example in the novel Rope Dance).

In my dissertation, apart from having elaborated on name materials from individual works independently from one another, I also demonstrated through various works the specificities that characterize research aimed at certain onomastic systems. I attempted to reveal possible correlations within a genre, highlighting that certain functions of writers' names might increasingly prevail: for example, in case of humorous sketches I focused on the analysis of the creation of comicality as a function of writers' names. Another basic aspect to consider when trying to classify name materials is the degree of tightness of the correlation between the name and the reality. In my analysis of literary works the emphasis was on onomastics related aspects; however, due to the complexity of the subject, dealing with stylistics, with questions related to literary or intellectual history was unavoidable, for example in case of novels The Heavenly Report and Capillaria, and in the short story Barabas.

I always assessed all proper names and appellatives shown in the texts based on the viewpoints of the structure of writers' names as I compiled it, with special focus on the possible relation between the name bearers and names. In case of name bearers that existed or could have existed in real life, I tried to clarify for each name in a context whether or not we were dealing with a writer's name. Often extensive research was needed in order to find out the truth about the name bearers': were they real or rather brought into existence by the writer's imagination.
In the course of onomastic analyses I assessed the occurrence of the five typical possible applications of writers' naming (realistic writers' names, intertextual names, name changes, anonymity and name variations). Obviously, onomastic specificities of individual works had an impact on the processing of name-materials. The course of the research and the depth of the partial researches, and how strong an emphasis I applied in individual cases depended on the given literary work: when needed, I gave up some viewpoints of analysis, or introduced new ones.

The Results of the Research

1. Upon assessing the writers' naming in individual works, the applicability of the terms I had proposed was confirmed. Listing and classification of possible functions, various characteristics and typical applications of writers' names proved logical and useful in my research, as they covered the writers' names figuring in the literary works studied. In the mean time, the set of criteria created enabled a flexible analysis of the characteristics of individual works as well as of the correlation between them.

2. Frigyes Karinthy's writers' naming was characterized above all by a deliberate self-exigence and an eagerness to impress. To him, a name outgrows the need to simply identify or indicate something. He recognized the opportunities that lay in names, and took full advantage of it staging the atmosphere, describing characters or the age itself. He masterly manipulates the readers' judgment, through the use of well chosen names alone. In his works proper names and appellatives are chosen to suit the age, surroundings and social status. Karinthy's writer's naming is first of all determined by the main message of his works and their subject, the use of names is subordinated to the respective current message.

In Voyage to Faremido and Capillaria name giving is guided and defined by the morality of the messages conveyed. In Faremido life without words and music, while in Capillaria the satirical approach to philosophies, arts and sexuality discourages the use of ordinary names.

One of the most outstanding feature of writer's naming in the novel Rope Dance is that by revealing name variations the communication chain of the entire text becomes visible, as well as the relations between the characters. The fact that the main character and the other characters directly connected with him are seen in more figures and under various names suited to the changing roles renders the novel and the role changes transparent,
traceable and, where needed, on the contrary: vague. Consequently, in this novel the naming is primarily influenced by the communication plane and the changing system of relations.

Naming in Journey Round My Skull reflects the strength of realistic names in creating an atmosphere, and we also see here an exquisite documentary force seldom met in Hungarian literature: the analysis of the name material is possible only after researching the persons to which the names belong. Through the analysis of the volume Please Sir! I illustrated the methodology of an explicit documentary onomastic research; I relied on documents contemporary of the period to demonstrate how Frigyes Karinthy's school years are reflected in his writer's naming. The difference between the onomastic analyses of the two works is the different motivation behind the writer's naming. In the novel, Karinty aimed at presenting a real experience as accurately as possible, and naming fell second to this scope, therefore the work becomes authentic through openly life-like naming and narration. On the contrary, in case of the volume of humorous sketches depicting situations typical to school, and types of students, naming is subordinate to the message: not having found all types of students among his old schoolmates, he had to resort to fictitious characters bearing fictitious names. From this unique kind of writers' naming this work floats somewhere between reality and fiction.

In the novel Heavenly Report the many realistic writers' names and intertextual writers' names given to historical personalities are supporting the basic concept of the work. In this novel naming is adapted to the various periods, which underlines the relations between individuals from various layers of society. Due to the peculiarity of the subject, of all works this was best suited to shed light on the imperfections of the theoretical background of writers' naming. The names of the quasi-real name bearers appearing exceptionally great numbers and in entirely different contexts in the novel offered a rich basket of examples for introducing the method applicable in separating literary names from writers' names, then fictitious, realistic and intertextual writers' names from one another.

In Karinthy's short stories, writer's names are style-related instruments that carry additional information due to their internal associations, and contribute to a great extent to the shaping of the plot, of the character, and also play an important role concerning its acceptance. Leaning on the names the writer willingly guides us towards recalling our knowledge in cultural history. Overall, his work reflects erudition so comprehensive, including the most modern natural sciences of his age, philosophy and other human sciences as well as various art branches.
As a result of the onomastic research of humorous sketches we may conclude that Karinthy loved diversity in onomastic humor. His comical names are proof of extreme inventiveness: they are playful; strange, ethno-stereotypical; it is not their character-depicting role that matters most, but rather their impact on the atmosphere, their shocking nature. The comical element lays in the rich associative content and their contrasts.

3. In my work I revealed unequivocally one of the major values of the writers' naming as interdisciplinary research area: it is indispensable to conduct research with the main focus being onomastic sciences, in order to understand more deeply the world and the literary works of Frigyes Karinthy (and presumably of any writer).

4. I would conclude my dissertation by outlining further research possibilities related to writers' naming, and which relates to a problem that surfaced in relation to both fictitious and realistic writers' names. In the course of getting acquainted with the world and by the names being handed down, the names themselves carry a very rich, multicolored knowledge bank about the world, the society, other individuals and last but not least about ourselves (Hoffmann 2010: 53). In the process of artistic reception the individual name competency might play a decisive role. A number of questions may be asked in relation to this: to what extent is the comprehension of the work influenced by the previous knowledge of a potential reader, and what impact does the difference between subjective additional information related to writers' names have on artistic reception? Aware of the fact that associations linked to names are subjective, and they may even change in function of many a factor, I made the assumption that name-related associations of the readers of our time could add value to researches dealing with writers naming. On the one hand they may relate to the reader's individual interpretation, and on the other hand, as a result of changes regarding the fashionable names, a trend is observed in the changed reception. I personally believe that the individual name-related competence, basic cultural, pragmatic, semantic and morphological knowledge within a community can be considered generally the same; this forms the common platform for the use of names, that is, the chance that writers' naming used in literature fulfills its objective. Confirming or rejecting this might lead to new, unexplored areas of writers' naming research.
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