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Name, Place, and Emotional Space: Themed Semantics in Literary Onomastic Research

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ABSTRACT

This research uses literary resources as evidence against the argument that names are potentially semantically meaningless entities. A secondary goal is to highlight and discuss the value of onomastics from both a literary and linguistic perspective. The thesis proposes a methodology for the assessment of literary sources based on genre, arguing that names, and genre in turn, may be defined through their respective engagement with thematic considerations, providing a relevant critical structure by which to assess the application or construction of names within fiction.

The proposed methodology is first used to assess the placenames within dystopian literature, taking Orwell's *1984* (1949), Huxley's *Brave New World* (1931), and Zamyatin's *We* (1924) as exemplar texts for the genre. The emblematic themes identified within the onymic patterns (propaganda, classification and regulation) all share a common thematic root: power and control. In order to assess the validity of this approach, the fictional worlds depicted in a selection of other dystopic texts are also examined. A special study is made of terrapsychology and fictional ontology, as well as of three distinct subgenres of the gothic. Case studies of the latter are each focused around a different ontological mode (fictional, part-fictional, and non-fictional placenames), covering the fantastic world of Peake's Gormenghast setting (two texts published in 1946 and 1950), Lovecraft's variant New England county (six texts, 1922 to 1936), and the representative contemporary setting of Brook's *World War Z* (2006), respectively.

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INTRODUCTION

‘The work of art is invariably the creation of a new world.’

(Nabokov, 1980: 1)

- i. It is with a testament to the power of artistic representation that this thesis opens, with the aim of exploring the extent to which textual settings are designed against a thematic *milieu*, requiring naming finesse to create a suitable semantic environment for a narrative. There has been very little research into the array of semantic effects that may be expressed through onomastic form, with such linguistic creativity bearing a functional purpose through the capacity to convey symbolic association, whether directly or not. Within literature, every text yields a unique setting, crafted precisely for certain purposes befitting the text of which they are a part. ‘Behind every name, there lies a story’ claims Algeo (1985: 94), and measuring this intent against the thematic context of a work should provide the focus for any literary onomastic investigation. The symbolic power held by fictional representations of place, be it fantastic or not, has been previously recognised:

We doubtless all have our favourite literary landscape depiction, where the quality of observation is more memorable and, indeed, more meaningful than the exactitude of conventional maps or tables of statistics. (Pocock, 1981: 12).

Despite the broad ranging potential of literary onomastics as an academic field, however, it has been hampered by a number of issues, including the role that names might have in facilitating such semantic shaping. The limited critical attention devoted to furthering the field has been explicitly identified: ‘only doctoral dissertations regularly and with great care take into account previous scholarship, and in the field of name studies such dissertations are woefully few’ (Ashley, 1995: 118). This research was born from the desire to see new life brought into this field which, as will be examined within the first chapter, has remained somewhat stagnant while its onomastic brethren have seen constant expansion and development.

- ii. This thesis is directly inspired by Nicolaisen's suggestions (1978; 1986; 1996; 2005) pertaining to the needs of the field of literary onomastics, especially the requirement of distinct analytic methodologies, rather than simply taking the techniques and practices found within other onomastic areas, and attempting to apply them as they stand, which could not work given the difference in functional roles. Nicolaisen has not been alone in suggesting that the creation of some means of structuring literature to assist the work of literary onomasts would be one way to progress (Algeo, 1985; Solomon, 1985; Palacas, 2005). A means of categorising literature along thematically linked groupings already exists as an established methodology that could be readily adapted to suit the working of the field of literary onomastics in this regard – the stylistic features characteristic of thematic genres. This approach served as the core of my preliminary investigation (Butler, 2009) into the semantic qualities identifiable through stylised naming patterns within distinct types of fiction.
- iii. There are two identifiable axioms concerning the use of setting within literature: firstly that every literary text has a setting, and secondly that each of these is an entity unique to that work. Although these may sound simple premises, they are vital in explaining why literary onomastics may prove a powerful tool of literary analysis, as it is ultimately applicable to every text that has been, or is yet to be, written. Resulting from these two axioms is an additional understanding: that a text's setting is a standalone environ, distinct from any other world or representation of place. It has been argued that 'a work of literature... [may be] regarded as self-contained, enclosed, and completed by the author's apparent uniqueness' (Gelder, 2004: 40), and the same holds true for the setting encountered within a text, termed 'constructed worlds' by literary critics. The worlds depicted are necessarily constrained by a number of limitations of the textual medium, and yet within limited confines, authors 'manage to create a richly represented fictional world from mere strings of words' (Emmott, 1997: v). Within artistic works, every detail contributes to the overall representation, and the use of names is no exception. While there are some critics who would designate one who possesses such interest with grandiose titles, taking examples such as 'literary explorer', or 'imaginative geographer' (Said, quoted in Bulson, 2007: 19), these labels

should not be mistaken as derogatory; rather they are suggestive of the necessary variability and suggestive hermeneutic qualities arguably inherent in all names, to different contextually dependent degrees. Although fictional worlds may not physically exist, the purpose behind their creation may be identified, and as with any non-literary location, a critic ‘can get to the place by way of its name’ (Miller, 1995: 4). A name is much more than a mere label, and the ultimate application of literary onomastics is as a means of critical understanding behind literary motivations, just as with any other form of criticism. This field is just a tool, albeit a highly specialised one, of literary interpretation. And therein lies the beauty, as it allows literary onomasts the freedom to concentrate their efforts on exploring the reasons why a particular name is used in relation to the events occurring in an individual text.

- iv. Names are a complex tapestry comprised of a number of interpretative threads, each requiring a distinctive unraveling. ‘To study names we have to connect linguistics and literature to psychology and sociology, and to geography and history’, argues Ashley (2003: 15), situating the field within a complex web of potentially meaningful relationships. These academic areas span the remit of the sciences and arts, highlighting the extent to which literary onomastics is a tricky amalgamation between the two distinctive lines of study – the form itself, and the semantic detailing implied by the form. In order to undertake such work effectively, not only are traditional linguistic onomastic means of interpreting names required, but also the connotational artistry in both individual and collective formation. That names can possess a high level of irreplaceable implicational prowess – so that no other onomastic entity could work as effectively in place of another – reveals the importance of literary naming, and that work in the field cannot be adequately covered by a rigid singular definition of that which a name entails. Although there are critics of the inferential properties of name, names are not ‘truly devoid of a sense of definition’, as argued by Coates (2009: 439), otherwise they would be freely interchangeable entities within a fictional setting, without requiring any alteration of narrative structure. This research will argue that this is not the case. Names represent a core component of any literary work, yet the level of critical research dedicated to exploring the degree to which they used in

literature is sorely lacking. This thesis is intended as a direct address to this need, and will argue that naming techniques should never be dismissed merely as a stylistic embellishment, but as important functional literary devices that can shape the texts in a significant manner.

- v. Literature provides a means of exploring names and naming systems that might not be possible outside the creative element that artistic freedom allows for. There are theoretically no constraints as to what elements an author uses in the creation of a setting. However, Frow (2006:54) argues that literature is shaped through a ‘model of categorization by prototype’ so as to facilitate ‘an ‘ad hoc’ negotiation of unfamiliar experiences’. It was following this argument that inspired me to investigate the potential similarities in the use of certain types of names within a specific genre of fiction, which provided a preliminary focus for my MPhil research (Butler, 2009). I suggested that an archetypal aspect yields stronger results, allowing for shared features and onomastic applications to be compared and contrasted against overarching thematic considerations, in addition to other, similar works. The use of genre as a means of categorisation and stylistic assessment is a strong component of other forms of literary criticism, as Gerus-Tarnaweczy (1968) champions. During the course of my previous research, despite the hypothesis proving true with the evidence gleaned, a concern arose: whether the same principles could be applied to any other genre or subgenre to discern appreciable onomastic patterns within different genres of literature. The potential of my having chosen the single subgenre in which names were integral to the stylistic narratives, albeit slim, was a possibility. One potential issue identified was the restrictiveness and difficulty in the forcible assignment of texts within the “archetypal methodology” developed for my pilot investigation, a limitation that needs to be addressed so that the means of assessment is not dependent upon subjective labels of prescribed genre that encompass a wide array of individual themes. The methodology will be revised within this research, so that emphasis is moved from the surface form to the interpretative value of names – but this is not to say that the former has little worth in such evaluation, only that the role that linguistic forms play is integrated with artistic effect.

- vi. In discussing the stylistic elements behind genres, Gelder argues that ‘the very look of each genre is different’ (2004: 53), comparing the visual components which make up the cover pieces for the texts of different genres, but this idea may be extended to the internal structural elements of a text along identifiable semantic patterns, which in turn follows thematic considerations; it is an exploration of this stylistic interplay that provides the focus for Chapter 3. In order to serve as a means of symbolic assessment, a clarification of the conceptual formation of genre is required. This research will suggest that names are formed alongside connotational properties that map to an overall emotional association, brought about through the clustering of ideologically related thematic elements and tropes. Each of these qualities may serve as an influential force in the relevance of a name within a work. Although it bears a similar name to Jungian Archetypal theory, my previously developed ‘archetypal methodology’ should not be confused with that of Jung, for the requirements of this research demand a focused examination of specific connotations, as opposed to his work on proposed universal archetypes. Although Jung took a limited level of interest in literature, a number of his theories concerning the narrow degree of symbolic tropes and models provided inspiration for examining the shaping of literary settings along archetypal traits, or shared stylistic qualities. This research will explore the importance of assessing names used within literature as an extended component of the symbolic elements required for fictional creation. Conforti discusses the importance of patterns or archetypes within all facets of life, ultimately reducible to ‘material representation of... informational fields in space in time’ (1999: 18), arguing that such patterns influence, and in turn are shaped by, emotional association and reception. This research will argue that these patterns of cognitive attribution serve as an instrumental component of symbolic representation, and that archetypal representations and forms are instrumental in the provision of the semantic identity wrought by naming.
- vii. Dystopian texts served as the focus of my previous research (Butler, 2009), and will provide a showcase of the extent to which the thematic composition of a work dominates the shaping of onomastic forms of works within this

genre. Unlike the initial investigation, this research will concentrate on names that form the setting of a work, not featuring personal names, except those that are entrenched in the social formulation of their respective fictional worlds.

The names of any text that falls within this category may be assessed against a widely recognised aspect taken to characteristically define the genre: ruthless totalitarian control of a populace to serve the few in authority, as presented consistently across devoted critical analysis by Hillegas (1967), Booker (1984a; 1984b), Moylan (2000), and Cartwright (2005). The manner by which this component is engaged with is a unique development within each work, but it is this identified base that the thematic approaches pertain to, as well as being depicted through, the social and aesthetically stylised construction of a setting. These semantic traits could therefore direct the functional formation of names, and assessment could be further argued as being dependent upon a methodological approach that does not strip the entities of their immediate contextual situation; narrative, setting, nor individual names may be adequately assessed as separate entities removed from surrounding definition. Although this research is limited in the number of texts that may be covered, the range that will be undertaken has been chosen so that sufficient evidence may be provided to support the thematic considerations proving an essential aspect of onomastic analysis within literature. Even identical names may possess alternative referential value in different texts, so the thematic composition of each literary context may provide the most efficient means of assessing the pertinent semantic relationship between onomastic form and symbolic signification. This investigation will thus seek to explore how far names relate to themes in literary works.

- viii. Parallel to the assessment of the value underpinning the artistic implementation of onomastic creation, this research will engage with the wider debate as to which qualities, grammatical or referential, may prove essential for a lexical item to be classified as a name. Very few of the arguments that have hitherto participated in this critical classificatory debate, as will be explored, incorporate or even recognise literature and other artistic mediums as interesting sources of naming resources, and this omission must

be addressed. Chapter 6 will focus upon the narrative implications of different ontological modes and the effect that different levels of structural existentialism may have – if any – upon onomastic utility. Comparison of the value of fictional names against non-fictional counterparts will highlight the extent to which names may be developed so as to provide a desired functional application. As argued by Smith (1982: 48), ‘meaning is not directly represented in the surface structure of language; that is the central paradox of language’, and it is these other aesthetic and emotionally evocative components of names that linguistically dominated critical onomastic research fails to take into account. These connotations should serve as the dominant qualities of artistically utilised names, and also deserve recognition as having implications for and a role within non-literary onomastic research.

- ix. The use of psychological concepts to explore significance, motivation, and response, has seen wide application in many facets of literary criticism, but the role that sentimental associations evoked by the terrain of a setting itself has seen no attention in the context of directing naming within fictional worlds. This lack will be directly addressed by the assessment, refinement, and implementation of a field of analysis built upon the concept of environmental-human relationships, termed “terrapsychology”. Wright discusses the importance of ‘taking account of the energies with which [‘mechanisms’ – the devices that underpin literary creation] are charged’; for it is, she further argues, ‘precisely the shifts of energies brought about by unconscious desire that allows a new meaning to occur’ (1984: 4). This research intends to explore these ‘energies’ within the process of naming and fictional world creation. No research of this nature has hitherto taken advantage of onomastics as a primary mode of investigation, nor has any literary onomastic research taken a cognitive psychoanalytic approach as its primary methodology. Jung highlighted that the ‘close connections which undoubtedly exist between [psychology and art] call for investigation’ (Jung [transl. Hull], 2003: 75); as a powerful means of literary construction, names and the naming strategies which underpin them represent prime candidates for such assessment. This research is a foray into new analytic territory, exploring the formation theories in linguistics involved in creative naming processes. To

this end, my *archetypal theory* will be further refined, wherever possible, so as to allow for a greater integration of the semantic ‘energies’ of all that a name brings to a work, rather than just feature an exploration of the surface stylistics of names as superficial markers of reference.

- x. Thus, this work is an attempt to build upon the research that has already taken place within this area, most notably taking inspiration from Nicolaisen, Algeo and Ashley, three principal investigators of the significance and potential of literary onomastics, as a starting point, and directly address the significant needs each critic has bemoaned as lacking within the field. In engaging with the debate as to what names entail as linguistic elements, my working hypotheses are three:
 - 1) Literary onomastics requires a blend of literary and linguistic analysis that incorporates elements from disciplines.
 - 2) Names possess meaningful connotational associations, which are instrumental in the evocation of symbolic reference. Names – as referents – may therefore be regarded as possessing impressionistic value through both surface and deeper inferential qualities.
 - 3) Names may be linked with the themes of a text in which they appear. Thematically similar works will possess stylistically analogous components, resulting in names sharing a similar set of connotations.

This thesis will therefore provide a thorough exploration of the importance of onomastics beyond the superficial linguistic view of a name as a meaningless lexical referent. It is the third working hypothesis that demands especially critical attention, for this is the component that the descriptivist theory of onomastics is arguably dependent upon. A similar theory is outlined by Anderson (2007: 127), wherein he suggests that the perceived qualities of a name provide clues as to the interpretation of that which it denotes, but within literature the argument may be extended as such qualities are integral to their

representational role. To this end, names represent an efficient means of symbolic creation, and analysis at this level of application is required to comprehend the versatile array of potential meanings that they, as prominent linguistic markers of identity, may hold.

CHAPTER 1: THE ACADEMIC LANDSCAPE OF LITERARY ONOMASTICS

1.1: The Literary Place in Onomastic Research

- i. Literary onomastics is uniquely situated as an academic field, a cross-disciplinary field that can venture into many different research areas.

Historical, linguistic, sociological or psychological aspects all feature in the assessment of the use of names within fiction and it is the latter that offers a necessary addition in the study of literary onomastic form covering how, or even whether, names can reflect a meaningful identity. That such a wide array of subjects can be intertwined by a single subset of detail, the study of names, serves to highlight the degree to which onomastics may serve as an underlying part of identity formation for any entity, be it person, place, object or event.

Yet it is perhaps this very diversity that has led to several critical comments dismissing literary onomastics as being a valid field of research in its own right. Suggestions that it serves primarily as an indirect means of literary analysis, and best serves as a minor aspect of these other disciplines, rather than serving as a means of investigating the extent to which names may hold artistic value, have been made (Markey, 1982; Smethurst, 1997). The idea of examining texts through their crafting of names has not been adopted to any significant degree, perhaps because of this lack of academic acceptance.

Ashley (2003: 13-14) briefly mentions this level of criticism, noting that the subjectivity of literary onomastics is the main issue which compromises the otherwise scientific linguistic research applied to other onomastic areas.

Fortunately, this critical viewpoint has become an outdated argument, with a recent increase in research beginning to realize the potential gains that can be made through assessing how names function in different types of literature. However, the scope and extent of these works is limited. It is of great importance to recognise that the analysis of names can function as a distinct means of literary criticism. Onomastic investigation need not be restricted to tangential explorations within literary criticism, as the use of naming strategies can be inextricably linked with the thematic concerns of the narrative in which they appear, and their application is, I would argue, a worthy area of literary interpretation in itself.

- ii. A methodology for onomastic assessment that can be applied across a range of otherwise disconnected literary material has not been established, but such a framework seems essential for the investigation of names functioning as structural semiotic components. Smethurst (1997: 380) writes of the importance of setting to a story, wherein each setting provides a guiding frame for a narrative through associative reference, and the names that comprise such creations may be considered to be the key component of literary world formation. Onomastics therefore presents a pivotal means of examining the features behind the construction of any literary world, no matter whether the setting is intended as a representation of the real or is an entirely fantastic setting. Names in a text can be argued as being a universal literary feature, in that they are necessarily encountered within texts of every form or style, serving as a central means of referential function – universal, in that even an absence is notable, and will hold purpose. A name serves as the foremost identifying feature of a place, person or object, and it is in this role within a specific context that even generic noun phrases may be transformed to serve as an onym. While it is not a clear-cut distinction for when a description or a noun may technically qualify as a name, it is arguably the intent of specific reference to an individual place, being, or grouping that provides onymic form. Whether this reference is semantically disconnected from the denotatum to which it is attached is the subject of current critical debate, and this research will argue for onyms as possessing a meaningful attachment that provides information pertinent to the interpretation and/or experience of the subject. This view opposes the argument dominantly espoused by Coates (2006b, 2009) that names, as lexical entities, do not possess any intrinsic semantic value.
- iii. As a result of taking a referentially-based working definition of onymic function, literary sources provide an ideal medium to explore the extent to which names can be used to express informing traits and, conversely, the use of names as providing a foundation for comparative critical literary analysis. Names form the basic building blocks for the construction of a textual setting, which leads to my bold claim of their capacity to serve as a core means for

literary criticism. Names play such a meaningful role in the definition of place that even the absence of name, as mentioned above, can be harnessed to powerful literary effect; wherein the focus of analysis should be on questioning how anonymity or a purposeful lack of reference may serve the thematic needs of the narrative. The potential semantic details held within the form of name may be used as literary signifiers, for the impressionistic qualities can be harnessed to serve any authorial desire for the perception of the signified person, location, or wider area. So too may literary onomastics be argued as being a discipline free from restriction in the application of elements by which the identity of a place – and with these, the setting of which they are a part – may be formed. There are no set definitive principles governing the development and use of literary names, which may be as alien as any landscape within which authors may choose to situate their narrative, and so a contextual analysis against the wider narrative in which they are put to use may provide the only viable method of assessment.

- iv. The importance of appropriate onomastic shaping can be readily identified through the examination of the processes by which the specific names chosen by the author function, within a text, follow discernable thematic patterns. Pocock (1981: 9) reasons that ‘literature is an artistic creation and not a scientific construction,’ and that the act of naming is an essential component in the process of literary design, for the name presents two key elements: identification and reference. Even without knowing a place, a name can provide, or at least imply through connotation, a great deal of information. Literature presents an ideal medium to explore such expectations and exploit them for narrative effect. Texts need not depend on naming systems or conventions found outside the boundaries of their covers, but neither are semantic identities wrought in a free-form manner with no underlying compositional consideration. Accordingly, ‘names are, like all art, distortions of reality’ (Ashley, 2003: 10), when they are experienced within texts: they arguably serve as a linguistic representation of a desired referential intention. The assessment of which, as with any symbolic formations, must incorporate consideration of the connotational qualities of a name that serve to direct the reader towards a particular response. This focus on semantic property should

not be mistaken as being entirely removed from external non-literary etymological roots for names; but it is the impressionistic value and the influential power that comes from this aspect that may be suggested as playing a dominant role in the functional role that names hold within literature.

Although aesthetic value is a component not absent from other onomastic branches, the suggestion of impressionistic worth holding equal linguistic value to etymological or historical development represents a significant shift in the appreciation of what information is communicated by the form of a name. Within literature, names may thus be argued as serving meaningful symbolic roles, and must necessarily be assessed according to this function.

Smith argues that ‘any literary study analyzes a work of art and must therefore emphasize the artistic function of language more than its form’ (2005: 10), and the same argument holds for any of the constitutive symbolic elements that together comprise a work. The literary onomast should, therefore, assess the entire resulting semantic matrix that is presented by the use of any name within a work, both individually and as a collective symbolic landscape, through the manner by which the forms are integrated with the narrative – how form and function meet and work together within a specific literary context should provide an ever-present analytic base.

- v. The most significant criticism raised about the field of literary onomastics comes about as a result of the interpretative aspect at the heart of symbolic analysis. Markey (1982) points out this reliance upon subjective interpretation as the analytic factor that effectively splits the field from non-fictional onomastic research. By questioning the degree to which scientific and historical linguistic development may be transferred to an artistic medium, he draws attention to the need for a unique assessment methodology that may cover any artistically derived semantic connotational qualities wrought in the form of a given name. Markey unfortunately does not make any reference to the semantic elements that may also play a role in non-literary name formation or appreciation (as may be seen in Rich, 1981), and it is this semantic relationship that renders it disingenuous to detach the field entirely from other onomastic areas. Stewart (2012: 47) likewise argues that ‘the essential field of the [onomast] seems... to be the mechanisms of naming, rather than the

motivations of the namers', seemingly discounting how meaningful information may be communicated through an onym. This thesis will argue against such claims, as both of these factors, form and function, are pertinent to the symbolic role of a name within a literary work. Furthermore, the isolated focus of previous research that has been frequently lamented by proponents of the field (Nicolaisen: 1985, 1996, 2005, 2008; Grimaud, 1989; Ashley, 2003) is not a necessary factor of limitation, and may be argued as being too narrowly focused for reasons set only by the work undertaken. Studies of individual works that have provided the vast majority of research in the field have not needed to go beyond the singular text, and have not needed to expand beyond this level of assessment, but this does not mean that a broader means of stylistic engagement does not also exist. For although the onomasticon of a text cannot be fully appreciated outside of the context in which it appears, a previous lack of recognition does not preclude the development of a critical methodology that incorporates shared stylistic elements as a means of comparative or contrastive analysis. The functional role of names may thus be assessed against and/or alongside the wider artistry surrounding the individual text, which itself is established from several wider categories of classification. Dudley (1982: 117) describes the formation of genre use as a 'response to and in the service of [a shared] ideology', and with such a mutual purpose, genres can comprise similar semantic components. A name bestowed on a place or object has the advantage of being able to tap into these shared connotational features, through a form of thematic intertextuality, helping to show how the character, place or item is to be perceived.

- vi. It would be counter intuitive, however, to claim that literary onomastic studies could stand solely on the merit of examining literary names without any sense of the context within which they are applied. As a specialised form of literary criticism, onomastics is no different in requiring an extensive knowledge or appreciation of any text under investigation, as work within the field need focus on answering 'why' the specific names that feature are included. Literary onomastics has been suggested, through a recognisably huge claim that requires a degree of clarification, as being *the* most interdisciplinary field (Murray, 1994: 71, Algeo and Algeo, 2000). However, it is the extravagance

of this claim that has also been identified as potentially working against the field being taken seriously; Fleissner, for example, concludes that ‘such a seeming potpourri may not be everybody’s cup of tea’ (2001: 199). Given the radical shift in onomastic focus of examining how names came to be, into why that specific form is being utilised within a text, such a reaction is to be expected. This research argues for the need to assess the artistic components of the referential aspect of names, by way of creating both inter- and contextual continuums, in which the possible influences behind naming inferences should all be considered. It is of great surprise that this approach has seen little critical attention at all, with Gelder even slightly critiquing this approach, arguing that ‘a work of literature is commonly regarded as self-contained, enclosed, and completed by the author’s apparent uniqueness, rather than as part of a shared a broad-based species of writing (2004: 40). But this view has to be challenged if any development is to be made in allowing the field to move on from a focus on texts as entirely isolated constructs, which limits methodological progress. Nicolaisen has recently remarked on this evaluation, underlining the lack of progression in the development of new analytic methods for assessing the semantic qualities of names within the context they appear, and that despite the efforts of a few to widen ‘the horizons of the onomastic investigation, the activities involved and the central focus still remained intratextual’ (2008: 91), with little remit for wider ramifications outside of the isolated narrative. This observation highlights what Nicolaisen identifies as being the primary flaw in literary onomastic research hitherto finding little scholarly attention, in comparison to other onomastic fields. Each source has hitherto typically been taken as a sole entity, with little comparative focus upon the motivations for specific name choices within texts of the same genre. Although each work is formed from a number of uniquely shaped literary elements, and the names featured may be very different in their actual form compared to other texts of the same genre, there nevertheless remains a number of shared thematic connections that present an opportunity for the development of a stylistically-focused onomastic comparison, which may directly address this accusation of fragmentation.

- vii. One important and distinctive feature of literary names is that each example is ultimately selected by the author of a work, who has the ability to shape every textual component toward an overall scheme within the limits of their unique text. This provides an additional external tier of critical influence, so that ‘we must study the namers as well as the names, the constructs and the contexts’ (Ashley, 1989: 205). The history and perceived personality of a creator can play a role in their shaping of particular names. There is a veritable hodge-podge of potentiality behind the poetic intent of literary naming, which no single blanket analytic theory can adequately cover. It is important for any such research to encompass the literary, linguistic, historical, sociological, political, and psychological backdrop of the individual, to name but a portion of the influences that may assist in explaining the functional symbolism employed within a work. Algeo and Algeo have written briefly upon the subject of this vast range of potential influences, describing the overall workings behind successful naming as:

Melding the spatial, the historic and the symbolic is irresistible for students of onomastics... stimulat[ing] the exploration both of connections between distant realms and of the situated interworkings of landscape, perception, and memory that contribute to richly textured senses of place. (2000: 269).

This blend of meaning is arguably unique for every name that features within a literary context, drawing upon contextual connotational implications, so that even an identical form found within other texts may not share the same semantic matrix, with the intent behind their situation framed by a unique symbolic referential structure. To this end, ‘the ability to create a world and name it makes the fantasy author a combination of the divine and the primal human’ (Algeo, 1985: 82), insofar as the namer defines and shapes the manner by which these primary referential and interpretative aspects of a being are perceived. For fictional entities, these aspects define the entirety of their being, and so their name is a primary part of establishing the intended response and placement of the objects within the specific literary continuum of an individual text. As a result of this, no single blanket technique of onomastic interpretation can be applied throughout all forms of literature.

1.2: Names as an Artform Unto Themselves

- i. The crafting of literary names may be argued as a process requiring the deft manipulation of semantic elements, as ‘language is the material of literature as stone or bronze is of sculpture, paints of pictures, or sounds of music’ (Welleck and Warren, 1973: 22). Names, just as every other literary feature encountered within a text, serve a symbolic function, need to be studied in the wider context of the work. There is no single explanation as to the functional relationship between names and other aspects of any given text, and it is because of this interplay that analysis of semantic effect must incorporate the underpinning thematic elements of a setting. As a result of the interdependence of names as a linguistic and literary device, and the precise qualities associated that are formed from these connotations, literary characters ‘come into their imagined worlds not as helpless infants but as adults equipped with individualities, histories and riddles’ (Kaplan and Bernays, 1997: 173). The names brought into a work all feature semantic connotation in a similar manner, with the ability to have pre-fabricated histories and identities assigned to them through the previous associations of their name alone. The beauty of fantastic prose lies in its freedom to work with any form of environment, with no constraint bar the human imagination:

A novel can make us enter those other streets and corridors and hallways and alleys. A novel can reconstruct cities of 1840 and 1890. A novel can take us through cities that may be built in 2137. A novel can put up alternate cities of Atlantis to float like highly colored slick on the bubbles of imagination. (Piercy, 1981: 210).

This same extent of creativity is afforded to the designation of such places, which have the means to conjure up an emotional connection of any form, to any place they so desire, through every symbolic connotation of their creation. The name, however, could be argued as holding a unique level of influence in this regard, in that it alone may provide the strongest influence on the direction by which a place, person or object is intended to be interpreted, as the referential conduit between the text and the imagination. Maurer (1983: 89) suggests that there appeared to be a growing tendency towards the consideration of names within an aesthetically appreciable context, in that

onomastic value may come from the power of names to evoke grand representations of place with no need for additional external description. This argument does not appear to have yet been widely accepted, yet it is integral to literary onomastics that names are acknowledged as possessing referential value, for symbolic representation within an onomastic token forms a preface for the argument to be made for their ability to hold connotational significance.

- ii. One area of particular interest for the literary onomast is the adoption of names that have been coined for a literary purpose into a wider lexical usage, serving as a further reminder that literary creations are precisely that: purposefully fabricated entities, or as Jones (1999: 5) terms them: ‘pieces of equipment’. Yet the degree to which literary components can be imbued with specific denotations is the same referential power that allows them to become symbolic of these characteristics that become synonymous with their identification. As pieces of equipment, or literary tools, such characters or aspect of a setting exist solely on the strength of their characteristics reflecting the necessary narrative associations that they are assigned. That such a process can occur highlights the extent to which names can be imbued with a focused sense of identifiable meaning. Although such an extended referential capacity may appear to agree with Coates’ (2006b: 36-40) claims that an act of *nomination* underlies an adopted use, that these terms may serve in an adjectival descriptive capacity, drawing their semantic meaning from the referential capacity that a name may hold, induces their use as connotational symbolic representations. In this capacity names may serve in a similar role as ‘information network[s]’, as termed by Halász (1987: 4), created entirely through the symbolic connection with a thematic or stylistic quality that is seen as a defining characteristic of their work. Such a connection is identified by Partridge (1949), who explores the semantic broadening of names to encapsulate a quality or property, and so becomes a definitional linguistic token for an identifiable level of connotation. As an example of this referential substitution through an onomastic entity, the use of *Orwellian* as an adjective is defined as: Characteristic or suggestive of the writings of George Orwell, esp. of the totalitarian state depicted in his dystopian account of the

future, *Nineteen Eighty-Four* (1949)' (*OED Online*, 'Orwellian'). This capacity for names to become attached to associated characteristics showcases that names function primarily as referential markers, rendering them lexis with a high level of referential functionality, through the power of connotational adoption. The process of semantic adoption will be revisited in Chapter 3.2.xviii, where the onym **Big Brother** will also be shown to have come to bear a synonymous definitional interpretation, as the form encapsulates the core values explored within the fictional world of *Nineteen Eighty-Four* (excessive political monitoring and intrusion). Bergien (2007: 80) and Goldsworthy (1999: 5-6) both touch upon the figurative application of names, and as any name may be argued as possessing the ability to serve in such a referential capacity, they must be open to the bearing of a semantic identity borne through representative qualities or characteristics. Although Coates argues against names possessing semantic detailing, and lacking the 'unique denotation of individuals as a defining property' (2006b: 28), he does broach the idea of onomastic 'referential-individuation' based upon utility within a defined context. However, this research will present names as bearers of semantic detail that refines the contextual frame of a narrative – as names carry association into texts which are built upon connotations developed earlier. Yet even this increased level of referential purpose remains inextricably tied into the literary purpose attached to the name, highlighting the exact qualities that have been argued as being instrumental for literary naming strategies.

- iii. Two dedicated purposes of artistic depiction may be suggested as the provision of entertainment and the provocation of consideration regarding specific ideological concerns, interests or points that an author wishes to raise and encourage their audience to explore; the latter is served by functional symbolic representation, and any names provided serve as part of this representation, so that 'literary onomastics helps to stress the utilitarian aspect of literature' (Ashley, 1989: 199). Every name featured within a text is arguably placed with a semantic intent, all of which is worked into the overall formation of an artistic work. Rather than just looking at what form the names take, the reason for their usage should be the main concern of any

investigation within the field. Literary places, as has been discussed, are used to specific effect, and it is through comparing similar desired effects that analysis based around shared stylistic features may provide a comparative base from which the form may be assessed against the intended symbolic function. Onomastics provides but a single aspect of textual creation, but the powerful connotative capacity that names possess affords them a significant semantic power, making them an essential component of literary creation: entire worlds may be defined, and stories told, through names alone. This has been argued as being more so within fantastic fiction, which has been argued offers very few constraints to such creation:

In the imaginary worlds of science fiction... there is no need for a writer to consider a preexisting milieu. The science fiction writer enjoys a degree of onomastic and other freedoms that the realistic writer does not have. (Plank, 1961: 157).

However, this notion may be contested with any name proving capable of functioning linguistically as a semantically broadened referent of either a dominant characteristic or series of qualities that may be associated with the bearer, as examined in the previous paragraph. Different degrees of fictional ontological creation may require a variation in the manner through which names are created, and although the theoretical state of existence for literary worlds is inarguably fictional, there nevertheless exists a degree of variability in the construction, which I argue is dictated by the degree to which fantastic setting are removed or situated from the external world. An exploration of how ontological variation may govern the contextual connotational capacity of names will serve as a basis for Chapters 5.2 and three case studies within Chapter 6, but the use of a name to evoke a semantic identity which is integral to the narrative within which it appears is a constant and irremovable feature. It is this level of creative expression that provides literary onomastics critical value, as the semantic qualities held by the names chosen for an artistic work serve as markers of intentional symbolism and connotation.

- iv. There is a notable lack of recognition for the value of literary resources as providers of evidence for the linguistic value of names. Within the ongoing

critical debate concerning the qualities that constitute a name, many of the arguments made contain no reference to literature as a provision of supporting evidence to their claims, even when the use of such sources would agree with the argument being made. Neither Dalberg (1985), Berezowski (2001), van Langendonck (2007b), nor Anderson (2007), who have each contributed to this scholarly debate, make any reference to literary sources within their arguments as to the elements required for onymic determination. Although the functional qualities of names differ between literary and non-literary roles, with artistic connotations facilitating the shaping of a desired effect rather than the reverse of being shaped by linguistic, social, or physical restrictions, such a shift does not render literary names valueless. That such a shift in effect could separate literary names from their non-literary counterparts is an extension of the flawed arguments highlighted in the previous section (Chapter 1.1.v). Dalberg further argues that ‘the proper name... does not indicate any characteristic about its denotatum’ (1985: 130), but as has been argued throughout this chapter, this is one of the crucial fundamental differences that can be used as an argument to distinguish literary onomastics as a distinct field of research, yet still rooted within core onomastic theory. Instead of being regarded as discardable formations that hold no historical value (and with this, a corresponding linguistic analytic worth), literary names should rather be embraced for the semantic capacity they hold, and the degree by which they may come to function as referential substitutes for an associated meaning through linguistic adaptation and heuristic adoption. This remains the most important feature of names within this medium: ‘Literary onomastics differs from traditional onomastics fundamentally insofar as any literary study analyzes a work of art and must therefore emphasize the artistic functions of language more than its forms’ (Smith, 2005: 10). Although this is a concise and simplified answer, it nevertheless serves as a base argument for the need of a uniquely adapted analytical approach that does not exist in any other critical field. There is no other reason for such a poor representation within wider onomastic discussion. The seemingly wilful exclusion of literature as a platform worthy of assisting in determining what constitutes a name is an aspect sorely in need of addressing. This lack of literary sources being made use of within critical assessments of the linguistic properties of names further

contributes to the widening of the perceived distance between literary and non-literary onomastics, as well as unnecessarily restricting the arguments made by each of the entrants into the debate. A broader approach, encompassing as many of the qualities possessed and expressed by the form of names, would perhaps enable a more encompassing discussion with a greater depth of assessment, from which a centralised and broader encompassing onomastic theory may itself, should such an aspect exist, come closer to realisation. By ignoring such a large subset of names, created with a definite purpose, such an ambition is unnecessarily constrained, but adding this new subset of naming techniques can only augment any debate on the role of names within language.

- v. Literary names should not be discounted because they may, or may not, reflect the exact functional development that non-literary names bear; rather they should be embraced as models that show how much referential detail can be evoked through their use, within a relatively closed environment – be this literary or geographic. Hochman asserts that ‘fictional characters are both configured by and the text and generated in the minds of readers who interpret them in terms of real-life models, so that they both take root in and transcend the text’ (1985: 137); and it is through a similar heuristic process that names may also come to possess semantic value, shaped by interpretation built around identifiable archetypal patterns. Scientific (through explicit form) and artistic (through implicit connotation) modes of inquiry can both be applied equally to the study of names when assessing their effectiveness in portraying a referent, such is their flexibility and linguistic importance, and both aspects need to be critically recognised in order for onomastic theory to progress to the level where the study of literary names is accepted as a significant component of literary criticism. The validity of literary entities as a means of semantic assessment cannot be argued against, and deserves to be acknowledged as valid linguistic and artistic signifiers.

- vi. The suggestion that fictitious names do not represent genuine onomastic use is untenable, in light of the symbolic attributes that names placed artistically possess. Literary use instead allows for a broader examination of how names

can psychologically manipulate certain reactions or expectations, with only those features that an author desires impacting upon the semantic identity that any name holds. To broach the debate from an artistic perspective, the symbolic invocations made by names, as referential markers, is the quality that appears to be the point of critical disagreement. Spatial boundaries do not restrict or hamper what is physically possible, ‘for the invention of fictional names there is no limit save the author’s ingenuity’ (Passage, 1982: 13). Any title, moniker or designation used, for individual, group, place or event, serves as an entity worthy of investigation, and each onomastic token possesses a meaningful symbolic role within a work. Every occurrence within a text helps shape the contextual framework of the narrative, and this framework is essentially without any limitation, so long as the name fits the thematic-driven onomastic strategy employed for other textual creations within the text. The generation of names may be classed as a form of wordsmithing, a term ideally suited for the description of onomastic shaping and literary crafting through which a narrative structure may be meaningfully defined, situated within that which Oatley refers to as a ‘simulation’ (2002: 41) of situational association. Names specifically created to fulfill such criteria need to work alongside other elements of the setting, as well as the needs of the wider narrative, in order for their relevance and purpose to function, and by way of this relationship, offer the onomast a means of conducting analysis. In light of this utilitarian function, any lexical entity that serves to identify an intended area, person or object, even if this is a form that could not exist outside of that text, serves as a valid onomastic entity, and may contribute to the defining of how names function, and their place within the linguistic landscape. Reference, and the representation that comes with this, is the key element. Although this is a concise summary to make in light of the philosophic and linguistic aspects that have governed the functional debate thus far, in terms of the referential detail that the literary onomast needs to derive from the material they have, a name serves a specific referential function as an identificatory token. Any such entry that meets this simple criterion qualifies as an onymic entity. To reference an entity is to infer some level of meaningful association with such, and it is precisely this that is the crucial element of onomastic interpretation within the literary domain. Names require a referential frame in order to serve

an expressive application, and it is the exploration of these potential connections, all directed and shaped for specific intent, that differentiates literary onomastics from its non-literary counterparts.

- vii. Names within a work should not, I argue, be considered ‘mere background... designed to create an atmosphere [alone]’ (Nicolaisen, 1996: 564). Rather, they fulfill specific roles, within an archetypal semantic and symbolic framework. Contextual relevance in the application of symbolic elements may therefore be situated as a central engagement for the assessment of literary components that form any text, as the setting can serve as a guide to the interpretative emotional senses with which the narrative is to be engaged. It is this contextual application that may, therefore, provide the basis for the assessment of the literary components that are used in the formation of a work. Real world locales and objects may be imbued with a number of referential associations, and establishing the qualities are the intended as the semantic denotation intended to be drawn upon for the individual text may be undertaken through the contextual traits and genre of the work. Within entirely fictional worlds, or *new geographies* (exploration of different levels of literary creation is explored in further detail within Chapter 6.2 especially, as previously noted), the author has a different challenge: ‘in the fantastic, maybe more than in any other literary mode, everything that is referred to has an overall significance in the development of the plot’ (Chanady, 1985: 89). Although this suggestion may be partially contested, insofar as the increased level of symbolic significance for one mode of fictional creation is conjectured to be above those of other fictional modes, the functional utilisation of referential detail in the shaping of narrative construction is the fundamental part of Chanady’s argument. This level of meaning goes beyond the concept of those *redende namen*, or *significant names* (directly translated as *tell-tale names*) wherein there exists a very close relationship between the form of a characteristically focused name that clearly indicates their role within a text; and meaning or role is readily communicated through onymic form. The practice is still prevalent within modern works, as may be seen within Chen’s brief analysis of names within a selection of *Uncle Scrooge* comic books (2008), wherein the names examined clearly transmit the intended perception

of the character or place with little ambiguity. This instance serves as an ideal representation of how names can be used as an efficient means of eliciting characteristics through the immediately transparent semantic intent behind their creation: the form directly reveals a functional quality of the titular character. Even the surface composition of the title, featuring a ‘\$’ symbol replacing the similarly shaped ‘S’, serves as an example of a meaningful and thematically suited effect, appended to a name already laden with literary connotation. The task of the literary onomast should lie in assessing the effect of ‘literary spaces’ through the assignation of a name, and why such an effect is desired within the narrative – as Gammeltoft (2007: 151) asserts, such a relationship should be more central to any onomastic inquiry.

- viii. It would be a mistake, however, to suggest that all literary onomastic forms follow transparent patterns of immediately obvious symbolic utility. The significance of literary naming can extend far beyond just the surface formation of onyms. The surface components of a name, as discussed in the paragraph immediately above (Chapter 1.2.vii), may be as transparent as the author desires, but even if the connotations and denotations of a name may not be readily communicated by the form, the wider semantic context may be essential for the provision of a full semantic realisation. While every name within a fictional work may be considered significant, the meaningful content may require a degree of contextually appropriate interpretation to ascertain its symbolic or referential significance. The taking of names as being predominantly emblematic formations has, however, been criticised as being a fundamental fault of the field, for ‘the way in which it comes dangerously close to reducing people to things, to assigning a “meaning” to a person’ (Ragussis, 1986: 9). Ragussis’s comment, however, may instead be taken as expressing the exact component that literary onomastic assessment should be founded upon, for it is such meaning that provides the semantic value which is arguably the asset that artistic formation is dependent upon. It is surprising that Ragussis, a literary critic, should argue against the inherent symbolic indicative qualities that names as literary markers fulfill. Every aspect of an artwork possesses meaning, overt or not, and names are included within this symbolic framework. Literary characters, in precisely the same manner as

those names used to create a precisely crafted setting, are fashioned to fulfill a particular role or denote a chosen quality that relates to the overall narrative. These qualities may then be augmented or juxtaposed by additional features, yet the name arguably remains the initial point of contact that allows any literary creation to be imbued with a core semantic identity. Windt describes this concept as bestowing on the author of a text a unique creative power, for they ‘have the possibility of planning the fate for each and every [character or place]; [they] can decide the relations between them, the part [they] wants them to play in the story and the thematic function [they] want them to play’ (2005: 51). The use of a name as representational token may therefore be identified as an invocation of a web of connotations, and it is this network that provides the connecting element between the names, whether singular or collectively, and the rest of the artistic context. Any literary creation is shaped from a need to meet specific criteria within a narrative, the name granted is never superfluous, but is tied inextricably into the identity (and desired interpretation of this aspect) of the denoted, formulated within the individual narrative context. As the immediate referential form, the name is an essential component in establishing both identity and purpose.

1.3: Situating the Fictional Onomastic Space – A Literature Review

- i. Literary onomastics, as a form of literary criticism, requires a degree of interpretation, which appears to clash with the scientifically dictated linguistic analysis undertaken with non-fictional names. This is not to say that the two are incompatible; rather the two approaches need be woven together in a way that allows their stylistic development and the use of names as semantic markers to be emphasised as a new line of developmental linguistic enquiry. An approach that bridges the substantial differences that have been identified between literary and non-literary onomastics has hitherto not been proposed. This research is an attempt to connect the two approaches into a potential base upon which future onomastic research can be constructed, using genre as a dominant means of analysing the formation of literary worlds through their names. Algeo (1985: 142) presents arguments for both sides of the debate,

ultimately concluding that there is no set formulaic theory that can govern the entire body of onomastic work as a whole, and that analysis need necessarily be conducted on the most appropriate level, which for literary works is arguably through symbolic meaning. Whaley, however, comments that all names ‘are rich with insights if we can interpret them’ (2006: xv), and this could be argued as the underpinning feature that makes a name function on a greater interpretative level than non-onymic lexis, whereby names communicate some degree of character or characteristic from which the denotatum may be attributed to connotations, beyond the onym serving solely as a referent. This status need not come from a described physical quality, but the name arguably serves as a linguistic representation of a semantic quality or characteristic associated with the denotatum. The key difference encountered between the sources under the remit of Whaley’s investigation, however, and the sorts of names found within this research, is that the semantically meaningful aspect of names is the most emphatic component when used within an artistic work. They are specifically created for the purpose of generating a precise semantic value governed by with the thematic stylisation of the narrative form. Literary places are, in a sharp contrast to their external counterparts, existentially determined through textual means (Candlish, 1968 and Redmon, 1978); every quality brought into effect within their formation plays a role in determining their interpretative qualities. The name provides the most direct means of achieving the desired interpretative effect, as it serves as the defining referential feature. Different onomastic fields require different naming strategies and lines of inquiry as to the origin and development of name formation, and so the techniques used must be adapted to suit the medium.

- ii. The study of literary names should only be conducted in a manner which addresses the stylistic consideration of the artistic field, and one method may be fashioned around a feature that has been consistently argued by literary critics as a fundamental requirement of any artistic work: genre (Fowler, 1982; Gelder, 2004 and Frow, 2006). Genre provides a categorical division of artistic works through shared traits, and such an approach directly corresponds other onomastic fields, which split the source of inquiry into smaller but more

manageable areas. An example of this segmentary approach could be the division of a country through historically and politically established boundaries, into counties, which is the methodology employed by the English Place Name Survey, which aims to cover the entire country, one county at a time. Each area has its own distinctive heritage shaped by different historical, linguistic and social actions, and this fundamental underlying specificity has directed the manner in which the Survey has been conducted since its inception. The need to assess each placename bearing consideration of the specific geographical context, within which it appears with a focus on the shared characteristics in the development of names within the locality of the individual occurrence, remains the primary focus of the Survey. This is not to say that the Survey has not evolved to meet the changing demands of both its conductors and audience, as the inclusion of all placenames encountered within a locality. The Survey has been developed so as to include minor names that have, since it was established, been recognised as being equally important in displaying the historical factors that are definitive of an area, rather than an unnecessary and flawed focus solely in the major placenames of settlements and other distinct topographical features of particular interest, which were the initial elements of inquiry for the survey. A significant methodological development of the Survey may be identified in the grouping of all such names into their unique situational contexts, seen by the further subdivision of each county study into separate district listings, allowing a hierarchical tiering of investigation. Counties are divided into hundreds (or wards), before a final subdivision into their respective parishes, so that ultimately ‘the part played by local configuration... in the formation of names may be readily grasped’ (Sedgefield, 1924: 3). The exact locational context and influence on a name is an element that can be identified from the success of this Survey as being an integral aspect of the methodology, for a name cannot work devoid of such a referential network. For the traditionally undertaken area of onomastic research this is an ideal means of covering all the aspects which could shape a name: linguistic, social and historical aspects are all covered by implementing a geographically-based partition of this kind.

- iii. A similar process of structuring and cataloguing results can be readily seen within other onomastic projects. The *Family Names in the United Kingdom* project (*FaNUK*) intends to utilise regional formation and distribution data for every record that is to be included, with the project statement hinting at the wider recognition of the importance of investigating the close contextual ties that work together within the space of a locality, within which the formation of all pertinent onymic entities is conducted. Although still in its developmental phase, the intention of the project is regrettably not to feature every name identified within the country, for no name with fewer than one hundred unique occurrences is included within the project. Yet even this level of selection, despite the practical considerations that such an undertaking demands, may be seen as compromising the value of such a dedicated onomastic survey, as it does not fully cover the entire field that it purports to. The practical considerations concerning the scale of such a project aside, however, even those unique instances of names borne by individuals who have selected a uniquely coined name of their own accord, driven by personal motivations, deserve the same level of acknowledgement and validity as those names that are inherited traditionally. So long as the name is in active use, no matter what the origin, names chosen in this manner serve to provide a precise – and chosen – identity that the possessor may wish to have bestowed. These names can be likened to those encountered within literature, but are to be deliberately excluded from the *FaNUK* survey, simply because they do not possess the historical and etymological roots that the author(s) of the project believe should map onto such names, unnecessarily restricting the scope, and with it the value, of the project. The ability to officially change one's name can be undertaken with relative ease within the United Kingdom, and given the lack of a legal requirement to notify the state of such alterations, the extent to which this activity occurs outside the recorded remit of marriage, makes the statistical tracking of such processes very difficult. Nevertheless, this aspect of identity and personal reference, conveyed by the wilful taking of a particular name, may be a quality that personal and surname onomastic studies should seek to incorporate, or at least recognise the role that connotation may have in intended interpretation. The willingness of some to partake in choosing their own name(s) raises the question of motivation and the reasons

why an individual might choose one form in place of another. Therefore, it is with this minority that the emotional rather than historical aspects of a name, the very qualities advocated within this research, become a key interpretative feature. This is a direct challenge to the trends, features and modes of research that have become an accepted standard within the traditionally accepted fields of onomastics.

- iv. A final example of this methodology serving as a comprehensive means of onomastic analysis within the scope of personal names, should serve as sufficient evidence for the underlying principles to be established as a core framework for any form of name assessment. Merry (1995) provides this concluding evidence, utilising the geographic division of the country as one of her chosen means of representing the data for given personal name popularity in the year of 1994. This publication was made to meet the frequent requests of those interested in having a more detailed breakdown of the information collected by the Office of Population Censuses and Surveys (OPCS), which would not otherwise be sorted by this method (1995: 4). Although Merry's division of the country is not broken down into county-based divisions, rather several closely located areas under standard region banners as 'the North' (encompassing five distinct counties: Cumbria, Northumberland, Durham, Tyne and Wear, and Cleveland), 'East Anglia' and 'West Midlands', the differences found between these named regions offer the opportunity for a more detailed assessment that can factor in any aspects of influence particular to a given region. The onomast should be concerned with every facet involved in the development of a name, and such historical factors, as with poetic or aesthetic value, affords new opportunities to explore potentially expand linguistic and social roles fulfilled by naming. The extent to which names with Old Norse roots are more, or less, extensive within those regions traditionally associated with the influence of that culture, for example, can be undertaken only with data split in this manner. It is unfortunate that name popularity data, despite appearing in an annual publication by the Office of National Statistics (ONS), is not presented in a manner similar to Merry's work, and subdivided into popularity by county area as standard, which would allow the continued monitoring of patterns within a set area. In providing the

data through a variety of divisions including this split into geographic location, Merry's resource demonstrates the potential investigative opportunities allowed by such subdivision into distinct areas categorised by a specific feature that is contextually appropriate for the data.

- v. A parallel structure for the investigation of literary names, through the division of texts into thematically related areas, would provide a similar referential framing context. The division into genres would allow for further subdivision into distinctive subgenres along a thematically ordered divide. Such an approach would provide the basic foundation for the development of a methodology for literary onomastic studies. This is a long overdue call; taking advantage of shared artistic features that connect works of a similar nature provides an ideal platform for comparative analysis of the individual onomastic entries within particular genres. The need for examining names within the environment of other similarly formed occurrences within particular genres is, as has been discussed, a widely utilised onomastic approach. Neither is the methodology entirely different from the analysis conducted within other forms of literary criticism, wherein a similar referential framework based around the concept of genre-models may be used as a valid means of identifying common narrative and thematic interpretations within related works. Such an approach is important to understand fully the referential function served by names used within any given text.
- vi. This research will therefore investigate the benefits afforded by the use of literary genres, so that the aesthetic and connotational relevance of all the names featured within these works, taken both single units and an entire body, can be assessed against a wider archetypal base. Thematically similar works will, this approach argues, share similar onomastic structures, both in form and function. This methodology will not only allow for a more structurally unified means of assessing the names featured within any literary text, strengthening the field as a whole, but also bring it closer in line, in terms of approach if not analytically, with other onomastic fields, from which it has hitherto deviated. Such a division is a common feature, if not a necessity, of any research using such a broad-reaching mode of analysis as its central

workings. The lack of incorporation of such an approach within previous literary onomastic research is perhaps one of the biggest failings of the field. By taking a genre-based systematic approach to literary analysis, this research hypothesises that a degree of formulaic conceptualisation may underpin the creation of a text falling under a particular genre. Exemplar texts may be taken to provide a model for any genre or subgenre of fiction, and may provide a comparative base, from which the common governing aspects of a genre may be ascertained so as to provide structural formation archetypes, which underpin a definable thematic identity for the artistic category.

- vii. The formation and application of onomastic schemes within individual texts can be identified as following a similar exploratory system, offering a unique insight into the adaptability and malleability of names as a literary tool, that can be shaped to suit any purpose an author may desire, as opposed to constraining the creativity behind their composition. ‘Little attention is paid to the structural properties of names and the naming systems that underlie them’ (Anderson, 2007: 131), which is a noticeable lack for the field, given the need to examine any literary name within the immediate narrative context. The proposed methodology would allow both of these issues identified by Anderson to be addressed. The context of a work shapes the genre, which itself serves as influencing the onomastic strategies through thematic conventions, which in turn shapes the context. Literary names are ultimately ‘part of a deliberate structure and need to be seen in the context of an artistic process’ (Windt, 2005: 43); they are shaped specifically to impart, or at least suggest, a degree of semantic detail. That can shape the reader’s interpretation and understanding behind the narrative intent that is linked to the thematic explorations that makes literature such a craft. As has been noted, even the smallest change in a name can significantly alter these effects, and with them, the possible interpretative qualities of a text. Historical and linguistic implications, thus, have only as much influence as the author desires, and as a result of this immediate contextual dependence, traditional onomastic interpretative methods hold little sway within the required methodologies behind successful results. Such a referential divide is perhaps one of the biggest reasons behind the relatively fledgling status of the field in comparison

to other onomastic areas, as the connotative detail possessed of a literary name cannot be adequately ascertained when removed from this narrative context.

- viii. The use of, and adherence to, genre represents a means of examining shared literary characteristics, which form a codified framework that allows certain names to be examined from a recognisable and contextually sensitive perspective – a suitable referential context. Nicolaisen spearheads the call for such an approach, writing that it is ‘essential that investigations of the literary usage of names be extended beyond the individual, monolithic item... to a pursuit of patterns, to an exploration of texts within texts’ (1996: 567). It was this passage that served as the inspiration for this research. The term ‘sensitive’ is appropriate for this investigation, given the mutability of genre and its variability. The versatility of literary creation knows no bounds, and this has led some critics to seemingly be wary of using such a subjective means of assigning the qualities applicable to expansive categorical sets (Fowler, 1982: 11). Fowler, turning his attention towards the notion of subgenre, describes these more specific subsets as having a ‘relatively simple logical relation’ to the larger and fuzzier boundaries encompassed by a specific genre (*ibid.*: 112) as the characteristics of these smaller groupings become more definably precise in their qualities and style. This same principle can be applied to the study of literary onomastics.
- ix. Having thus established genre as a key issue for this research, the most efficient way of showing the weaknesses of earlier work within the field should suffice as evidence of the need for a progressive step forward. As has been explained, literary onomastic studies have been predominantly focused around a text as a singular construction. Furthermore, these studies have tended to be even more restricted, with a focus only upon those names that are of particular note or interest to the investigator, rather than the full range encountered within the text under investigation. Such ‘cherry-picking’ approaches are of limited value to the field, as they take only a limited selection of onomastic entities, as may be witnessed in studies such as Algeo (1985b), Herrscher (1986), and Henthorpe (2005). These articles provide a useful introduction to the onymic landscape of their respective sources

(Tolkien's *Lord of the Rings* trilogy, Barthelme's short stories, and Attwood's *HandMaid's Tale*) but do not include every name that features. As a consequence, their respective conclusions concerning onomastic patterns and connotations are drawn from incomplete data. Reference to the entire onomasticon, such as a list of names underscoring consistent patterns throughout, would allow for more thorough investigation. Such inquiries are immediately compromised in the extent to which they may formulate the full contextual identity of a work; where instead 'systematic solutions from systematic surveys and analyses' (Nicolaisen, 1985: 158) are required, which may be provided only by the complete onomasticon of a text that is pertinent to the assessment. So too is the suggestion that only the primary names featured within a text possess valuable semantic value, and those that are not as prominent may be discarded as secondary in textual interpretation. Both are misleading arguments, however, as it is only by examining the entire landscape of names, the onomasticon, that the full interplay of the entries can be ascertained. Although this approach brings what may be seen as a superfluous amount of data to be considered, it is the only means by which credibility for the field may be attained. As a possible result of the extensive array of connotational roles that names may have within a text, rather than simply discard a large portion because they do not function in an immediately apparent and directly referential manner, it is instead suggested that an assessment which acknowledges how each onymic entity corresponds to the underlying thematic core of a text. This suggestion is not to detract from the importance of those names directly encountered, interacted with and described in detail throughout a text, but emphasis must remain on these instances. Although these entities must be distinguished from those single references to a place that might otherwise have no bearing upon the text beyond the sentence in which it appears, this is not to suggest that such inclusions should be glossed over in any way. Doing so would be an active selection from the onomasticon, which would be a direct transgression of the analytic practices that have hitherto been consistently promoted by Nicolaisen (1978; 1986; 1995; 2005, outlined within paragraph .ii of the Introduction) as a necessary development for the field to acquire and sustain credibility as a legitimate branch of literary criticism.

- x. It is only through examination of the complete literary onomasticon that the full effect that names have upon textual interpretation can gain acceptance as a valid means of literary criticism. Partially constructed arguments that purposefully exclude certain entries that do not conform to the investigator's particular claims cannot, and will not, encourage a wider use of the field academically. Even if such an action is committed only by neglect, with a portion of names being accidentally missed, concerns over the questionable accuracy of such research as a whole should immediately be raised, and the source treated accordingly. The ability to form a strong and coherent onomastic enquiry relates directly to covering the influences governing the use of every name within a text. Nicolaisen (1979) emphasises the importance of utilising the most appropriate fieldwork open to any area of critical investigation in the analysis of non-fictional placenames, and so too may an identical argument be made for literary onomastics. The analytic skills required for this field are, as has been examined, very different from those he discusses directly; but his point of utilising the most appropriate means of contextual assessment holds true for the suggested genre-based approach. Every name placed within a work is done so within a crafted contextual frame of meaning, and the most efficient means of assessing any given onymic form, is through a comparison with similarly produced entities. This argument equates to the taking of similar works as the strongest means of creating this referential framework, which returns to the concept of dividing the subject matter into thematically-focused groups, or genre groupings. One relevant piece of advice given to onomasts for the collection of data that cannot be physically surveyed is that 'an imaginary journey may be the best substitute' (*ibid.*: 173), thereby situating the assessor within the immediate context that has been argued as necessary for critical understanding of the connotational referential power. The literary medium requires such a journey as a standard matter of engagement, and so such an approach recognises the need to work with the full thematic development of a setting, rather than isolate specific parts, as per the 'cherry-picking' criticised in the previous paragraph. Resulting from these suggestions, championed by Nicolaisen especially, the methodological approach proposed within this chapter is therefore rooted

firmly within established literary and onomastic analytic techniques and theory.

- xii. A major issue faced by those interested in developing the field of literary onomastics is that of fragmentation. There is very little unification found throughout the field, which serves only to weaken its academic integrity. The consequences of this fragmentation can be identified within *The Proceedings of the 21st International Congress of Onomastic Sciences* (Brylla, Wahlberg and Rentenaar [eds.], 2007), which contains four separate pieces of research focused on the significance of the names of characters found within the *Harry Potter* series of novels. The contents and discussion overlap unnecessarily, suffering from the same ‘cherry picking’ flaws that have been identified as lamentably rife throughout the majority of prior research within the field., namely, the lack of a cohesive structure that such research may follow and build upon to greater structural connections. It is arguably the result of such a fragmented assignation of onomastic value against poetic semantic meaning may be a consequence of selective ‘cherry-picking’, which has no need for an encompassing structure. An overview of the materials and previous research and resources available to assist the literary onomast highlights the full extent of the fragmentation that has hitherto plagued and weakened it academically. First and foremost is the lack of an established and active academic organisation devoted to the field. Although the study of literary onomastics has been granted a separate section within the published proceedings of the *International Council of Onomastic Sciences* (commencing with the aforementioned volume, 2005), and features as the dedicated focus of a themed issue of the journal *Onoma* (volume 40, 2005), the efforts at providing a resource for such material are minimal. The primary benefit of having such a resource committed to specialisation within the field would be the further development of an active academic community.
- xiii. There has hitherto existed only a single periodical dedicated solely to the field: *The Journal of Literary Onomastics*, which in its original form has long been out of print and is not easily attainable outside private collections. A recent re-formation of the journal under new editorial leadership has been

successfully launched with a digital distribution serving as its primary means of publication. There is an active literary onomastic community, as may be witnessed through the steady recent output of work published within *Names: A Journal of Onomastics*, with a selection of recent works including: Hramova (2010), Robinson (2011), Black and Wilcox (2011), Robinson (2012), De Vinne (2012). This is perhaps the best indication of a growing interest in the field. It is only with an active community that a field may evolve, despite the former publication's initial issue containing articles that retain the individualistic approach that this research seeks to challenge. Two compilations of select essays from the original incarnation of the journal have seen publication (Alvarez-Altman and Burelbach, 1990, and Ashley, 2003), but the subjects chosen exemplify the problems identified by Nicolaisen that have already been discussed within this chapter's opening. They do not attempt to establish any form of cross-textual methodology for the field, nor do they seek to assess them as thematically embedded entities, treating literary names as a side-element rather than a vital working feature of any text. This alone could provide justification to support the benefits of an open and accessible platform, which in turn would allow for a strong interconnection of work within the field. The promotion of literary onomastic research could, with a dedicated platform, take place with a unified common interest, enabling very different forms of analysis to develop alongside one another, rather than branch off unnecessarily. This has been one of the issues that has hitherto divided the academic community on the prospect of literary onomastics as a valid academic or critical concern, as already discussed, and it is only through the wider recognition of literature as providing a fresh means of undertaking work on the semantic aspects of names so that a change in literary-critical perception may be brought about.

- xiii. Pursuant to expanding and increasing the visibility of literary onomastics as a field is the need for an organised set of methodological resources with which future research can be developed. The resources available for the field are both limited and highly outdated. The bibliography compiled by Rajec (1978 [revised 1981]) remains the only such source of reference for early works in the field, but is now badly outdated. All of these individual problems

culminate in an overall fragmentation of the field which has served only to weaken it academically; however, the potential to correct many of these faults and reverse this weakening exists, and needs to be grasped by all those with an interest in the field. A methodology constructed around my archetypal theory concerning the composition of different genres may serve as an important contribution to this effort, but a wider adoption and structured means of providing the resources vital for creating a tighter literary onomastic community. As has been argued, literary names cannot be read outside their narrative context without losing the semantic qualities that arguably underpin their functional identity. Despite there being a number of works that classify themselves as a *Dictionary of Literary Characters* (McGovan, 2004; Goring, 1994; Sollars, 2010), these volumes consist of little more than brief synopses of the named character's role in their specific text. There is no analysis of why particular names were chosen, nor how they fit with other onomastic forms featured within their text. The need for resources of this nature, unlike other onomastic branches through which dictionaries can offer a singular etymological history, is limited at best. Ferrari's work on the *Dictionary of Imaginary Places in Literature* is a focused project that offers the potential to provide and retrace origins 'within the biographical and cultural background of its author' (2007: 451) behind fictional creations, but has been made available only in Italian, and covers only those texts that originated from within Italy. Another resource that may appear ideally suited to the field, Manguel's *Dictionary of Imaginary Places*, deviates entirely from the domain of a dictionary, despite the name of the resource, as the focus of the work is on expanding and developing new details and names to flesh out the fantasy worlds encountered in a number of fictional sources. The material presented is original, but as it is derived from the inspirational worlds that have been expanded, may be argued as ultimately being non-canonical. This is not an analysis of original authoritative material, rather an alternative class of literature unto itself, showcasing an ideal example of genre fiction written to emulate a particular work. As onomastic resources, these works are little more than prosopographies, and serve as warnings that no form of literary analysis can be undertaken by a single concise entry, as the scientific format that these resources attempt to emulate do not work for artistic mediums. A

better approach would be the encouragement of a tighter internal development for the field, which cross-references and builds upon prior studies in the field. This argument has been summarised as: ‘we need a lot of new books and a considerable improvement in the methods and reputation of name study’ (Ashley, 2003: 115), the reasons for which have been examined in detail throughout this chapter. A viable approach for such resources, much like this very research, would be the examination of the thematic concerns linked with overall naming strategies, creating a rough onomastic guide, which can be further applied as the individual succeeding research requires. A tighter and more cohesive communal set of resources would allow for a greater degree of unity and growth in the field as a whole.

1.4: Conclusion.

- i. Although names are but a single component of literary creation, they arguably present the most important part of the creation of any narrative, for the name represents the foremost means of identification. Due to the wide array of connotational meaning that can be harnessed from precise onomastic crafting, ‘a name can be a whole “poem” in as little as a single word’ (Ashley, 2003: 3), and it is through denotational reference that names represent such a unique angle for literary analysis. Every name used in a text is designed to ‘confer [a] particular being or individual identity’ (Cassidy, 1993: 262), and both of these prior claims together highlight the precision with which carefully selected, or crafted, names can create sufficient character with their own referential strength. The semantic power held in the poetic use of names can be extended; although each text is a unique entity in the form and manner by which the onomastic elements are specifically formed, common structural and thematic ideologies that guide the perception of their use in different genres, yields stronger concluding evidence than looking at a single source in isolation. Names, either fictional or non-fictional, ‘do not occur spontaneously, but are constituted according to procedures that can be seen to be logically identical in their ultimate motivation’ (Solomon, 1985: 146), at both intra- and intertextual levels of working. No literary name is ever

without value, no matter how minor a role it may play within a narrative, and is always able to impart some form of information to the reader, which is ultimately connected to both the individual narrative, and the wider thematic concern that can be extended beyond the text alone.

- ii. Cataloguing the extensive array of potential application by which onomastic techniques may be applied within stylistic subsets of literature would be an unfeasible task. It is here that a methodology incorporating genre-focused analyses would serve as a productive resource, enabling cross-thematic studies to be undertaken on a variable scale depending on the literary subset(s) under investigation. The archetypal theory proposed within my MPhil (Butler, 2009) presents a stylistically focused means of analysing texts comparatively. It is a logical progression from the investigation of single works, affording the methodology the necessary freedom to function as a guiding framework that may be universally applicable throughout the entire body of literary works. This is one of the fundamental ambitions behind this research, and despite the great lack of literary onomastic work that has been identified, there has been but a single previous critical enquiry that has attempted to loosely assess the use of onomastics against the stylistic situation of genre. Ragussis' (1986) interest in the examination of naming strategies related to different forms of relationship, with an especial interest in how names served as a central plot device within texts he identifies as belonging to the genre of Romance, presents a good venture into the structural integration of names within literary resources. The approach presents an initial step in approaching an analysis of the semantic value held by names within the literary context they are utilised, but it requires a degree of refinement in the manner by which literary texts are divided and categorised. The referential and associative elements crucial to the connotational function of names pervade many other fields, which in turn can themselves serve as a means of assessing the full extent of the influence held by onomastic entities. The medium of literature is ideal for comparative analysis and, in this light, ‘genres tend to be relatively self-contained and self-generating’ (Gelder, 2004: 53), affording a suitable platform for the discussion of onomastic features against an identifiable thematic backdrop which may

stylistically influence the perception of literary places, to whatever end is desired by the author.

- iii. As a subject still relatively undeveloped, the vast potential of the investigation of literary names has not been tapped to any significant degree; and this state cannot be allowed to continue lest the field continue to be dismissed as a discipline tangential both to onomastics and literary studies. No previous work has attempted to develop an encompassing framework that is theoretically applicable to many modes of literature. In the promotion of thematic ties as the core component behind the formation of names, an entirely new range of analytic components are here opened up to both the onomast and the literary critic. Grimaud has strongly criticised the lack of a methodology that encourages the assessment of ‘trends in name symbolism and their prevalence in various authors, genres, movements, and cultures’ (1989: 23). The study of onomastics within the literary domain can be strengthened by the adoption of an approach that is built upon contextual comparability and assessing shared connotative development and involvement within sets of genres. The field deserves recognition as a distinct area of both literary criticism and connotative creation to an extent that is not encountered outside of the artistic realm. It is the intent of this research to investigate the importance of semantic qualities that names possess, and the extent to which names may prove a fundamental component in shaping the texts to which they belong. It is the reasons behind particular naming patterns being chosen that lies at the heart of literary onomastic studies. This is the aspect that needs to be firmly established, which is the primary goal of my thesis.

CHAPTER 2: REFINING THE ARCHETYPAL METHODOLOGY

2.1: Literary Data Collection

- i. The collection of names from any textual source is arguably the most important step of any onomastic research, and it is a step for which modern corpora-searching technology has been put forward as a viable method of gathering the required data. This process is termed *data mining*, and is described as being ‘the process of discovering patterns in data. The process must be automatic or (more usually) semi-automatic’ (Witten and Frank, 2005: 5). It is primarily encountered as a means through which statistically-driven predictions may be generated, but is rapidly being applied to artistic research through the onset of Digital Humanities as a research division. The attainment of a high level of accuracy should be the principal concern of any automated data gathering process, and although results can be screened before being applied further to either a simple output list or a geocoding mapping technique, the extent to which simple errors can be introduced needs a thorough exploration. The only means of verifying the accuracy of automated processes is via the comparison of generated output with manually collected results, which does not make such a process time-effective for either individual or larger groups of texts, unless the researcher is willing to compromise the accuracy of the results.

- ii. Van Dalen-Oskam (2005) argues, with reference to her own projects analysing Dutch texts through a digital analysis tool named *Autonom*, that the false-positives, entries that have been wrongly mislabelled as being names, ‘can be very easily recognised’ and then discarded, but she does not discuss the problems or potential scale and effort that would be required to correct false-negatives – names which have not been recognised as being such. Furthermore, her own statistical analysis of the effectiveness of the results is given as having only a 79.4% accuracy (2003: 48), and this figure is derived only from a single source document. On a larger corpus, even more so, no automatic procedure will attain a level of accuracy comparable to that of a manually collected name list. That is not to say that such a means of data

gathering will necessarily be fully accurate – as with any aspect of research, human error is an inevitable possibility. Yet even allowing for discrepancies which are a potential part of any single sweep of a text for any investigative purpose, the amount of effort and resources needed for manually creating an onomasticon is significantly lower from that required for cross-checking the validity of automatically generated results against a copy of the examined text sources. This necessity is alone sufficient to defeat the purpose and intent of using digital methods as an efficient means of extracting analytical data from sources, assuming an accurate digital version of a text, in an editable format that is compatible with the applications that scan the source files.

- iii. Stoker's *Dracula* may serve as a pilot study into the digital extraction of an onomasticon, and any of the concerns regarding digital extraction of names that are raised throughout this section. The first chapter of the text shall serve as a means of providing examples of each concern, each of which needs to be addressed by the tools that are being developed and recommended for use in research projects such as this. This chapter contains an ideal combination of the forms of names that a typical investigation should expect to work with, and so serves as a good test sample. The results from two different analytical geocoding services, *Unlock* provided by EDINA (The Edinburgh University Data Library) and *Geomaker* will provide sample raw extracts so that the efficiency of digital data extraction when a sample of fantastic fiction is run through their separate extraction processes. The latter tool is tailored towards a specific digital mapping service, and each identified entity is assigned a unique proprietary identification number (the ‘WOE ID’, or ‘Where On Earth Identifier’ value) in addition to standard longitude and latitude co-ordinates, which arguably serves as a marker of the intent behind such systems as a toolset for use within a physically defined referential framework, not the extraction of any lexis that could be a placename within a resource.

- iv. Geospatial Information Services (GIS) are not tailored for the incorporation of fictional places, and little mention, if any at all, is made of fiction as viable resources in any of the literature concerning the digital approach (Burrough and McDonnell, 2000; Gregory and Ell, 2007; Shekar and Xiong, 2008;

Bossler, 2010). The use of a digital framework has been designed for the assessment of non-fictional data, and any attempt to reshape it to serve unique fantastic creations may be argued as folly. Preformed wordlists that power such engines are created from pre-existing conditioned recognisable databases of names, or gazetteers, that are restricted in their application, through a construction that is dependent upon pre-mapped readily configured forms. They do not possess the flexibility in linguistic assessment required to identify name forms that lie outside of their composition. Fiction, especially that which is fantastic, need not be built along any physical reality, and any onomastic neologisms may immediately render such scripts ineffective. Anticipation of the kinds of names that may be found in a given genre is one of the primary questions to be investigated during this research, and even if this working hypothesis hold true, such forms are merely the guiding stylistic influences that may be in effect, rather than specific predicted entries that a gazetteer would require.

- v. Accuracy and the full set of onomastic references within a text, as has already been argued through discussion of the ‘cherry-picking’ aspect that has plagued much prior literary onomastic research (Chapter 1.3.ix), are instrumental to making any research in this field credible. To reiterate the crucial argument on this matter, every name that features within a literary source is included for specific referential purpose, and none of those pertinent to any assessment should be ignored or skipped over. Any automated process will inevitably create a number of erroneous entries of *false-positive* and *false-negative* results, which, if they are used unchecked, will at best create an unrepresentative image of the onomastic layer in a text, but has the potential to cause a greater degree of damage through the marking of nonsensical results. The potential of skipping over numerous entries of an onomasticon breaches the statistically significant point by which the credibility of these methods is damaged. Tests of this method produced such problematic results as **The Dining Room**, which although technically a place which could be plotted given the correct contextual information, is recognised by the Unlock tool as a North American placename. Fictional personal names also run the risk of being recognised as place names, with both **Mina** and **Helsing** providing

plottable geospatial results – again within North America – that creates a need for two levels of proofing, for both kinds of false results, as opposed to the singular effort that manual collection requires. Further examples that may be seen within the sample dataset presented from chapter one of the text through *Geomaker*, shows **Hun** being recognised as a place found within the Netherlands; both **Pine Woods** and **White Cloud** as descriptive American settlement names; and the Edina Unlock tool present **Attila, Satan, Herr, Schnell, Burger, and Lenore** as identified locations. The latter two entries are a reference to a poet and a work (*Dracula*: 10), which although a valid intertextual link and technically valid onomastic entities, it is not in this capacity that they have been flagged, as may be seen in Tables 1 and 2, below:

```

-
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clusteriness="254.8004951" scaled_clusteriness="0.2968998662" clusteriness_rank="2" scaled_pop="0"
scaled_type="0.6"/>
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clusteriness="276.8051504" scaled_clusteriness="0.2789129167" clusteriness_rank="3" scaled_pop="0"
scaled_type="0.6"/>
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clusteriness="239.0737473" scaled_clusteriness="0.3107340556" clusteriness_rank="1" scaled_pop="0"
scaled_type="0.4"/>
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clusteriness="286.0876516" scaled_clusteriness="0.2717504436" clusteriness_rank="4" scaled_pop="0"
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```

Table 1: Unlock entry for **Burger**, emphasis my own.

```

-
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scaled_type="0.6"/>
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clusteriness="711.2203933" scaled_clusteriness="0.07399789953" clusteriness_rank="3" scaled_pop="0"
scaled_type="0.6"/>
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scaled_type="0.4"/>
</placename>
-
```

Table 2: Unlock entry for **Lenore**, emphasis my own.

Within the context of the narrative, none of these identified locations are intended onymic occurrences. They are all valid names within the remit of the identified locations, but it is not these forms that feature within the narrative itself. Each instance has a probability rating (the ‘score’ value), which is calculated against the other identified entries, and it is likely that a single high ‘score’ value for one placename located in America has resulted in an increased chance for others to be featured within the assessed extract. Table 6, located at the end of this section, lists the full result of the GeoMaker Extraction tool, does not feature all of all of these same false-positive results. However, the entries that this resource identifies are subject to hypercorrection, so that **German**, **English**, and **Turkish** are mistakenly identified as **Germany**, **England**, and **Turkey** respectively, with each assigned spatial coordinates.

- vi. Another issue is the problems faced by determining the manner by which placenames are utilised within a text. Whether serving as direct or indirect references, the manner by which the referential capacity of names is used cannot be reflected by such all-purpose gathering techniques. From the results generated, the country **China** is mentioned within the first chapter of *Dracula* as such an indirect contextual reference: ‘It seems to me that the further east you are, the more unpunctual are the trains. What ought they to be in China?’ (*Dracula*: 2) which would be collected and represented just as any other name through a digital generation of names.

```

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pop="1306313812" clusteriness="3492.795136" scaled_clusteriness="0" clusteriness_rank="17"
scaled_pop="1.423209504" scaled_type="1"/>
<place rank="2" score="0.8785189469" scaled_contained_by="0" scaled_contains="0" scaled_near="0"
name="China" gazref="geonames:4680774" type="ppl" lat="30.04799" long="-94.33574" in-cc="US"
clusteriness="277.3078133" scaled_clusteriness="0.2785189469" clusteriness_rank="1" scaled_pop="0"
scaled_type="0.6"/>
<place rank="3" score="0.6469443508" scaled_contained_by="0" scaled_contains="0" scaled_near="0"
name="China" gazref="geonames:4960817" type="ppl" lat="44.47868" long="-69.51726" in-cc="US"
clusteriness="805.5848653" scaled_clusteriness="0.04694435077" clusteriness_rank="2" scaled_pop="0"
scaled_type="0.6"/>

```

Table 3: Unlock entry for **China**, emphasis my own. (Data cut down for spatial considerations)

Its use, however, is as a metaphor for the eastern parts of the globe in a more general sense, rather than the country itself, and so this raises the question of whether such an occurrence of a name should be taken at the same level as a place in which the central character is supposed to be physically situated. Such an example should be noted as an onomastic observance and indeed mentioned, but such passive occurrences deserve to be separated and examined on a distinct level of interest from the placenames actively encountered within a text. Names utilised as indirect semantic allusions in this manner act on a distinct level of orientation, and serve as further examples of the extent to which names may serve as a referential substitution as a conceptual denotation of a quality or characteristic. This level of potential connotational meaning for names was examined in greater detail within Chapter 1.2.ii, but the value of such indirect references may be contested in the development of an immediate narrative context, as secondary to those that are directly involved in the formation of a literary setting. Although the secondary level entities are no less valid for inclusion within the textual onomasticon, their interpretative function is valuable on a different tier of interpretative application. It is these entries that are likely to be skipped over, albeit unintentionally, by a manual onomastic sweep. Even within names that are primary to the construction of a literary context, the use of shortened forms may result in erroneous identifications. **The Borgo Pass** is identified as two distinct geographic entries, which may be taken as evidence that these extraction systems are not suited for the assessment of names as referential linguistic marker, as may be seen in the co-ordinates provided within Tables 4 and 5 below:

```

-
<placename name="Borgo Pass" id="24">
<place rank="1" score="0.9507059126" scaled_contained_by="0" scaled_contains="0" scaled_near="0"
name="Pasul Bîrgăului" gazref="geonames:684812" type="mtn" lat="47.26667" long="25.01667" in-cc="RO"
clusteriness="79.17501873" scaled_clusteriness="0.5507059126" clusteriness_rank="1" scaled_pop="0"
scaled_type="0.4"/>
</placename>
-
```

Table 4: Unlock entry for **Borgo Pass**, emphasis my own.

```

-
<placename name="the Pass" id="41">
<place rank="1" score="0.7610864353" scaled_contained_by="0" scaled_contains="0" scaled_near="0"
name="The Pass" gazref="geonames:4336616" type="water" lat="32.58348" long="-93.78351" in-cc="US"
clusteriness="189.5951089" scaled_clusteriness="0.3610864353" clusteriness_rank="1" scaled_pop="0"
scaled_type="0.4"/>
<place rank="2" score="0.49434951" scaled_contained_by="0" scaled_contains="0" scaled_near="0" name="The
Pass" gazref="geonames:5544647" type="mtn" lat="37.71887" long="-112.6091" in-cc="US"
clusteriness="647.5912618" scaled_clusteriness="0.09434950998" clusteriness_rank="2" scaled_pop="0"
scaled_type="0.4"/>
<place rank="3" score="0.475213345" scaled_contained_by="0" scaled_contains="0" scaled_near="0"
name="The Pass" gazref="geonames:5670772" type="mtn" lat="48.47558" long="-106.33086" in-cc="US"
clusteriness="707.2505763" scaled_clusteriness="0.075213345" clusteriness_rank="3" scaled_pop="0"
scaled_type="0.4"/>
<place rank="4" score="0.4398849756" scaled_contained_by="0" scaled_contains="0" scaled_near="0"
name="Xmas Pass" gazref="geonames:880246" type="fac" lat="-18.93897" long="32.62921" in-cc="ZW"
clusteriness="832.2044789" scaled_clusteriness="0.0398849756" clusteriness_rank="4" scaled_pop="0"
scaled_type="0.4"/>
</placename>
-
```

Table 5: Unlock entry for **The Pass**, emphasis my own.

Despite the correct initial identification of the location, the ‘score’ results have not been used as a means to link the two entries, or even suggest that the latter may be an abridged variant of the former, requiring a level of familiarity with the narrative context.

- vii. The extent to which uniquely developed instances of place may occur will vary by both the ontological realisation and individual contextual needs of a text, and this will be explored further within Chapters 5.2 and 6, but completely fictional settings prove incompatible with GIS systems that are built upon a geodetic grid related to provide situational accuracy for the efficient use of external services, making the field ‘for a marriage between remote-sensing, earth-bound survey, and cartography’ (Burrough and McDonnell, 2000: 6). The field of geodesy deals with the measurement and depiction of the earth, and although this may be presented as tangentially related to the symbolic representation of places, the two are not compatible. Fictional places are entirely symbolic creations, and thus cannot be situated within a framework that is established upon the use of distinct co-ordinates. Even within those texts that feature identifiable locations, such as the London featured within Orwell’s *1984*, the extent of the name changes mean there is no definite location for what is in that world named **Victory Square** (the placement of which is examined in greater detail within Chapter 3.2.xvi), the value of which may be argued as lying not in its semantic, rather than

physical, identity. That location could be the converted form of any number of such places within contemporary London that a reader could be familiar with, but no direct information regarding this is given within the text. Without this information, the accuracy and validity of geocoded information for such texts is non-existent, even if geographic counterparts may be identified (e.g. Trafalgar Square potentially providing the inspiration for the abovementioned Victory Square formation). Even more important is that it is this sense of not knowing the details, and getting lost amid such an altered landscape that forms a very important part of not only the individual text, but of the dystopian genre as a whole. The setting is familiar, yet made alien through the striking defamiliarisation caused by events which have shaped world into a social form required by the narrative, thereby connecting form and function in a mutual context-specific interpretative dependence.

- viii. One of the largest issues associated with attempting to use digital geospatial tools to create a virtual map of literary worlds, however, is that the technology available is only configured to search for present-day places that actually exist. Such technology may be of great benefit for collating data from non-fiction travel writings, especially if the journeys documented could be represented over digital maps according to how the writing progresses, but fiction that ventures into ‘literary space’, areas which are completely fictional, no matter the level of detail that their description may take when inserting them into the world, cannot be overlaid upon a conventional map. This is not to say that fantastic created worlds cannot have their own unique detailed cartographic developments, as many serialised works possess a high level of information not directly encountered within a text but still inform a wider understanding of the setting in which it appears, as explored by Algeo’s assessment of Tolkien’s Middle Earth (1985b). Such forms are valid entities unto themselves, but they are not realms for which GIS tools, and any analysis techniques built upon them, are configured. Vasiliev (1995: 296) summarises this point by stating that ‘any set of names that can be given a geographic location can be placed on a map’, but that the minimum amount of information needed for such projects are two pieces of data: ‘the name and its location’. However, this technology is only capable of working with non-

fictional places; rendering such techniques impossible for almost all fantastic fiction, which by its very definition, transcends reality. Literary spaces contain only one of these assets – a name – and so defy conventional mapping strategies. Drawing a primary example from the sample dataset collected from the first chapter of *Dracula* again, we can see that the initial marker that the text incorporates a literary space, or “semi-fictional geography” with reference to a fictional **Mittel Land**, an important entry of the onomasticon, has not been recognised as a valid placename within the constraints of the automated digital search. Neither extraction found **Klausenburgh, Borgo Prund**, nor **Isten szek**, which is translated within the text as “**God’s Seat**” (*Dracula*: 7), a prominent mountain within the **Borgo Pass**, all of which are misidentified false-negatives. Within the text, however, this is an important part of the onomasticon, functioning as a marker that the reader has ventured off the pages of the known world, as it were, completely into the realm of the unknown. **Dracula’s Castle** is similarly not a location that is definable on any map, and as a consequence neither extraction tool is able to highlight it as a valid onomastic entity. Inspiration and potential or estimated results may bear a role in the semantic and symbolic properties of a location, but any such reference of this kind should not be confused with the processes that geocoding systems require. The extraction processes, through the use of word list gazetteers, are not suited to heuristically recognise neologisms, and the results yield only a partial onomasticon that ultimately, as has been established, is of no use for literary onomastic research.

- ix. The evidence presented by this preliminary investigation indicates that the manual gathering of names from fantastic fiction is the only method by which reliable data can be collected and worked with. The results displayed within the sample datasets highlight that the practical application of automated searching of digital texts cannot equal the manual gathering of names. As with any form of textual criticism, literary onomastics requires a detailed understanding of the source, with a contextual-based reading essential for explaining the importance of specific entries. These geocoding tools cannot provide any degree of semantic or referential interpretation: the only function they would be capable of is the creation of the onomasticon, which may then

be assessed through more conventional non-digital research methods. As was raised in Chapter 1.3.x, Nicolaisen emphasises the importance of using the most appropriate equipment for any critical research procedure (1979: 170), and artistic interpretation is one area which digital analysis cannot prove competent. It is only in conjunction with the contextual usage that the connotational implementation of a form may be critically realised, which will be addressed in the following section, rather than just the superficial form that the individual entries take. From the latter the former may be hinted and guessed at, but just as with non-fictional placenames, it is only through adequate surveying fieldwork and critical assessment (which for the purposes of literary onomastic research consists of assessing connotational relevance) that the true referential value of a name, within a given literary context, may be appraised.

- x. Many tools designed for use in digital humanities research are intended for the analysis of large corpora (made up of several hundred, if not more, texts). Given the statistically significant margins of error, with 4 out of 20 false-negatives falling in the identified range presented in Chapter 2.1.ii, the results are rendered untrustworthy for a name-based assessment that, as argued within the previous chapter, requires every relevant onomastic entity within a resource. If this is one potential avenue for onomastic investigations to be developed along, referential accuracy is just as important as in the creation of an onomasticon; accuracy which is not found at the current capabilities of these toolsets. The use of such a tool as a potential alternative focus for the growth of literary onomastics as a subject, however, has also been suggested; most vehemently by Nadeau and Sekine (2009), Gregory and Hardie (2011), and van Dalen-Oskam (2005; 2006; 2007; 2012). Despite the keenness underpinning this development, the benefit of using such a must be gauged against practical considerations; the most immediate of which being the lack of protocol for dealing with fictional entities – these techniques are restricted to those works comprised of a non-fictional ontology (see Chapters 5.2 and 6.4 for more info on this structural description). Where these resources may be of great use, however, is in the provision of historicisation and contextual situation; the use of significant corpora that span decades of material, such as

British National Corpus and *Time Magazine Corpus*, allow for the social development of words to be traced. In a similar manner, resources such as the *Historical Thesaurus of the Oxford English Dictionary* (Kay, Roberts, Samuels and Wotherspoon, 2009) are of great value in providing a level of societal and historical contextualisation for lexical deep meaning through charting the use and development of terms, grouped by semantic category, across time. An example of this use may be seen in Chapter 1.2.ii, wherein the two onyms Big Brother and Orwell, one created and one the creator, have both come to signify connotations of excessive political supervision and intrusion, even though the former term has an earlier precedent that has been superceded by this definition. It is interesting to note that the Historical Thesaurus (Kay *et al.*, 2009) details the political component of the term ‘Big Brother’ as ‘a benevolent but omnipotent government’ without specifying the initial quality as a façade, which could provide a basis for investigation into the extent that this role was made use of, but it does reveal that the term entered use immediately after the publication of the text in 1949. Digital corpora allow for the social development and permutations in linguistic use of any lexis to be identified, the usefulness of which depends upon a wide range of data being included, from as wide an array of sources as possible, to ensure that results are not skewed. For dedicated onomastic involvement, each document would require manual intervention in order to be correctly tagged with the necessary information for dedicated corpora tools to be best suited for contextual linguistic assessment. Such a process would require at least one additional stage of procedural intervention, resulting in a significant workload increase than would otherwise be required for the manual collection of the onomasticon data.

- xii. The benefit of a project that utilises statistical analysis, however, would be the ability to collect certain data regarding the number of times particular names are directly used within non-fictional texts, which presents greater challenges to the manual collector, and is ideally suited for displaying the exact place(s) in a text where the identified names may be found. The potential advantages of being able to track and display this form of data must be balanced against the amount of resources required to construct a corpus, which requires

substantially more care and effort than a mere proofing of the sources. All of these factors lead to the inescapable conclusion that such projects, although noble in the intent of building the presence of literary onomastics through the use of digital humanities as a critical component, do not present a viable means of progression for the field. One of the aims of this research is to provide a viable method for advancing literary onomastic studies from focusing only on a text as an individual piece of art, but expanding it with no consideration for the context of the work adds very little worthwhile potential benefit for interpretative analysis. Non-fictional texts, however, may yield much more fruitful analytic results, and serve as ideal resources for digital extraction and GIS analysis. For a fantastic onomastic extraction, however, in which utmost accuracy despite unknown form is required, their use is extremely limited. The digital methods struggle, as the egregious errors highlighted within this section show, to draw out the onomasticon of a single text, much less an entire corpus of potentially very different stylistic genres, with accuracy. False-positive results may be argued as easy to correct through manual verification, but it is the false-negatives that present the biggest problem for digital onomastic collection. It is for this technical limitation that mass digital extraction cannot be encouraged in any capacity for literary onomastic research, and this argument is made before any level of semantic assessment, may be undertaken. The manual collection of names is arguably the most practical means of data acquisition for use in the field, and is the method that will be promoted and utilised throughout this research.

Match	Real Name	Type	WOE ID	Latitude	Longitude
German	Germany	Country	23424829	51.1542	10.4542
English	United Kingdom	Country	23424975	54.3141	-2.23001
London	London, England, GB	Town	44418	51.5063	-0.12714
Transylvania	Transylvania, RO	Colloquial	55863701	46.3531	23.3536
Turkish	Turkey	Country	23424969	38.9577	35.4317
Pesth	Pesth, Budapest, Budapest, HU	Suburb	813746	47.5011	19.0833
France	France	Country	2342819	46.7107	1.71819
Moldavia	Moldova	Country	23424885	46.9793	28.3913
Buda	Buda, Budapest, Budapest, HU	Suburb	804348	47.5131	19.0241
Vienna	Wien, Wien, AT	Town	551801	48.2025	16.3688
Munich	München, Bavaria, DE	Town	676757	48.1364	11.5775
Europe	Europe	Continent	24865675	52.9762	7.85784
China	China	Country	23424781	36.8945	104.166
White cloud	White Cloud, MI, US	Town	2519246	43.55	-85.7716
Danube	Danube, HU	River	26354151	46.3298	18.9073
Borgo	Borgo della Stazione, Taranto, Puglia, IT	Suburb	711178	40.4875	17.2264
Pine woods	Pine Woods, NY, US	Town	2472484	42.8882	-75.5832
Huns	Huins, Friesland, NL	Town	730421	53.1598	5.66685
Bistritz	Bistrita, Bistrita-Nasaud, RO	Town	867436	47.1307	24.4903

Table 6: Full Results of *Dracula*, Chapter One, from GeoMaker Extraction.

2.2: Consistency or Coincidence – The Thematic Formulation of Genre.

- i. A succinct definition as to the conceptual purpose of artistic genre is offered by Lacey, who summarises them functionally as: ‘the repertoire of elements which mainly consists of character, setting, iconography, narrative and style of a text; these elements offer the basic schema of a genre’ (2000: 133). It is this cross-functional aspect that links similarly constructed texts and allows for the theoretical framing genre to be fashioned. Frow concurs with this basic definition as comprising a shared repertoire of elements, stating that ‘all texts are shaped by the repetition and the transformation of other textual structures’ (2006: 48). This is an argument echoed by other comparative critics (Fowler, 1979; Derrida [transl. Ronell], 1980; Shepherd and Watters, 1998; Panagiotidou, 2010), and so a modular theory behind genres as sharing stylistic elements may be seen as a widely supported critical opinion. The central premise of this argument is that literary works build upon other literary models, or purposefully invoke similar ideological or literary features, to form a stylistic network that may be classed as a genre. It is through this interpretation of genre formation that this research advocates the taking of literary onomastic assessment beyond the singularly focused studies that currently form the majority of research in this field, as this model allows for related naming conventions to be studied in a manner that encompasses texts of a related stylistic configuration. This could allow for a deeper contextual understanding along a framework that takes the fundamental motivations of genre as the basis for symbolic and functional interpretation of structural elements. Fowler (1982: 112) presents subgenres as a natural alteration to the standard features of a parent genre to a significant degree, but admits that they have a ‘relatively simple logical relation’ to their origins. Such variations are the very elements that make these subgenres distinct, and so serve as an appropriate means of assessing the stylistic choices made during their creation. This thematic means of genre construction does not preclude the development or definition of subgenres within any analytic methodology that encompasses their use, which may be argued as being distinctive subsets wrought from a recognisable parent genre.

- ii. This section will argue that the primary working interpretations elicited by a textual setting are created through a network of thematic associations, which directs the stylised and semantic shaping of compositional elements, including names, to conform to an established array of connotations, in line with readers' expectations. It is a conscious authorial choice to map a literary space to a thematically defined stylistic array, done so to situate the text within a mode of writing. This structural composition, involving a cycle of convention that directs the formation of the constituent stylistic elements, must also be a part of the internal naming patterns of a work. This process may be argued as being dictated by genre conventions and considerations, and so should stand at the forefront of possible onomastic investigation for the field.
- This chapter will present the arguments for the adoption of such a methodology. The literary mode of writing, and the chosen stylisation of character within texts, both allow for the development of a cognitive map of the features that together comprise a genre. It is these same elements that may be argued in turn shaping the expectations and limiting the form of a genre, all of which may be defined by a relatively narrow band of stock archetypal features. Conforti (1999: 4) argues likewise, that the 'power to influence future forms is strengthened through habitual reiterations', so that an associative link is fashioned between function and form. The more a particular semantic form is engaged with, the increased likelihood it has of influencing future works, and establishing archetypal emotional responses.
- Although symbolically defined geographies are created through an amalgamation of imagination and memory, they are ultimately 'a coalescence of diverse landscapes, cultures, and images we have experienced through art, literary works, and physical travel, where the common boundaries are... emotional resonance' (McNeil, 2006: 258). Emphasis is placed upon the emotional impact of meaningful directed constructions, and how these may relate to the archetypal thematic characteristic, so as elicit a shared level of semantic identity. The more focused and specific that such a 'structure of feeling', as Truffin (2008: 5) and Williams (1977: 1168) so term it, can gradually evolve these certain landscape constructions to become almost synonymous with the evocation of genre-defined emotions. Although this concept defies strict scientific labeling and is difficult to delineate with precise

boundaries of constitutional form, the consideration of semantic identity made through thematic configuration may be presented as a fundamental means of genre definition. This is both reflected through and imparted upon the individual thematic components that form the experience, of which names are a significant part.

- iii. The determination of the literary characteristics of any genre or subgenre, and by association how these in turn affect every other feature of a text, can only be accomplished through the identification of the central motifs – the core thematic elements – of the prototypical texts. It is these central texts that define, through the inspiration of following works within that literary area, and so serve as the initial points of understanding the underlying structural patterns that separates that text, or series of texts, from any other literary work.

Conforti (1999: 15) argues that ‘form emerges in response to a stable morphological code’, and recognises that such a relationship is dependent upon the stylistic set having ‘established a highly developed and recognisable pattern and design’. The literary critic has to acknowledge and incorporate the importance of the effect that this design has upon influencing the choices made within every part of the creation of an artistic work; every decision is a response to this initial codification of expectation, association, and emotional response, and so it is against this combination that setting design choices should be assessed. This code is unique to each group (genre) model, but the overarching presence of a distinct genre allows for a comparative and intertextual basis for the analysis of any component of literary creation. It is this quality, the perception of genres as holding stereotypical qualities brought about by strong representation of certain traits and elements, that makes the use of them as a investigative platform a dominant part of literary criticism.

Chapter 1.3 (paragraphs .i and .ii in particular) presented the argument for identifying the investigation of naming within literature as a focused form of such criticism and the use of the stylistic and thematic frameworks, that together form the genre, provides an ideal platform for examining any patterns within the onomasticon. The attribution or adherence to genres provides as universal a concept as may be found throughout artistic forms, which in turn presents a solid comparative platform. The heart of a genre lies in specific

categorical stylistic formations, just as means of arranging forms is governed by identifying shared features: ‘all classifications involve the codifying of a certain association of properties which function as a kind of descriptive formula according to which an object may be included in the classification, and therefore named’ (Solomon, 1985: 148). Archetypal models of pragmatic association, therefore, may be taken to provide a comparative basis by which the array of compositional details underpinning individual onymic entities may be assessed.

- iv. The stylistic dependence of the formation of names grants them a unique position in allowing a comparison of forms and roles to be readily undertaken in light of the onomastic referent. It is perhaps this level of inference and expectation that results in the ability of names that bear similar construction or stylistic characteristics to become associated with particular genre-based emotional forms: ‘Even if we assume... that names possess no meaning of their own, they will acquire association’ (Smith, 2005: 18). This semantic acquisition is brought about through the relevance and appropriateness of their use alongside other prototypical genre features, which result in their influencing future association and developing connotation, and is dependent upon the relational strength between form and pragmatic appropriateness. It is in this associative manner that name and place become irreversibly connected, and the stylistic choices seen in other literary description then in turn play a role in determining the onomastic choices that match the other aspects of a text. Conforti has argued that ‘clearly individual variations exist, but these emerge out of an archetypal matrix’ (1999: 42) implying that there exists a core quality of referential meaning at the heart of any symbolic representation. This argument is built upon a focused derivation of the descriptivist theory formulated by Kripke (1981) and expanded upon by Soames (2010: 55-57), which argues for onomastic semantic content to be derived from perceived qualities of the referent. My thesis therefore suggests that a themed development of semantic meaning may become an associated quality of any lexical element that may serve in the formation of names in particular genres.

- v. It is important always to take into consideration the created nature of these literary forms; they are purposefully shaped to serve particular narrative aims, and so every name presents an opportunity to explore every component of wordsmithing that meets (or misses) the pragmatic demands from both space and genre, as chosen by the author. It may be that ‘every word an author chooses follows conventions that reflect intentions at all levels’ (Smith, 1982: 93), and it is in the analysis of these intentions, through comparing the aptness of such designations with the carefully selected description of the space to which they are appended, that provides the crucial undertaking of the literary onomast. Given this dependence upon additional features outside of the name alone, the primary mode governing the use of stylistic choices – the genre – cannot be glossed over. It is the potential need for the semantic content of structural components to balance with the overarching thematic considerations that informed this research’s third hypothesis (as outlined in the Introduction, paragraph .x) that promotes the suggestion for genre to serve as the basis for literary onomastic assessment. This idea is not restricted solely to the artistic domain, as a given name is always decided upon and granted, as opposed to being a natural feature of spaces. Cassidy presents the argument that ‘the process of name-giving happens within a social context, therefore judgment, overt or covert, is involved’ (1993: 263), but as argued throughout this research, such is especially true within the artistic domain. Anderson suggests that ‘in many names, particularly place names, common-word components remain transparent, synchronically accessible, and presumably, therefore, potentially part of the lexical representation of the name,’ (2007: 83), placing emphasis upon the type of language used within the onomasticon as a direct influence of representational connotation. Names that appear within a work have to be considered together, as a unified construction, all constituent parts within thematic construction of a text. As semantic meaning is built through associative properties, thematic relevance may therefore be an active component in assessing any onomastic creation put to use as expressive referential entities.
- vi. The extent to which stylistic form is dictated by semantic alignment, which is in turn shaped through thematic considerations, is one of the primary

questions of this research, as explained above. Due to the constraints of its physical text-based form, literature is dependent upon considered linguistic description, but this, in turn, functions through the ability of the human mind in allowing such artforms to transcend the constraints of their medium, and influence perception of the outer world through referential or symbolic representation. It is through this representation that the form of a literary space presents a meaningful semantic quality, which any literary construction may possess. It is in this capacity that any literary space possesses a meaningful relationship to the thematic context that surrounds it, and McNeil suggests that ‘an imaginal space can become quite as real to us as a physical space’ (2006: 264), exclusively through semantic qualities. It is this perceived meaning that allows literary places, and the adjoined names to these spaces, to function as symbolic archetypes. Every thematic context may thus be identified as being shaped through the thematic formulations that a literary setting incorporates, to the extent that any deviance from archetypal norms may alter the overall semantic identity of a text. This is a notion that Elgin briefly mentions, with ‘every semantic difference can make a difference to what the work conveys’ (2007:49), but is an important consideration particularly pertinent to the assessment of literary onomastic constructions, given their necessary definitional situation within any literary setting. As a result, any linguistic alteration in the description of place may significantly alter the connotations held by the name of any place or character that features.

- vii. Whether the concept of genres is seen as a hindrance to free expression, or as an efficient means of connecting texts with their artistic predecessors, the existence of and role of genre in shaping literary texts is too significant to be discounted. Rather, the guiding interpretative influence of genre should instead be embraced as an important aspect of critical analytic definition. The concept of intertextuality need not be applied only to art forms that directly reference one another, and may indeed serve a broadened critical role in serving as a means of showcasing similar stylistic creation seen within similar texts. This literary function may be used in an expanded capacity for the analysis of genre formation, as it is through similar procedures that the thematic and stylistic traits of genres are created. As a result of such

dependence upon established form, however, ‘the poet’s conviction that he is creating in absolute freedom would then be an illusion: he fancies he is swimming, but in reality an unseen current sweeps him along’ (Jung (trans. Hull), 2003: 86). This level of prefiguration ‘provides an informed reader with a particular set of expectations which the author can then manipulate’ (Wolfe, 1986: 93), and offer templates for efficient contextual placement. Gelder (2004: 59) describes subgenres as self-distinguishing entities, ‘deriding or distancing themselves from other subgenre[s] – and doing it explicitly, in the work itself – in order to announce their own particular qualities’, placing emphasis upon these forms to be focused around a narrow stock of uniquely defined thematic and stylistic elements, that differ in small but significant details, but are still ultimately related to – which is the crucial formative link – the emotional concerns of the overarching parent genre. It is this concept of stylistic identity formation – through semantic qualities that this research is focused around, through the onomastic choices made by a creator. Even the choice of language within a work, which may or may not reflect thematic alignment with the fictional environment of a work, may serve as a vital predictor of an intended semiotic response. Every linguistic detail and choice may impact on the expectation, interpretation, and overall experience of a work.

- viii. The core focus of literary archetypal criticism lies in the interpretation of particular key themes or motifs that are recurrent throughout a particular series of texts, which makes genre an ideal means of textual division. Lamarque (2007: 38) identifies the role of the literary critic as: ‘making connection and finding generalised descriptions to categorise a recurrent theme’, and it is this recurrent use of thematic models that generates an archetypal form. It is this same approach that literary onomastics requires, with a focus upon how the chosen names reflect and relate within an archetypally informed pragmatic network of all the inferred connotational details, tropes, and thematic inclusions, that belonging to a genre entails. Despite the fuzzy nature of archetypal formations, and that they may be ‘gleaned [only] from their incarnation as symbols, images, situations, synchronicity, etc’ (Conforti, 1999: 1), this does not weaken the role of genre as a means of classification.

Through the use of stylistic features, sometimes referred to as *particulars*, fictional names serve as a means of bridging the symbolic with an identifiable referential token: ‘relating them to a particular already encompassed by the knowledge of speaker and hearer’ (Candlish, 1968: 158). It is only in relation to the known that the unknown may be classified, measured or understood, and it is this idea of learning that permeates the formulation of genres in all forms of knowledge. This understanding has served to inform the connection of literary types through any of their individual features, as: ‘a literary text invites us to rearrange our conceptual apprehension of experience, to organise new classes with new members’ (Fisher Solomon, 1985: 151), and such integration is key to the situating of works around or within existing stylistic conventions. Established semantic formations, and the associated emotional response to these, thus become essential features in allowing for the situating of an artwork in relation to its stylistic peers.

- ix. The literary archetypal methodology proposed is partially derived from the psychoanalytic Jungian theory of archetypes, as the two critical inquiries share a core compositional premise: ‘that language is full of symbols’ (Jung, 1964: 3). Language is the compositional element of fiction, and so the importance of engaging with these symbols that ‘imply more than [their] obvious and immediate meaning’ (*ibid.*: 4) is paramount to critical assessment. Names – as referents – intrinsically refer to a conceptual array of qualities, or ‘components of meaning’ as presented by Hedquist (2007: 173-176), that form the semantic identity of a place, person, or object. It has been proposed that ‘the creative process is among the psychologist’s favourite object of research, because the unconscious element in it is particularly strong’ (de Berg, 2003: 84), and artistic development may be argued as being dependent upon the creation and expression of emotional bonds through linguistic markers fashioned to correspond with these stylistic dispositions. The distinct thematic focus of a subgenre, that distinguishes them from stylistic peers also derived from a parent genre, offer a primary focus for onomastic assessment that may also follow the stylistic shift. Despite the argument that ‘one cannot make a science out of sensitivity’ put forward by Markey (1982: 135), in a blanket denial of the ability for the onomast to undertake the interpretative strategies

outlined within this chapter as a viable interpretative option, such investigations may indeed be argued as being very much possible, if not a necessity, for genre-based analysis. Such could be argued as proving an essential skill of the literary onomast: for should a solid connection between form and function prove readily identifiable, then a cognitive map of stylistic choices that determine the names granted to literary spaces may be developed. This is a very different approach from the focus upon etymologically derived names that is predominantly utilised in onomastic research outside of textual sources. This matches the Jungian idea that it is the choices of the creator that makes a piece of art, not solely the end result: ‘only that aspect of art which consists in the process of artistic creation can be a subject for psychological study’ (Jung [transl. Hull], 2003: 76), looking at the methods by which figures and fictional spaces are imbued with emotional characteristics, and the motivations behind the precise forms being chosen. All literary creation is formed from a microcosm of inference, schemes that Rokeach terms *value systems*, which are ‘intuitively appealing, yet capable of operational definition’ (1973: 3). It is from such identifiable semantic networks that literary onomastic forms may be argued as both following and engaging with thematic consideration.

- x. The key element that may be taken from the arguments of Jung is of a highly inferential symbolism possessed within any form of representation, for ‘what we call a symbol is a term, a name, or even a picture... that possesses specific connotations in addition to its conventional and obvious meaning’ (Jung, 1964: 3). These ‘specific connotations’ are the elements that hold the key value for undertaking a hermeneutic analysis of names, where interpreting the precise nature of how these are both formed and function may be argued as being central to any branch of archetypal-based criticism. It is from these related emotions that intertextual links form between similar works, not necessarily restricted to the medium of text, and thus establish, or clarify the shape and forms of, the basic archetypal forms of genres (or subgenres). Foster (1998: 132) remarks on the importance of these subtle stylistic differences that differentiate subgenres, in that: ‘imagination makes the narrative dimension of the aesthetic appreciation perceptually operational: we

“bring in” facts and theories that we cannot see but that we understand in appreciatively enlarging our perception of the environment’, and it is in this manner that connotation becomes a part of interpretational analysis. Names serve to direct such symbolic engagement through their semantically referential capacity, and as it is this capacity that is directed through the thematic construction of a text, analysis of their textual employment must engage with names as semantically-laden details in an identical capacity. This is not restricted to names that are semantically transparent, which offer a direct means of imposing these semantic qualities onto a referent, but should be appreciable in any onomastic construction, as well as wider linguistic application.

- xii. Another important aspect of onomastic implication – that of semantic psychology and the linking of names to emotion – is also an area that has seen little critical attention. As this chapter has highlighted, the connotations of names cannot be overlooked, and their importance in influencing our perception of a referent is central to this thesis. It is the connotative power of names that commands significant attention in the fields of marketing and advertisement, which follows an identical dependency upon connotation meaning, as identified by onomastic investigations into specialised product areas which identify semantic elements deemed relevant and appropriate to suggesting domain properties of specific importance. An example of this pragmatic and metaphoric pattern recognition, akin to the process of thematic delineation, may be seen in Hernández’s (2013) research in the brand naming of rioja wines. Throughout all literary forms, it is ‘the evocative power of names [that] makes them ideal raw material for the mapping of intertextual strategies’ (Nicolaisen, 1996: 566), as names draw upon so many potential inferential aspects, with so many connotative elements shaping the overall semantic experience, all of which are potentially held in the fictional namescapes. Nicolaisen further states that they should never be considered as ‘mere background symbolism, designed to create an atmosphere [alone]’ (*ibid.*: 564), but as key features of texts that shape the worlds that are vital to the narrative events that unfold within them. How such names have come to be, and what they inform the reader of, may even be judged as a tale unto

itself, whether explored within the literary text or not. Ultimately, ‘the power of designation wielded by toponyms is a self-endowed license to remake the linguistic landscape in one’s own image’ (Algeo and Algeo, 1985: 271), otherwise shaping the aesthetic components to direct the desired emotional response within those who experience the literary space. The name is powerful enough to override most details elaborated on within the text, solely by being the primary referent, and so the psycholinguistics behind associative properties may be identified as being an active part of onomastic utilisation, and thereby crucial to the wider functional role of names within language use.

- xii. Every name may be ingrained with a wide array of interpretative characteristics, no one of which is individually the most important in determining the significance of the onomastic entry, but are best assessed according to the wider semantic significance within the context of the stylistic genre of which the work is a part. Tynyanov is emphatic of the role that the range of connotative features has within the development of semantic meaning within onomastic entities: ‘every name or title in a work of literature is a designation which plays with all the hues of which it is capable’ ([transl. Shukman], 2000: 45), with both internal and external roles fulfilled by use within a work. As Windt argues, ‘even the sound of a name can influence a reader’s impression of character and contribute to the development of the thematic structure’ (2005: 57). This highlights a sensory component to onymic appreciation, an especially appreciable structural asset within artistic renditions, which must be taken into analytic consideration. Names are ultimately referential constructions, and are comprised of two elements, the form and the function, or ‘an external structure made up of phonemes or graphemes and an internal structure made up of semantic and semiotic features’ (King, 1994: 198 n.7). The former element is easily neglected, but the very sound of a name can direct the initial emotional response encountered just as much as the symbolic referential components, because of potential phonaesthetic associations, which will be further examined in Chapter 6.5.iii. Smith terms these two components as the *surface structure* and *deep structure* of language (1982: 47), following the Chomskian distinction between the two. The surface structure may be considered the superficial properties – the

sounds of speech, the written marks on the page for writing – whereas the deep structure refers to the entire range of meaning that is not part of the physical form of a name. It is vital for the study of literary onomastics to develop beyond the superficial, as these two linguistic elements work together to achieve an overall semantic effect that relates to the themes of a text.

- xiii. The exploration, within this section of my thesis, of the formation of thematic genre archetypes and their role in shaping other structural components of a work, allows for the argument to be made that these same influential aspects provide a strong basis for directing literary onomastic criticism. Although authors are relatively free to choose the exact form that names within their works may take, such forms are nevertheless restricted in their pragmatic appropriateness, which is an aspect ultimately defined by the stylistic genre to which a work belongs. The importance of symbolism within names may be suggested as being the dominant feature of their usage, with literal descriptiveness no longer necessarily of any significance in the creation of names; ‘to use a place name, one does not need to understand it’ (Ainiala, 1998: 44), and this is especially true of fictional places that may only be experienced through artistic rendition. The idea of emotional attribution forming the entire identity and character of fictional creations will be explored in greater detail within Chapters 5.2 and 6. The act of emotional association, comparing any such representation with similarly constructed spaces with which the reader may be familiar, following the associations of similar ‘mental spaces’ (Fauconnier and Sweetser, 1996: 8) where interplay between form and recognisable association, may be a vital aspect of utilising such spaces within a narrative. Literature is a creative art, dependent upon symbolism and connotational inference, and it precisely from such interpretability that many critics construct their arguments as sufficient reason to claim that onomastic concerns are subjective and cannot therefore be treated in a scientific manner. Whether such interpretation is entirely subjective, or constrained to a narrow pragmatic range through the stylised development of fictional names within a set context, is a very different argument. This section has sought to address the former concern, suggesting that emotional attribution produced through the semantic identity of names against a thematic backdrop

creates the heuristic association that arguably underlies the symbolic function of any place encountered within an artistic resource.

- xiv. Names are perhaps a single stylistic element of spaces, but their function as primary identifier arguably sets their importance above all other characteristics. The implicit features used to shape a name towards eliciting a specifically desired effect allows for a link between the form and function of literary places to be identified and traced. Without such underlying connotational connections, names within works would be freely interchangeable without any interpretational ramification. Jung adamantly states that thematic archetypes dictate any form of artistic expression, and so their use in assessing the strength of semantic configuration within literary onomastics is a methodological imperative, and to expand a previously featured citation in light of this discussion: ‘The poet’s conviction that he is creating in absolute freedom would then be an illusion: he fancies he is swimming, but in reality an unseen current sweeps him along’ (Jung [trans. Hull], 2003: 86). It is this reliance upon preset symbolic formation that presents the possibility of a themed semantic investigation to assess the manner by which names serve as referential tokens within a relatively stable stylistic and thematic continuum: ‘once a text has been identified as belonging to a particular genre then the reader has certain expectations about what will happen and what rules apply in this particular narrative world’ (Lacey, 2000: 135). It is through a stylised network of contextualized connotational inference that literature functions as an art, and so it is alongside this same set of associational connections that any interpretative methods should be based. The effects that govern the formation of literary onomastic entities should also provide the basis for their interpretation. The thematic and aesthetic considerations required, if not demanded, by genres pervade every stylistic choice made in artistic creation, and names are no exception.

CHAPTER 3: POWER AND CONTROL DEFINED – CODIFICATION OF THE DYSTOPIC

3.1: Archetypal Thematic Breakdown

- i. A concise definition of dystopian literature is offered by Booker as: ‘that literature which situates itself in direct opposition to utopian thought, warning against the potential negative consequences of arrant utopianism’ (1994: 3). This summary highlights the similarities between the fictional totalitarian societies that differ only in contextual form, thus providing the thematic archetype acknowledged by critics (outlined within the Introduction, paragraph .vii) as representative of the fundamental genre concerns and considerations. Moylan (2000: xii-xiii) stipulates that this fiction serves as an introspection of the impact of unseen and unexamined social systems that diminish the complexity and potential of all humanity. Thus, the archetypal literary traits of such texts focus on the abusive and oppressive nature of control, explored in conjunction with technological and social ‘advances’ that promote uniformity and compliance throughout the general populace. This central ideology lies at the core around which the dystopian narrative is built, and so serves as the reference point against which every entry of the onomasticon may be assessed. It is this core that may be presented as providing an expected semantic framework for a text, of which the internal naming systems and symbolisms are a part. It is in relation to this core thematic archetype that criticism of any compositional element may be undertaken.
- ii. The following three key aspects have been identified in the preliminary research undertaken (Butler, 2009) as providing the central thematic concerns of the genre: propaganda, classification, and manipulation. All converge into a central subject matter of power and control. It is this aspect that may be presented as providing the thematic core that guides the development of the elements from which a dystopian work is constructed. Three texts form the definitional core of the genre, from which these central themes were gleaned, and so serve as the archetypal sources for this onomastic analysis to highlight

the extent of the stylistic convergence between form and explicit function. The worlds created may be far removed, stylistically, from those encountered outside of fiction, a process of defamiliarisation that Cartwright recognises as being an essential literary device, so as to provide a ‘fresh perspective on problematic social and political practices’ (2005: 1). It is in such a manner that the worlds created are necessarily distorted and exaggerated for focus to be specifically directed by the author to certain considerations. The thematic concerns are not just faintly echoed within the structural components, but rather serve as a principal aspect of the formation of a setting, and may therefore be engaged with in the assessment of the semantic detailing for each constituent element, including the names chosen for inclusion in each work.

This agrees with Lutwack’s declaration that ‘the “world” of a novel is understood to be the massive accumulation of literal details that altogether reconstitute the actual environment’ (1984: 35), and understanding the setting is important to the underpinning narrative. The names chosen may influence the extent that the setting follows such an expected schema, but this is juxtaposed against external knowledge and presupposition, all of which is informed by the genre of a work. The reverse of this claim, however, may also hold true, in that the reasons for how and why we associate certain types of environment or places with particular qualities is an equally valid query, especially when the names are so important in defining a space.

- iii. We might revisit the critical debate engaged with in Chapter 1.2.iv, concerning the grammatical requirements for a lexical entity to be considered a proper name. Ainiala surmises that names, ‘by their very nature [are] formed as identifiers’ (1996: 43). Any token that identifies a specific place, person, or branded object could be identified as fulfilling this functional role as a name. Events, social classifications, and other conceptual features of a fictional setting all fall within the scope of this debate. Examples of each of these textual components will be assessed against the linguistic criteria as to whether they should be classified as names. The artistic aspect of literary naming, and the very concept of wordsmithing felicitous onyms for fictional trappings, leads to the need for this field to have its own entry within the academic discussion, as argued within Chapter 1. As these entities have a

distinct function and an identifiable element to which they are attached, then their morphological use as a reference should afford them full onymic status.

- iv. Ainiala also claims that ‘an expression is always either a proper name or an appellative. It cannot simultaneously be both or some intermediate form’ (1996: 45). This assertion is echoed by other non-literary onomastic critics, such as Anderson (2007: 5), van Langendonck (2008: 437-438), and Coates (2006b: 31-32), but it is through disputing this assertion that literary naming may potentially diverge from other onomastic fields, as the semantic elements possessed of a name are instrumental in the creation of the symbolic contextual setting. In marking these elements that make a setting unique, and that have been created to fulfill specific criteria, their form of reference serves as a major part of textual construction. Such objects are distinct markers of symbolic intent for their respective worlds, and as such, any coined reference should be viewed with onomastic interest. The reasons behind the choice of designation allows for a richer interpretation of any textual society. To this end, it has been argued that, ‘a name does not stand for an object’, in and of itself, but rather it represents ‘an amount of information concerning an object’ (van Langendonck, 2006: 45). It is the feature-set of an object, place, or person, which is translatable into the semantic identity of its name; an argument that allows for the referential function to act as the dominant characteristic in the qualification of lexis acting as a name.

- v. This analysis will be constructed with reference to three dystopian texts, Orwell’s *Nineteen Eighty-Four*, Huxley’s *Brave New World*, and Zamyatin’s *We* (in translation) which are together consistently identified as being representative of the genre (Brown, 1976; Booker, 1994; Moylan, 2000). These texts form the triumvirate of high-profile dystopian literary works, each possessing a high level of prototypicality and subsequent recognition as archetypal representations of the thematic concerns of the genre. In accordance with archetypal theory, the each work will be assessed through the manner by which their onomasticons are semantically tailored to meet the individual elements that ultimately comprise the underpinning theme, and work together to comprise a symbolically pertinent fantastic setting. Personal

names of characters are not included, except where they have transcended the individual to become ingrained within wider social development. The literary critic may argue that they are as much a component of the fictional microcosm as any item discussed herein, but this research is focused around the stylistic underpinnings of fictional world creation, and the information provided to the reader through non-redundant background material. The stylised representation of the places encountered along the theme of control, within all three texts, present an idealised image of their worlds, and the societies that have been developed. This is precisely the intent that can be expected from a text that falls within this literary genre, and it is only through the events of the narratives that the reader can learn to understand the true intent and purpose of these places. Yet the onomastic inference is key to the construction of the settings by those that have control of the literary world. The referential component of names, as argued throughout Chapter 1.2, may be a central component of the perception of settings; they set suggestions for connotative interpretation. As propaganda is the primary driving force of these societies, especially within the setting of *Nineteen Eighty-Four*, such names convey precisely what the ruling force intends and demands that its citizens perceive, and which, eventually, every individual comes to believe.

3.2: The Power of Order – Names as Propagandist Material

- i. The designated leader of the Party in Orwell's *Nineteen Eighty-Four* is referred to by the carefully-constructed title of **Big Brother**, a title that is fully representative of the semantic and connotational power expressible through a name. The expression coined by the Party 'Big Brother is watching you' is one of the most widely recognisable quotations from *Nineteen Eighty-Four*, and is perhaps the best platform from which to judge the onomastic power of such a name. This statement boldly proclaims that the constant surveillance of the society should be taken in a positive manner. Such an extensive emotional shift is the purpose of propaganda, and it is the name that provokes an emotional response that is required for one holding such a position. It achieves this effect through the associative properties of its individual lexical

elements. From this semantic perspective, the title is meant to evoke a feeling of security and guidance, playing upon the fraternal quality of the name as implication that this leader does indeed care about, and knows what is best for the younger and more vulnerable citizens he watches over. In contrast to the stricter and authoritative role of a father-figure, the term Big Brother is wrought to bear a closer personal relationship, with the guidance, understanding, and perceived closer relationship between siblings providing the dominant emotional consideration of the name. The wider familial consideration may prove a secondary implied link, perhaps intended to foster a level of solidarity within all Party members.

- ii. Big Brother, depicted within the society as a very real individual, is given a physical form with characteristics that, although reminiscent of Stalin, match the heavy emotional undertones of the name: ‘the face of a man of about forty-five, with a heavy black moustache and ruggedly handsome features’ (*Nineteen Eighty-Four*: 3). Through his superficial composition, Big Brother has an unthreatening, comforting appearance, and the semantic invocation of his name may be intended so as to elicit an emotional response that corresponds with this ideal, stemming from a promotional propaganda for an individual known as a *cult of personality*. The use of this figure at every opportunity, coupled with a sense of unwavering adulation and acclaim, creates a level of acceptance, which can eventually be turned into a form of adoration and even dependence. The text is deliberately vague on whether Big Brother actually exists as an individual, but statements within the narrative insinuate that Big Brother will never die (*Nineteen Eighty-Four*: 271-272), signifying that the figure is no more than a perfectly constructed personification of how the Party wishes itself to be perceived. One man, a single individual in charge of the state, serves as a tactile means of commanding respect and loyalty under an identifiable image, as opposed to a series of power-hungry Party members. It is through this figure that the Party acts, with a single face and voice representing all that the authority decrees. A bombardment of propaganda within the society instills Big Brother as a founding member of the Party, but a personal name is never mentioned, as one is not necessary for his role. Every aspect of Big Brother, very much evident

in his title, is impeccably crafted for the single purpose of creating the illusion of a familiar and comforting figurehead.

- iii. A simple concentric social structure is delineated within the setting, built with Big Brother at the core. The Party serves as the ruling body, and the designation suggests that power was willingly granted to it, at least initially. The Party is concerned only with keeping a forcibly strict level of control over its citizens, utilising increasingly invasive and oppressive means, and with extending its grip over every aspect of their lives both mentally and physically. It is of interest that the protagonist never references the Party as such directly, and that the definitive article ‘the’ is emphasised within all but five occurrences of its name. In examining the implications in making a name with a definitive, Millar (1996) reasons that it serves to grammatically transform a generic concept into a specific reference, which is a desired quality in this instance – ‘the’ serves as a valid part of the name, as it is an emphatic indicator that the Party is very much an entity, rather than an ideological notion. The semantic meaning of the Party, as an onymic entity, may be suggested as stemming from the referentially-neutral lexis underpinning its onomastic form, a feature that allows it to serve as a symbolic representation of any political group. As broached within Chapter 2.1.x, digital analysis allows for an easier and reliable methodology for tracking such statistical and stylistic applications, thereby opening up potential new avenues of qualitative assessment. This process of concordancing differs from data mining, in that it requires a pre-defined item, and the use (or not) of a capital letter, which for onomastic investigation is a feature that cannot be overlooked. Such data strings may be technically identical for comparative assessment, but their referential implication is arguably not. As a name, although constructed from an arguably purposefully generic lexical stem, the heuristic understanding of all that the concept encompasses is through this onymic transformation manipulated in an attempt to mask the dictatorial rule of the group. The rule of the Party is absolute, and the country under its control is comprised of three distinct social tiers, each of which is tied into the social relationship with the governance. The **Inner Party** represent the privileged members, chosen by zeal and loyalty displayed at an early age, who

are afforded some small measure of freedoms and benefits, but are otherwise monitored as closely as any other member for potential seditious behaviour. Membership is not hereditary, but tested for and determined at a young age, and is capped at 6 million in number (or 2% of the population, roughly). The Inner Party represent the elite chosen in youth, dress in distinct black clothing and live in better maintained areas, and it is their duty to regulate society and formulate the direction the social order needs to take to attain a higher measure of power. **Outer Party** members represent the lower and middle class workers of the Party, and their situation is the lynchpin to the entire systematic structure of the Party. They are potentially the most dangerous threat to the Party, for it is only their maintained belief in the Party, and strengthening of the ideological chains, that perpetuates the rule; resulting in this class being the most supervised and controlled of citizens. These two groups are distinctive, yet the Party is keen to instill in each of its members the sense that they occupy a good position in comparison to those immediately surrounding them socially. As a result, there is no mobility between classes. At the lowest tier of this rigid social hierarchy are the **proles** or common masses. Their social classification is derived from the Russian classificatory term *Proletariat*, and these members form the uneducated working class:

[especially] those who have no capital and who depend for subsistence on their daily labour; the working classes. [Especially] with reference to Marxist theory, in which the proletariat are seen as engaged in permanent class struggle with the bourgeoisie, or with those who own the means of production. (*OED Online*, ‘Proletariat’).

The proles are not subject to the same degree of continual monitoring because they are seen as little more than animals (*Nineteen Eighty-Four*: 74), subservient and unable to resist the degree of control enacted by the Party. Cheap beer, films, football, lottery tickets, pornography, and minor day-to-day concerns are utilised by the Party to keep them in line. Such distractions are readily provided and serve as a distraction from wider ideological concerns. All that is expected from the underclass is manual labour and complete obedience.

- iv. However, an underground movement belies this implied level of obedience and equanimity. The group is called the **Brotherhood**, but the reality of its existence is questioned by the events that take place. The direct lexical link between the authority and the rebel sect does not entirely separate the two, and acts as linguistic marker of a potential connection between the two. It is revealed that the Brotherhood's guiding text, **the book**, was ironically written by the Party in order to root out political dissent and to foster wavering loyalty from those within it. The importance of the work is indicated by the fact that it is the only book uniquely identified in the textual world, and is, ironically, served by its lack of title: 'It was a book without title. People referred to it, if at all, simply as the book' (*Nineteen Eighty-Four*: 15). It is unclear whether the book and the underground resistance actually exist in the capacity which is believed by the Outer Party, but that it is named gives it identity and an existential power, the fear of association generated which is utilised by those of the Inner Party. The book's importance is made all the more tangible by the lack of a title, which is deliberately withheld, for even knowledge of such an identifier would enable discussion of its contents. Similar to the Party, it is referred to in a definitive form so that it becomes the semantic archetypal form for such works. It displays a propagandist shift in the perception of a concept, by way of the name. The generic is transformed into a specific, which in turn comes to symbolically represent the generic form, but laced with the semantic effects generated by the application in this role. Avoidance of even discussing such a seditious marker is encouraged, and such fear can be directed in a manner that befits the Party's favour; for this exemplar may be seen as transferring its emotional ramification as a terrible and feared object onto all other books not released by the state. Emotional response is manipulated once again by the ruling powers in order to instill a similar stigmatised feeling for all such objects, as may be witnessed in Winston's apprehension at engaging with any antiquities, although his attraction to and purchase of both a notebook and an antique paperweight are of course an act of resistance.
- v. **Emmanuel Goldstein**, leader of the Brotherhood, otherwise identified and referred to as **The Enemy of the People**, is the culmination of various stereotypes ascribed to the Jewish population throughout history. The

elements used to delineate a perceived internal enemy, mark the figure with stereotypically accentuated Jewish physiological features, so as to seemingly distinguish the rebellious ‘other’ from the Party and its members. He is described as being physically very different from the figure of Big Brother, and careful reconstruction may identify a resemblance to Trotsky, as opposed to the Stalin-like features attributed to the form of Big Brother. To this end, Goldstein is described as possessing:

a lean Jewish face, with a great fuzzy aureole of white hair and a small goatee beard – a clever face, and yet somehow despicable, with a kind of senile silliness in the long thin nose, near the end of which a pair of spectacles were perched. (*Nineteen Eighty-Four*: 14).

Emmanuel is derived from the Hebrew ‘אֱמָנָה’ ‘God is With Us’, and the surname Goldstein has been presented as bearing an ornamental origin (Hanks and Hodges, 1988: 215), chosen for its pleasant sound and suggestive connotation. This choice, in light of this onomastic taxonomy provides an example of a name that follows Coates’ idiomatic symbolic definition of charactonymy (2006a: 377-378), but is as semantically loaded outside of artistic resources as it is within (this literary context is emphatic of this application); for the use of the element ‘gold’ may be argued as tapping into the same anti-Semitic characterisation intended by the other characteristics. Similar to his Party counterpart, Goldstein’s actual existence is not a verified fact, but as a named and identifiable individual, he is the scapegoat for the crimes and negative decisions both committed and decreed by the Party. The use of such a name, as well as the visual imagery, within such a socially uniform society reinforces Goldstein’s position as an outsider. This channeled prejudice is shaped into fear, hate, and other powerful negative emotions conveyed through the elements from which the propagandist construction is wrought. Descriptions of Emmanuel’s ‘bleating voice’ and ‘usual venomous attacks’ (*Nineteen Eighty-Four*: 14) perpetually broadcasted to the nation resonate further with the artificial nature of this character’s role within the society. The Party deliberately manipulates Emmanuel into a comedically grotesque figure, so that the hysteria and revulsion generated by this character

may be made all the more intense. Such descriptions are second nature even to the protagonist of the text, wherein the frenzy drives him to be ‘at one with the people about him, and all that was said of Goldstein seemed to him to be true’ (*Nineteen Eighty-Four*: 17). Within the fictional society, the suggestive properties of semantic implication are paramount, and this is echoed through other internally named character formations that provide an integral part of the societal order.

- vi. The **Thought Police** function as the Party’s secret police force, whose task is to apprehend any citizens monitored as having potential anti-Party thoughts, as well as those who commit acts of individual political thought. The implication here is that the Thought Police have the power to understand a citizen’s intentions, thoughts, and very being, through their actions, gestures, and heart rate, all of which are monitored by the **telescreens** installed everywhere around London. These devices are two-way screens, dictating the current doctrine and ‘news’, as well as direct orders, such as the daily exercise regimes. They cannot be turned off, and the possibility of being monitored is ever-present; the screens closely watch for even the slightest infraction that could result in arrest and interrogation. Their name implicates them as the Party’s weapon against treasonous thoughts; even those who are innocent are convinced of their guilt, believing the organisation knows their thoughts better than themselves. Both of these examples are ontologically valuable markers, and present evidence for a wider classificatory consideration of name theory. Working alongside this political enforcement is the simply named **Youth Movement**, widely colloquially referred to as **The Spies**. They are one of the most prominent and powerful Party advocated groups, which is functionally described as an amalgamation of the British Scouts, the Hitler Youth, and the Soviet Pioneers. The nickname is not discouraged, as it instills the populace with an ever-present reminder that they may be observed anywhere, at any time, and its members serve an active societal role that further instills doctrinal servitude. The primary function of this organisation is the further indoctrination of the youth and their empowerment in order to report any suspicions of illicit activity directly to the higher authority. Direct intervention is, however, encouraged and rewarded. The nickname could also

be taken as being representative of the subversive nature and intent of the group, namely to undermine the traditional family structure, and to instead direct loyalty and duty to the Party alone. Only consistent activity from a variety of approaches could accomplish such a radical social engineering, and so another interpretative consideration may be added to the assessment of the naming of societal features within the environment. The reader may identify these elements, and consider the implications of such developments from an external analytic perspective, but for those within the fictional world such pressures are all that they know and therefore follow with little mental resistance. **The Junior Anti-Sex League** is the second sanctioned society mentioned within *Nineteen Eighty-Four*, which discourages any form of relationship between individual Party members, both intimate and platonic, as such attachments are seen as a threat in weakening devotion to the Party. Membership is not mandatory (as of the narrative), but is strongly encouraged, as is the open display of adhering to the innermost principles of the authority – another way of showcasing absolute loyalty to the ideologies of the Party. Lust and desire are constantly marked as with semantically negative reference to the populace, and so the intent of the organisation seemingly lies with reducing sexual interactions into acts that go against the ideals of the Party, thereby marking them indirectly as acts of implied treason. Procreation is intended as the only purpose of intercourse, thereby stripping any trace of pleasure, and the potential for personal attachment and devotion that could result from such actions. Furthermore, one of the fundamental goals championed by the group is of further uniformity; that children should be raised communally, within public government-run institutions, irrespective of the social circumstances of the child's birth.

- vii. The narrative is set within Britain, which has been renamed **Airstrip One**. Little information is directly provided for the reasons behind this functionary-derived name, but it is suggestive of Britain's revised role within the textual world. According to the textual description of how the three world powers are situated around the world, Airstrip One presents an ideal entry point for Oceania's forces into the enemy provinces comprised of Europe, Russia (Eurasia), and the far eastern territories respectively. Four places are specified

as forming the corners of a large area of disputed territory: **Tangier**, **Brazzaville**, **Darwin** and **Hong Kong**, each of which retains their known name, possibly because they are not under the dominion of any one of the superpowers. However, every other composite detail of the nations is ambiguous, as the protagonist has no idea as what comprises his own state, let alone that of the entire world. As presented within Chapter 2.1.vi, these tangential references to ancillary places that are not directly encountered, although still names, serve only to frame the knowledge of an area that is. The populace does not need to know the details, only that there is a divide between themselves and their opposition, which the Party fosters and encourages. This ambiguity presents the possibility of such a conflict being a false-flag operation, in which Oceania bombards itself with artillery, so as to facilitate the cultivation of an atmosphere of fear that may be manipulated so as to strengthen the control it holds. Only the reader, who is outside of all the propagandist influence, is able to gauge these options as viable possibilities. However, it is important to point out that the society depicted, like the narrative, functions through the deliberate accentuation of such ambiguity.

The Floating Fortress is referenced as a widely known military troop carrier, bearing onomastic elements that are suggestive of defence and the protection of Oceania, rather than an offensive capacity, the name of which is highly connotative of the Boeing B-17 bomber aircraft nicknamed the ‘Flying Fortress’, which although manufactured in the United States saw heavy deployment within UK airfields. Within this fantastic derivative country, **London** remains as the centre of governance, a fact which Winston himself muses over as a feeling that the city had always been named as such (*Nineteen Eighty-Four*: 34). That its name is identifiable securely places it within the knowledge of the reader, who is able to judge the social developments against their own conception of the city. Three distinct areas within the city are referenced: **Berhamstead**, **Shaftesbury Avenue**, and **Saint Pancras Station**. These names suggest that the Party has only renamed select parts of the city, where ideological bombardment is required most, so as to target the Outer Party, whose subservience is essential for the continued rule of the society. Patriotism is desired to be entirely and solely to the Party and its ideological rule, rather than a singular country or place, thereby relegating the

importance of locational significance and arguably creating a juxtaposition of form and eroded identity. The familiar is made almost meaningless through such defamiliarisation through fantastic fictional development.

- viii. Events and holidays represent an area of functional interest, as the names offer insight into long-standing values that are implicit in the ideological fabrication, and subsequent defamiliarisation, of a fictional setting. Their form of reference offers a way to shape them in a manner that truly sets them apart from anything that the external reader may be familiar with. It is for this purpose that we encounter an event named the **Two Minutes Hate**, a fervent daily ritual which involves, preferably in public spaces in a display of patriotism and peer pressure, the ardent denunciation of Emmanuel Goldstein and everything that his name stands for, alongside the Party's enemies in war, whoever it happens to be at the time. This entry is an example of a fictional event that serves as a means of broaching the debate as to what defines certain lexis as having onymic status. It is a descriptive designation, but also refers to a specific time of daily action, which is a perversion of the two-minute silence held to commemorate and remember those killed in active service, observed since the armistice of the first world war in 1918 – which is in direct opposition to this fictional development. As an instituted event, as opposed to a free-form mental process or physical action, such entities are named to identify its social and functional purpose. It is this functional aspect that justifies the onomastic status of any such created events, fictional or otherwise. The intent of the event is a direct perversion of the traditional two-minutes silence of respect for those who gave their lives in conflict. It is in this regard another example of the complex and closed contextual social information that is pertinent to the development of this text. The existence of the populace is defined by the zealous hatred of whomsoever they are directed to target with these emotions. Influencing such strong emotion directly away from itself, the Party is able to shield itself from the focus of any such perturbation. As it is a daily occurrence, the action is described as largely an automatic response, representing behavioural conditioning, which in turn may direct the psychological response to match the semantic properties intended by the name.

- ix. An extension of the emotionally charged Two Minutes Hate is the annual **Hate Week**, a festival designed as the focus for the compulsory community-based work that all Outer Party members are obliged to participate in. Promised rewards provide an incentive for the residential blocks to create inspirational displays, undertaken at their own cost and effort. The constant enforcement of an endless cycle of repetition is arguably intended to gradually transform free-will into an autonomous acceptance, and a belief that their actions are desired and freely chosen rather than forcibly evoked. This name may also hold derivative and amalgamated reference to two contextually relevant events, Spitfire Week, which acted as a key statement of social solidarity, and the Nuremberg Rally, an annual event designed to showcase the power of the Nazi party in Germany. They are all ideological portmanteaux formed directly in line with the concerns of the respective governments, but the fictional event, in this manner, once again serve as an example of onomastic propaganda, tapping directly into a primal emotion intended to cement the ideologies of the Party in the mindset of the populace. This emotional response directly incites stronger emotional attachments through repetition that becomes instinctual both during and after the designated periods: ‘the horrible thing about the Two Minutes Hate was not that one was obliged to act a part, but that it was impossible to avoid joining in’ (*Nineteen Eighty-Four*: 16). They are prime examples of emotional manipulation and control, made all the more powerful through their propagandistic names. They define not just their events, but also the society of which they are a major part.
- x. The backbone of this society is comprised of four state ministries that rule every aspect of the populace’s lives, each of which is under the direct authority of the Party. They possess a direct semantic link, most strongly through their organisational qualifier, to the divisions formed by the British government during the Second World War for the management of national and international efforts. The fundamental association of the term comes directly from such associations; of governmental bodies set up to manage the resources available to them, including the populace. The semantic quality of the generic may be identified as derived from this associative role. **The Ministry of**

Truth is responsible for the creation of news, entertainment and ‘allowable’ art, after each of these has been modified to suit the needs of the Party. It is here that history is made and revised on a frequent basis; it is constantly amended to suit the requirements and interests of the Party, not the people.

The Ministry of Peace controls all efforts in the war. **The Ministry of Love** is concerned with maintaining law and order, and the indoctrination through more forceful methods of torture for those who challenge the authority of the Party in any way. Finally **The Ministry of Plenty** governs the manufacture and distribution of all supplies and goods in severely restricted quantities, which offers a three-fold advantage for the Party. The first lies in the cultivation of a sense of unity in aiding the war effort – an emotional asset that will be explored in the brand naming of these very goods. The second utilisation of this governmental branch may be seen in the provision of small-scale concerns to occupy the worries of the citizens, as opposed to the larger and much more dangerous questioning or consideration of socio-political issues. The tertiary emotional manipulation seen in the actions of this ministry lies in the ability of the Party to offer slight increases in rationed goods, and by doing so further engender public opinion to their cause. Each qualifying element masks the actual social purpose of the institution, so as to facilitate semantic propaganda on an onymic level, or as Holquist observes: ‘these names deprive what they purport to describe of the very quality which is their essence’ (1968: 111), to a consciously-shaped functional effect. The Party rules absolutely, and in this totalitarian society, political and economic uniformity prevails.

- xii. Two specifically named ministerial subsections are encountered within *Nineteen Eighty-Four*, and provide further evidence for the semantic misdirection or obscurcation that may be committed with carefully chosen names. **The Department of Records** is the designated workplace of the protagonist, Winston. This branch is concerned with the actual revising and rewriting of documentation, including news clips, casual mentions, or official statements, to ensure that the Party is consistent in its promises and actions. Should an individual be made an **unperson**, they are quite literally written out of history, and replaced with either a real or fabricated individual to serve the

desired end result, foregoing the need for the ‘actual’ where a symbolic representation will suffice. The identity of the wartime opposition and the events that are reported on are frequently altered, so that no record could be produced that disagrees with the current official Party line. Rather than serve an archival role, as might be elicited from its designation, this department is concerned with the opposite function: revision and destruction of their charge. This is thematically in keeping with the semantic structure that forms the Party as an entity, as examined earlier in this chapter. **The Memory Hole** serves as the means by which any resource or material that runs counter to what is held within the Department of Records is cast. The material is not stored, as is implied by the name, but sent to a constantly manned furnace. By physically destroying any potential inconsistency that could even hint at an erroneous action or word from the Party, the ruling body removes any potential for public dissent. **Muck House** is the other distinctively nicknamed department within the text, and is a subsection within the Ministry of Plenty whose role is to create and distribute cheap pornography for the proles. Although it may be considered a simple functional reference, it is still worthy of note because the semantic implications of the name reflect the Party’s ideology. Pornography is identified by the Party as material that is not appropriate for Party members of any level, a feature that the name succinctly conveys – it is regarded as ‘muck’, a polluting matter that has a detrimental effect on the reputation and moral standing of the Party’s members, subverting emotional zeal from the Party. The department nevertheless manufactures it as a cheap commodity, deemed necessary to keep the underclass satisfied, alongside unrestricted access to beer, intended so as to disperse any resentment that could otherwise be directed against the Party. The unofficial term for this material is **prolefeed**, reinforcing the societal perception of the underclass. As a purposefully forged expression, the term conveys the bestial and animalistic nature of the underclass: they are ‘fed’ pornographic material by the Party, just as an animal is given feed in its trough.

- xii. **The Times** still has a presence in the society, but as a state-sponsored newspaper, it serves a very different role within this dystopia. Through the continued use of a familiar name, and not an original periodical name, the

semantic identity is retained, and this referential sense is again evidenced as a powerful onomastic component. The name functions as a practical application of onomastics, albeit in an altered role within this fantastic fictional context. The integrity of such an official newspaper of records has been compromised, but the recognisable name remains, replete with its former associations. As the single Party-run newspaper, it prints only that which is of benefit to the state rulers, yet the illusion of independence may be ascribed to its exclusion from the otherwise pervasive **Victory** branding that will be investigated further within Chapter 3.2.xvi. What is reported to be the current events of the society, the news, is not guaranteed to be what is kept on record within the future. The Times is systematically rewritten whenever required by the Party, and may be seen more as a compendium of propaganda relating to the latest issues and concerns, rather than as a reflection of true happenings. It is a perpetually revised history of all that the Party desires to present as fact and reflects an illusion of perfect parity without any trace of ambiguity that could show it as anything other than a unified and ever-correct body.

- xiii. Outside of these ministries, the **Palace of Justice** is the name given to the courts of law. The grandiose title is evocative of richly deserved and fairly judged legal procedure, but the true function of the site is, like the name, little more than an ostentatious façade. Once again, however, this suggestion runs counter to the actual procedures carried out by the institution. The name form is one that is familiar to the reader as it has a place in the legal systems of many cultures, most notably the contemporary *Justizpalast* of Munich, the *Palais de Justice* of Paris, and even the *Royal Court of Justice* in London, whose designation could be easily altered to the literary form. As this name is not unique, the associative ramifications of the form must be taken into consideration, and the irony of the actual role versus the suggested role could be interpreted as the primary literary effect desired. Such a positioning encourages thoughtful inquiry into the exact roles played by such institutions and how this is combined with the intended perception of such governmental branches. The narrative itself tells us ‘nothing was illegal, since there were no longer any laws’ (*Nineteen Eighty-Four*: 7), and the Ministry of Love is the sole governmental department responsible for dealing with any political or

ideological insubordination. These courts, however, provide popular entertainment and pre-determined spectacle trials and public hangings that are marketed as acts of patriotism. This building, as its name suggests, is merely part of the show, with the pretence and name of common law invoked even though it has no true part within any of the proceedings and administration of capital punishment encountered by the reader.

- xiv. The true mechanism of judgment takes place deep within the Ministry of Love, which, although it houses many areas devoted to the torture of those that would stray from the Party, contains one room unlike any other, known only as **Room 101**. This name takes a number as a qualifier which, unlike lexical elements, could be argued as a neutral component, potentially lacking any semantically interpretative ramifications that a descriptive counterpart may hold. Yet even numbers may prove open to possessing symbolic significance, and used to artistic effect. To this end, ‘101’ could be representative of a binary interpretation that could represent ‘on-off-on’, perhaps suggestive of the purpose in turning those who have strayed from the doctrinal path back to it. Each of these could be inferred from the numerical element; however, it has been argued (Meyers, 2000: 214) that the name was derived from a boardroom at the British Broadcasting Company, a source of personal authorial significance wherein Orwell endured a number of tedious and long meetings. Within the narrative, the only aspect of the room that is known throughout the society is that it contains ‘the worst thing in the world’ (*Nineteen Eighty-Four*: 296), but no one is able to identify what that ‘thing’ is. Because of its unknown contents and the subsequent emotional breaking of those subject to the room, the name provokes fear in all those aware of it, thereby acquiring a unique internal semantic identity drawn entirely from the powerful referential qualities that is held by the name in this literary context.
- xv. *Nineteen Eighty-Four* names two smaller organisations that appear to have a direct bearing upon the governing of the populace, and both institutions are named in the plural, indicative of their widespread placement and usage. **Reclamation Centres**, are identified as orphanages for children whose parents ‘disappear’ for political reasons. Once more the grammatical debate brought

to attention in Chapter 3.1.iii-iv above must be broached, as to whether lexical entries such as this may be considered as an onomastic entity. The name arguably possesses symbolic meaning as a euphemism for the social situation of those interred within such institutions. As the designations functions as a referential shield, the form masking its true function, the way in which the name acts in this regard is very much of onomastic interest. They are not merely descriptions, but full designations that hold onymic value. Rather than providing a home, these buildings, it is implied, are devoted to the raising of children according to strictly regimented and ideology-focused beliefs, salvaged from those whose ideological commitment has been broken.

Propaganda and doctrine is intended to take root in developing minds before they are able to learn and comprehend the potential freedom offered by an uncontrolled imagination. It is in this regard that the Party treats the populace under its control as little more than machines that can be ‘fixed’ by indoctrination and thus cognitively (re)programmed to uphold and support the ideals of the regime. Human beings are quite literally ‘reclaimed’ and converted from free-willed human beings into Party property. These institutions form the primary stages of personal control of individuals, and although the Party does not, so far as the reader can tell from the details provided in the text, apply selected names to the children brought in, such a social feature would only make this objective easier. **Community Centres** are the other named common areas, in which inhabitants are demanded to spend much of their free time, working together on projects that reinforce or mimic happiness with the ruling of the Party. Not only do such tasks keep workers from independence and lone philosophical thought, which the Party has identified as the most likely origin of ideologically dangerous thought, but the doctrine they implant is likely to be reinforced by the seemingly ardent devotion of others. Competitions, moreover, between Community Centres to outdo each other in parades and the creation of banners propagate such zeal. Both of these social institutions attempt to direct the moral and social values of the inhabitants to the control of the Party; an aspect strongly reinforced by their designations. Such propaganda is witnessed consistently throughout the setting, designed to inundate Inner Party members with constant ideological reinforcement.

- xvi. Of particular onomastic interest are the products that constitute the rationed necessities of living, named **Victory** products. The reader encounters **Victory Gin**, **Victory Coffee** and **Victory Cigarettes** as staple products that are made by the Party from poor quality ingredients. The name ‘victory’ conveys the Party’s military success against subversive and dangerous enemies of the State, against which the Party is consistently at war, emulating the restricted commodity conditions put in place during the Second World War. The intent behind this naming is to promote an emotional response to the sacrifices made by the regime’s army personnel, and the belief that rations and compromises on the part of the homefront are a patriotic duty that it not only of benefit to the Party but also the country as a whole by aiding the war effort and protecting their society. The lack of any other named product available to the Outer Party members, ensure that the poor, uniform quality of the goods is not criticised because there is no alternative. Structurally, it is of interest that Winston mentions one of these products once, and this singular reference is in a derogatory manner: ‘filthy Victory Coffee’ (*Nineteen Eighty-Four*: 147). Every other occurrence of the full name is witnessed in authorial description of scenes or events. Furthermore, Winston has a flat in **Victory Mansions**, which similar to the other branded goods is descriptively unworthy of such a designation. Winston also arranges to meet Julia clandestinely in **Victory Square**. It is in this same square that public executions take place, emphasizing military domination as the measure of political prowess, and the name once again draws upon simple primal emotions to enhance the effectiveness of socio-political actions that occur on the site. The numbers of products and locational spaces labeled ‘Victory’ is indicative of the Party’s desire to induce powerful semantic stimulation that comes from the qualifier. This feeling is a direct juxtaposition of the semantic qualities inscribed by the name, and it is the name that is perpetually stamped onto the everyday lives of the populace so that the products dictate the emotional status that the Party wishes to be the central concern of every citizen. The psychologically instilled qualities of such a branding links an eventual action – that of defeating their oppressive enemy – to the populace’s sacrificing of certain goods, services, and even freedoms. That a word may become diluted, and

lose its semantic integrity when it is so commonplace is not a concern for the Party, given the surrounding doctrine and incited fervour brought about through an endless tide of semantic manipulation. It is with this branding that the manipulation that may be seen as inherent in every action and choice by the Party is especially evident.

- xvii. An alternative to the state-run propaganda newsletter is one independent, as far as we are led to believe is possible under the dictatorial regime, establishment called **the Chestnut Tree Café**. A location made infamous by its selling of clove-laced Victory gin, the product modified from the standard form. Its clientele are primarily victims of the Party, released after their rehabilitation at the hands of the Ministry of Love. Both place and clientele are made notorious through the Party's machinations, and the cafe is feared as a dangerous place. The name fits with another literary theme encountered throughout the text, which focuses on the corruption or forgotten nature of old popular songs. Its name is a direct parallel to a perverted form of the original poem that appears within the narrative, as it relates to the status of the political rebels, all of whom have previously submitted to the machinations of the government:

Under the spreading chestnut tree,
I sold you and you sold me.
There lie there, and here lie we,
Under the spreading chestnut tree (*Nineteen Eighty-Four*: 80).

Very little cultural material that existed before the Party remains untouched, and this alteration is an overt indicator of the extent to which the fantastic society is contextually derived, but ultimately the product of adherence to a single dominant thematic concern. The role of this café also echoes the literary and political associations of such sites, reflecting the contemporary status. Although such associations are not static, the deliberate reference to its function within its name signifies the symbolic contextual purpose of the site as a place of naturally free-standing independent thought and discussion; all of which is reflected through its name. It is such freedom of the mind which allows Winston to dream of a place he names **The Golden Country**, a dream-

place where he can never be hurt, and so forms the basis for his personal mental rebellion against the state. There is little physical description of this dreamscape, beset with natural imagery in direct contrast to the dismally described cityscape, but its name conveys the extent of its value to Winston. Until the ability to experience even such an imagined liberation is torn away from him in Room 101, as he surrenders his last degree of free will, this idyllic environment is, to him, the symbolic embodiment of freedom. Within this society, Big Brother and the Party that he represents is all that the citizenry may know, for with no other recourse, there can be no escaping their control.

- xviii. Several of the terms and designations from *Nineteen Eighty-Four* have entered the common vernacular and in this state represent the associations and values attributable to them, reduced to their simplest level. Names coined specifically for the literary needs of the text have since become representative of much wider but current political concerns. The terms ‘Orwellian’ and ‘Orwellism’, along with ‘Big Brother’, have each come to be representative of a wide range of social concerns that involve fear of intrusive governmental policies, especially those that involve the monitoring of individuals in some manner. Digital corpora may be used to provide evidence of social usage, with both the *British National Corpus* and the *Time Magazine Corpus of American English* displaying a consistent and socially wide external use of both terms since the publication of the text. ‘Big Brother’ has come to be referentially synonymous not only with ‘dystopia’ but also with totalitarianism, as well as any concept of a controlling overseer for any aspect of personal freedom or privacy. This may be seen through representative examples of use found in these resources including: ‘Big Brother will log the date and length of calls...’, ‘...ensure that that big brother Brussels isn't taking power away from us...’, and ‘...value for money public services is becoming the increasingly mindless Orwellian chant of Private sector good, public sector bad’. The onomastic forms have evolved from their literary origins into an existent contemporary role, as covered in Chapter 1.2.ii. This is used in reference to instances of over-zealous surveillance and governmental monitoring to keep its subjects controlled under the guise of ‘protection’, which is a vital but contentious issue within contemporary politics. The lexical

qualities of a name, however, are exemplified in such a form, by these adoptions outside the limits of a single work, and ‘Big Brother has become *the* metaphor for the modern state ... the term has become part of our political vocabulary’ (Campbell, 1998: 64). Thus the underlying ideological motivation for the setting is intertwined with the archetypal dystopian themes, necessitating their consideration within the application of any name within the text.

3.3: To Name is to Define – Names as Ideological Regulation

- i. The guiding ideological principle seen throughout Huxley’s *Brave New World* is encompassed within the frequently cited societal motto: ‘Community, Identity, Stability’ (*Brave New World*: 1). This tripartite social foundation echoes the motto of the French Revolution (‘Liberté, égalité, fraternité’ – Liberty, equality, brotherhood), which provides a comparative ideological base for the critical assessment of this fantastic society. The knowledge of one’s exact role and unalterable place in society, equal to all other members of the same social ranking but measured against other levels, is paramount to the continued existence of the society. Social equilibrium and harmony has been artificially attained through psychological and chemical manipulation, but social order still remains dependent upon continued willing reception and application of these forces. Booker’s (1994: 49) primary reference to the text states that ‘the citizen’s of Huxley’s bourgeois dystopia lack real individual identities... they exist principally as specimens of their class’, and thus the methods by which personalities and identities are formed may be critically identified as one of the root thematic concerns of the text. The onomastic patterns enforced within this unique setting are reflective of the compositional defamiliarisation of this fantastic genre.
- ii. The highest authority within the realm of *Brave New World* is the deity **Henry Ford**, a man worshipped for his role in the creation of auto-mobile, its successful mass-manufacture, and the subsequent benefits of such production: namely, cost-efficiency and identical reliability. These are the two specifications that have become central to the ideology of the society within

the text to such an extent that not only is the letter ‘T’ worshipped akin to the Christian cross, but the male designation is also a **T**, with the female counterpoint an **O**. The Model T car, as the first automotive produced and sold on a mass industrial scale, serves as the focal point of social fixation, and the latter form may be seen as a direct visual counterpart. It is through a similar industrial process, that this dystopian society is literally built to specification, beginning with the creation of humans in genetic and socially identical batches. Such is the impact Henry Ford’s technological advancement, that the entire society is built around the associations attached to his name: **A.F.** is used as the means of marking the dating system, After Ford, marking the years since the first Model T vehicles was manufactured. **His Fordness** is the term of respect for societal superiors, and as such, the industrial progress that his name represents forms the ideological centre around which the entire society is constructed.

- iii. Although set within the **World State**, which succinctly conveys the supposed global dominance of the authority, the majority of the narrative is set within **London**. **Shepherd's Bush**, **Nottinghill**, **Willesden** and **Ealing** are all referenced, and their description implies that each serves as segregated areas for different castes (*Brave New World*: 53). Also described is a six-kilometer ring of parkland that separates the central city from the first of many satellite suburbs, which is openly lined with deceased members of the society. Such a depiction falls far from anything the reader may know of these areas, but their use in this manner provides additional contextual defamiliarisation, and could be presented as artistically effective utilisation as manipulations of the known or familiar into chimerical forms. The ontological utilisation of known areas could serve in a symbolic capacity, suggesting that any society could fall victim to the ideological developments presented within the narrative. The use of referential features in this manner serves as the focus of Chapter 6.4, a case study of a narrative within an ontologically non-fictional setting, but this encounter, in conjunction with the thematic concerns, is indicative of the associative power of such referencing. Similarly, the grand clock in Westminster has been renamed **Big Henry**, serving to further distance the society from the familiar, but still contain an identifiable resemblance but one

repurposed to suit the stylistic composition of the individual setting. Several functional elements within the setting have been renamed accordingly, so as to match the thematic preoccupation of the fantastic world.

- iv. **Decanting**, a process that has replaced live birth, takes place at **The Central London Hatching and Conditioning Center**, directly named and making no pretence about its function because it has no need to do so. Humans are manufactured according to the current needs of the society, and are ordered and requisitioned by the **Predestinators** from the **Fertilizers** as required. The processes by which a single embryo is repeatedly cloned so that a batch of humans may comprise up to ninety-six identical members at a time, and are grown through a series of distinctive chemical, mental and physical processes that augment and program all specimens to behave according to designated desires. These processes are so alien that they have been assigned uniquely coined names to reflect the scientific method of selective creation, such as **Bokanovsky's Process**, and are described in the form of a tour of the process from beginning to end. Every human being is categorised into one of five distinctive social castes: from **Alpha** to **Epsilon**, and each level designated specific jobs and roles within the society. **Freemartins** are females deliberately made sterile through exposure to certain hormones during foetal development. This name refers to a real but uncommon genetic mutation in mammalian livestock, and its usage in the text emphasises the social role of citizens – they are cattle, bred and raised for few purposes. However, the mutation has become the norm. The higher tiers of **Alphas** and **Betas** are the only levels granted personal names, which are assigned from an approved list of personal and surnames taken from those individuals who, in some way, influenced the core values of OneState. They are honoured, and civilisation is literally built around them, both ideologically and semantically by way of such intrinsic onymic reference.
- v. Even community links and ties are tightly controlled according to this caste system, from the colour of the uniform worn by members of these different social levels to the brainwashed emotions regarding levels other than an individual's own. The beta form of this conditioning is provided within the

narrative as an example of **Elementary Class Consciousness**, which is partially revealed through a message played repeatedly to children as they are sleeping:

...and Delta children wear khaki. Oh no, I don't want to play with Delta children. And Epsilons are still worse. They're too stupid to be able to read or write. Besides, they wear black, which is such a beastly colour. I'm so glad I'm a Beta. ... Alpha children wear grey. They work much harder than we do, because they're so frightfully clever. I'm really awfully glad I'm a Beta, because I don't work so hard. And then we are much better than Gammas and Deltas. (*Brave New World*: 22)

Such messages are repeated constantly over a period of years, until a subliminal adherence to the rigidly segregated social structure ensures the appropriate designed emotional response upon viewing, or even thinking of, the accoutrements of any caste level. These clothing colours are restricted to their respective classes and provide an immediate distinction, identification, and categorisation of the wearer.

- vi. The selection of Alpha to Epsilon as the chosen names for the different genetic groupings, rather than an assortment of different Greek letters, imparts a distinct level of heuristic information. These names follow an identifiable ranking that reflects the systematic social system, and offers a direct link with the decreasing placement, capabilities, and inference that is to be made of a member of each subsequent group. If there were no logical order, this hierarchy would be harder to identify through textual description alone. Even though they superficially offer a negligible amount of detail as categorical appellatives, when utilised as a name, the association with distinguishable structural tiers becomes a much more prevalent semantic component. The overall motif of an ordered society with no ambiguity in its form is adhered to even on an onomastic level. This reflects the primary mode of distinction between the regulatory and classificatory modes of onomastic application. The only character who could be correctly called an individual within the society is a freeborn native from one of the few **Reserves**, a name that clearly invokes the bestial and primitive nature of its inhabitants. The area encountered within

the text is also referred to as **The Other Place**, so marking the stigma associated with it: it is ‘other’, thus different and frightening. The inhabitants of the reserves are regarded as base animals because coital reproduction and the socially corrupt concept of familial ties are still identified and maintained. He is named **John**, which later becomes **John the Savage**, an epithet given onymic status that becomes entwined with all that he is. Otherwise, he is simply **John Savage** when removed from the Reservation and embraced by the ‘new’ society. His name again reflects precisely who and what he is, regulated so that it fits in closely with the otherwise uniform society. He is defined and classified to his own perceived situation, and named accordingly.

- vii. Systematic onomastic regulation is encountered within every level of Huxley’s world, where, combined with elements of propaganda, distinctive social layers are maintained through the naming of the services and features that affect each imposed social level of the setting. Thus every aspect of this society is manufactured to set criteria, and this is reflected in the regulation and segregation witnessed within even the type of news and entertainment permitted. The **Gamma Gazette** and **Delta Mirror** are pulp productions tailored to suit the programmed mentality of their respective readership, whilst the **Hourly Radio** is permitted for both Alpha and Beta castes. **Feelies** (another example of an appellative that could be considered a full onymic entity within the context of literary forms) represent another source of entertainment for the populace, and onymically follow the colloquial nickname of ‘talkies’ for the films with synchronized soundtracks that replaced silent films, first referenced as such in 1927 immediately prior to Huxley’s writing of this novel. It is in the provision of details of this nature that the use of resources such as the *Historical Thesaurus of the Oxford English Dictionary* are invaluable in helping establish a contextual basis to help explain the significance of literary forms and developments, as noted in Chapter 2.1.x. These forms of entertainment allow tactile sensations to enhance the experience. Rather than restrict pleasures, Huxley’s dystopian vision encourages wanton participation in seeking pleasure, sexual or otherwise, even to the extent of introducing children to such activities. By doing so, pleasurable sensation is made routine, and in a manner akin to that

of Zamyatin's. All of these forms of media are formulated within the **Propagandist Centre**, located in **Fleet Street**. This location has a strong association with the birthplace of modern reporting, and so in the text the name is a perversion of familiar practices and locales to suit the needs of this society. This is similar to the associative semantic manipulation as identified through Orwell's altered use of The Times, assessed within Chapter 4.2.xii.

- viii. Further separation of the social tiers occurs within scheduled social gathering-based events which feature a hallucinogenic drug named **soma** (Sanskrit: *sóma*, a ritualistic drink of importance to Hinduism reputed to possess energising and hallucinogenic properties, also connected through the similar word stem from Greek: *soma*, ‘body’) which chemically augments the pleasurable sensations felt at these bacchic revelries, taken from a receptacle named **The Loving Cup**. Although the name of this latter object breaks from the identifiable pattern of true descriptiveness in naming, the purpose for doing so fits in with the propagandist motivation readily apparent in other dystopian texts. Everything is classified according to function, and so it may be inferred that this one item follows suit. If such is the name, then such must be the function, as the two are entirely interlinked within the onomastic structuring of the society. These events are classed as either **Solidarity Services** or **Community Sings**, depending on the social status of the participants, with semantic qualifiers affecting the intended perception of otherwise identical events. It is with a similar level of semantic opacity that the **Hospitals For the Dying** are encountered, institutions that are designed to hide those displaying signs of aging or illness so as not to expose the rest of society to fragilities, aging or any other signs of physical imperfection. Their function is to cure the wider society, as opposed to the individual, a theme that is persistent throughout every other aspect of the setting. Every item within this society is manufactured, and named accordingly, so as to serve a practical and categorical role, and it is this compositional element that may be identified as the thematic template for the text.
- ix. The single book owned by one of the central characters is entitled **The Chemical and Bacteriological Conditioning of the Embryo: Practical**

Instructions for Beta Embryo-Store Workers, a functional instruction manual rather than a literary interpretative endeavour. Other objects encountered reinforce the themes of functional practicality and mass-manufacture prevalent throughout the text. **Synthetic Music** is, as its the classificatory name indicates, music that has been engineered so as to elicit particularly desired emotional responses from the audience. **Sexual Hormone Chewing Gum** exemplifies the extent to which such sexual acts and consumerism are interwoven. Their designations directly specify their function without any ambiguity. **Malthusian Belts**, named directly after Thomas Malthus, is a popular fashion ensemble within the female members of society, used to carry the various means of contraception about their person at all times. Malthus was an advocate of strict population control measures and warned that nations would face problematic social disorder if a state of unchecked population growth were allowed to continue unabated, thereby providing further evidence for the semantically referential capacity held by names, as broached in Chapter 1.2.ii. These onomastic forms are not brand names, cannot be considered proper nouns, nor are they strictly appellative in their function; but instead each may be identified as a functionally pertinent description-name, which derives semantic meaning from each of the three grammatical forms. Cultural and periodical concatenation is of no concern, as the naming system reflects the wider social model in its unity; the only thing that distinguishes individuals are the stock characteristics that are genetically and psychologically manipulated during their growth and decanting (Matter, 1983: 94-96). As a result of its textual dominance, the idealistic classificatory schema seen operating within names reflects that of the wider society, and is instrumental in explaining the development and interpretative concern of that particular setting.

- x. Every feature of this society revolves around an unconscious adherence to the models upon which it is built and its inhabitants named after: what a person represents, rather than who they are. This concept is reflected through what may be initially mistaken for a seemingly random assignment of both forenames and surnames based around no personal or identity related concepts; rather they represent further subjugation and assimilation into a

single cultural ideal. Semantic value may therefore be argued as, within this fantastic society, having been regularized – and the denotational referential capacity that has been presented throughout this work serves as the entire basis of the naming system. The most striking usage of names within *Brave New World* is the degree to which names have their semantic form transformed into highly symbolic units that express more information to those aware of the onomastic pattern. The semantic effect is just as powerful in imbuing a name with a specific idea or criteria for which a specified previous holder is further integrated into the society they influenced. The ability to retain such semantic qualities could be key to differentiating the lexical attribution of proper names from other nouns. In this sense, all names serve as a form of *redende namen*, or significant names (Chapter 1.2.viii), deriving a functional role through connotational intention, but this significance is not always explicit and requires creative manipulation of these deep value intents. That this significance is an indirect attribution makes their influence no less powerful, for such forms integrate the denotatum more fully into the society, as all names are equally informative in their reference. Rather than honouring the individuals who contributed to the ideological fabrication of the society, the names may instead be argued as constraining their bearers, as their inescapable identity is irrevocably interwoven with the ideological foundations of World State. As the motto of the society masks, community and identity are controlled so tightly integrated as to be merged together to be one and the same, all for the pursuit of that which is decreed to be of utmost importance: stability.

3.4: Regimented Social Order – Names as Systematic Classification

- i. The geography of *We* (transl. of original Russian title *Мы*) is formed on a different structural basis than that of *Nineteen-Eighty-Four* and *Brave New World*, and is governed by rigid mathematical and scientific principles that are unbending in their form, but may still be identified as following a similar thematically stylised agenda. Every name in *We* is structured to reflect the

carefully calculated principles that both order life and rule within the society. The names are functional designations, reflecting the underpinning structure of the fantastic society. Every facet of the world within is shaped around a single contextual ideology, resulting in a tightly structured onomasticon consistent with the thematic formulation of the work and stylistic formation of the setting. Thus **OneState** is so named because it is the only civilisation known to its inhabitants. However, as the English version of this text is a translation, it presents a new line of investigation in regards to the extent to which different translations, although broadly synonymous, may offer distinct semantic representation. Early translations of the work name the city **The United State**, and although this matches the definitional deep semantic structure of the location, it does not match, as will be examined, the stylistic surface structure of the individual elements of the setting. Within this city, we encounter **Cube Square**, named in homage to symmetrical and regular forms which are revered as close to perfection as may be attained. The prefix is a known descriptor of place, but the pun-like word play places emphasis on the extent to which science and mathematical order are integrated into the society, which is itself built around the ideals that this shape encompasses: ‘we serve something rational and very precisely known’ (*We*: 45). The relevance of the cube is that it is man-made, as opposed to the natural perfection of the sphere, which further adds to the contextual social interpretation that may be derived from this name. Without perfect symmetry and immutable mathematical laws, this society, just as the shape of the cube, could not exist. It not only serves as a symbol of these fundamental principles, but functions as the central point of the city wherein the remains of **The One**, founder of OneState, lies interred as a public display. What his name lacks in identity, it makes up for in connotative meanings that suggest reverence and order. The first of any culture holds the power of shaping and defining a class or species, and it is fitting that the entire city is physically and emotionally constructed around this area. Every aspect of this city is run according to a schedule known as the **Table of Hours**. It is a tightly regimented timetable where every basic social function is allotted a set level of involvement, covering not just working patterns, but every aspect of the inhabitant’s lives, from mandatory walks (along pre-determined paths) to specified dining times. There is no free time

allotted for any private activity. Every aspect of this society has a set purpose and placement, decrying a true *esprit de geometrie*, as argued by La Bossiere (1971: 40), with the naming system reflecting this ruling thematic ideology.

- ii. Within this fictional society, there is only a single named individual whose title is carefully constructed so as to provide a tailored semantic response: the **Benefactor**, a title that underscores the status and authority inherent in the individual. This is the designation that the figure takes in most published translations of the work, but also marks a return to the potential issue of working with translated texts: whether the semantic identity wrought for symbolic representation through onomastic form may be readily carried over, as a less poetic translation of the term *Благодетель* ('Well-doer'), although referentially pertinent, offers a different interpretative value. Even the slightest difference in compositional form could result in a significant shift of semantic inference, and the latter translation could be argued as being semantically weaker in English, lacking the dominant forcefulness that could be deemed as a necessary component for the intended portrayal of the character. Pablé (2007: 505) suggests that it is the 'reception by both the source and the reader' that acts as a primary aspect of any such onomastic translation, which is in line with the creation and expression of a desired semantic response. His actions cannot be inferred as going against the sanctity of the rules in any way, rather they are attributed a role of great benevolence by default, all through the reflected imploratory qualities of the title. Names may make a person, but names can be created, and it this dual semantic relationship that affords the field great interest. The use of the definite article in both of these forms is another example of how titles that may appear as appellatives, used artistically, may be granted full onymic status (as explored in *Nineteen Eighty-Four*, see Chapter 4.2.ii above). It is, however, the dystopian concern with the removal of identity that may be identified as being a literary tactic that renders this concern neutral, for this genre at the very least. The names of every other character, place, or object encountered within *We* reflects the thematic pattern seen throughout the rest of the society in its entirety, and are stylized to reflect an intentional lack of personality. As a result of this identificatory relevance they retain their semantic value, even in

translation, which Wierzbicka argues as being due to onymic meaning being systematic determinable ‘pointers to certain meaning’, a process she terms “expressive derivation” (1992, 225). As the only uniquely identified figure within the text, the Benefactor is the figurehead of all that the Numbers are programmed to believe to be the member most able to follow the tenets that originally founded the ordered society. As his titular name suggests, the Benefactor is identified as an altruistic leader, and is revered as such, but nothing more. His designation provides the required semantic and emotionally-inferred details deemed necessary about his role and position.

- iii. However, there is one group within OneState that is independent of this rule, whose name is not generated to fit within the stylistic framework of the setting, called **MEPHI**, a small rebellious faction which bears a direct allusion to the demon Mephistopheles. The etymological roots of this name are not certain, but two possible lexical origins may have provided the connotations which the name now holds. The proposed Classical Greek derivation names the devil “he who is not a lover of light” from the elements *me*, *phos* and *philos* (Russell, 1986: 61). This etymology is reflective of the group’s desire to destroy the religious-like fervour that has been built around the concepts of symmetry and perfection providing the light that guides the civilisation. The alternative root is from the Hebrew word *mephistoph*, “destroyer of the good”, but this interpretation would depend upon their target being identified in a positive manner, which would in turn hint at the fabricated nature of such a group, were they not directly encountered within the narrative. The religious allegory, and the wider contextual connotations brought with it, suggests an active group that is ruled by intangible beliefs, rather than adherence to the rigid tenets of scientific determination. **Archangels** serve as the internal police force, sometimes translated as **Guardian Angels**, which adds to the significance of the onomastic counterpoint between the two groups. Direct contrast and opposition is the key semantic attribution for the inclusion of such a name. There is no place for divergent beliefs within the society, and so the eradication of the ability for inhabitants to even consider any alternative ideology than that dictated by OneState fuels the events that occur within the narrative.

- iv. **The State Machine** is the official term used to reference the society as a whole, internally; and is a fitting moniker, given the ideological intent and functional application of the centralised control its subjects to serve towards a single pivotal goal. To this end, people are referred to as **Numbers**, each bearing a specified placement and function within OneState through the composition of their “name”. As seen with the proles of *Nineteen Eighty-Four* (see 4.1.ii), the term applied to the populace occupies a curious grammatical placement, technically serving as appellative, common or proper noun, reaffirming the need for a new onomastic classification to be adopted, for which description-names is again suited. This is the most important point in determining an entry’s onymic status, for all the names examined within this research are used artistically, and so must be likewise treated. Even though they are completely fictional, they still function as referential components, and examining how they do so is the guiding interpretative force for the literary onomast. The composition of the designation for individuals is fulfilled by a serial number formation, which conforms to the highly structured nature that overarches the society of *We*. They are built into the society, and cannot be removed from it. These designations do, however, provide basic details about the role of the individual to whom they are attached, and each follows an internally informative pattern wherein, for example, males are given a consonant initial, and females are assigned vowels. In this manner, Numbers are in no way identified as unique individuals, rather they function as specifically trained tools for certain roles within OneState they are replaceable by a similarly-functional alternative.
- v. One development of note in the protagonist’s description of his fellow citizens occurs in the formation of semantic association between the given designation and the physical characteristics of their bearer. The designations come to take on a meaning and identity, built upon the narrator’s interaction with the relevant characters, so that ‘the letter worn on the chest badge blends in with the narrator’s visual impression of the character’ (Rosenfield, 1979: 53). Even stripped of lexical elements, the referential utility of names may still be imbued with contextually relevant referential characteristics, and so semantic

meaning can be presented as conveyable through any symbolic form. Within literature, names are a direct symbolic representation of place, and so their capacity to hold poetic and symbolic value may be thus presented as a viable onomastic trait. The idea of letters being able to act as names, even in such a skeletal form retaining emotionally expressive inference is further explored by Lecky (1985), but the investigations of these two critics displays the raw potential for names to become associated with a sense relating to the character they identify, no matter how impersonal they may be. This personifying attachment is formed for the few characters with whom D-503, the central character, has regular social or sexual contact, which allows for an onomastic interpretation. The process captures some emblematic element of the individual it refers to, and instills the initial identifying letter with a sense of meaning, personality, and, therefore, identity. These entities are not conventional grammatically proper nouns, but they possess referential function (which is augmented with emotional connections, on a personal level) and serve as identificatory markers.

- vi. The entire city is implied as being built in a similarly regimented and systematic manner. The only street named within the text is **Fortieth Avenue**, which creates the impression that all streets are similarly identified in such an uncharacteristic and unemotional manner, designated reference through numerical sequence. This application fits accordingly with the general description of OneState as being uniform in its construction, with identical buildings of ‘divine parallelepipeds’, lining ‘impeccably straight’ streets (*We*: 7), none of which bear any distinguishing features to set them apart from any other within the city. Everything is structurally equal, and ordered for maximum efficiency, and to ensure this regularity. Lining these streets are devices named **street membranes** designed to monitor all talk around them in order to alert the authorities to any discussion that could indicate a break from official doctrine. A membrane is a chemical filter designed to separate one substance from a mixture, and so the name of these devices is stylistically and semantically tailored to be representative of a similar societal function in allowing the system to expunge those that are revealed as a threat to conformity. As a literary trapping designed to highlight the extent to which no

privacy is afforded in any location or even in transit, such objects strengthen the thematic and onomastic construction of the setting. They are neither common (appellative) nor proper nouns, but deserve to be considered part of the onomasticon, for they are creations pursuant to the setting, and therefore named in a manner in keeping with the stylistic and thematic aspects of their fictional world. Their designation matches their function, as they are physically built into the streets, and ideologically into the society as a whole, and they are accepted as a standard part of routine, intended to protect OneState and ensure its containment, just as the organic membrane holds a cell together in the human body. So too are individual rooms and domiciles referred to along a numerical designatory system, with **Auditorium 112** providing the single textual example, suggesting that naming scheme is a universal feature of the setting. There is no ambiguity, no superfluous descriptors, just a regimented system of placement and direct functionality. The seemingly arbitrary number 112, one of 1500 such auditoriums that the reader is told exist within OneState (*We*: 16), however, is believed to be taken from the cell in which Zamyatin himself was twice imprisoned. These designations provide little in the way of direct semantic effects, but may derive artistic symbolism through this perceived lack of individuality, with their presumed identical appearance echoing the construction of the entire city.

- vii. Bordering the entire city, and further fitting such conceptualisation of organic cell-like functioning is **The Green Wall**, a physical boundary of the hermetically sealed city. Although it is a giant glass dome that encloses the society, the wall derives its name from the unchecked vegetative growth on the outside, marking the end of civilisation as known, and the beginning of the wilderness. The latter is described as ‘a tidal surge of roots, flowers, twigs, leaves’ (*We*: 90) and it is seen as a savage force that could destroy the ‘delicate and precise mechanisms’ that form the narrator’s humanity, were nature ever to spread into the city. Thus, the Green Wall is classed as a defensive structure against the chaos of nature, which is seen as a threat to the ordered and symmetrical foundations of the society, and this sense is built into its name. There is no mechanical order within nature, and thus only made-made organisation has a place in creating a society of maximum efficiency.

Thus the intent of such strict governance can be identified by the naming systems. **Zero Cliff** marks the absolute end of the physical land, from which there can be no travel. The mathematical name serves to mark the feature as the beginning of the physical geography, but also marks the emotional significance that so far as the populace is conditioned to believe, there is nothing beyond those co-ordinates whatsoever. The designation serves as both a beginning and an end, emphasising the isolated existence of OneState, thereby granting the authorities absolute power, as there can be no comparison of any other society. Thus, the scientifically rigid structure serves to overwrite any philosophic considerations, replacing potential (which may be wasted energies) into calculated productive communal activity. There is no alternative way of being within this society, and this is brought to effect by the use of the semantic absoluteness of ‘Zero’, a powerful numerical signifier that serves in marking the end of the limits of that society. There is OneState, and there is nothing. One building that does not fit into the overall onomastic scheme of OneState is **The Ancient House**. It is the only anomalous structure, encountered within the text, and its lack of purpose is reflected in its given name. The narrator lacks any other means of identifying it, as its purpose is not internally apparent, and so the narrator can only describe it by the means of assessment immediately available to him. It is a ruinous pre-OneState building otherwise unaccounted for, and the only such structure known. Its name, therefore, reflects all that it could ever be. It is an external location to the society, without purpose and consequently without a name, which again reflects the power of names in creating a means of reference.

- viii. In OneState, **The Accumulator Tower** powers the city, providing another example of the scientific and utilitarian naming system in place. As a conductor that stores electrical energy harnessed from the clouds, the purpose of the structure is clearly specified by its name. Two other sites are used to address the structure composition of this fantastic society within the text: **The Childrearing Plant** and **The Music Factory**. The names of both highlight the dominant role of manufactured product within the regimented philosophy of the society, as was seen within the preceding analyses of *Nineteen Eighty-Four* and *Brave New World*. Music is manufactured to specification and

highly formulated for the highest calculated effect it stands in direct opposition to natural and emotionally guided musical composition. This is a consistent thematic component throughout the dystopian genre, but within *We* especially this developmental process strongly echoes the process by which Numbers are shaped into emotionless yet specifically developed tools during their internment in the former. Each of the locations bears the definitive article, for they are specific locations within OneState, not generic sites, and so these onymic forms meet the grammatical requirements set by Millar (1996) for the incorporation of ‘the’ as part of their onymic form. The titles of internal works mentioned within the text are: **the Daily Ode to the Benefactor, the OneState Anthem, the OneState March, Flowers of Judicial Verdicts, Late For Work, and Stanzas on Sexual Hygiene.** They are all utilitarian, as witnessed by their self-descriptive titles and easily determinable content. There is no room for artistic flourish, only what is necessary for the functional realisation of both role and station within the fictional world, and it is this level of seeming onomastic transparency that allows semantic misdirection to again occur.

- ix. **The Bureau of Guardians** provides the state the force by which to keep its inhabitants in line, and ensue conformity to all that is held to be true, guarding the underlying ideology as opposed to the inhabitants, as might be expected from a force so-named. **The Justice Gala** presents the ideal merging of a seemingly pleasurable event with state-mandated punishment, serving to further integrate every aspect of the lives of Numbers with the running and wellbeing of OneState. **The Gas Bell** serves as the primary form of torturing any dissident, and the name taken directly from the apparatus whose form and function it takes. The designation of the apparatus is concise and in keeping with the scientifically-focused stylistic domain of the text. **The Machine**, however, serves as the means of carrying out executions, within which those sentenced are vapourised. They are erased from the equation of OneState absolutely, removed completely so that no evidence of their being remains. It is thematically relevant that it is only through the use of mechanised tools that man can be removed entirely from the society.

- x. The common thematic propensity for the reduction of human emotion into a labeled and regulated commodity may also be seen with the **Sexual Bureau**, the second government-run agency named within the text. Passion is regarded as the one insurmountable weakness of the human body and mind, and thus ‘OneState mounted an attack on that other ruler of the world, Love’ (*We*: 22). This is another common theme that may be seen throughout each of the three core archetypal texts: this emotional state results in unpredictable chaos and divides loyalties away from the unified state. Such emotions can rule heart and mind, and so it is perhaps inevitable that subduing these chaotic and turbulent states is systematically identified as a chaotic unpredictable element of humanity. These emotions are presented as instrumental to the formation of individuality, and so the ultimate goal of OneState is presented as the control of every facet of its subjects’ being. These emotional needs have been conquered through scientific determination, described in stylistically fitting terms as being: ‘organized, mathematicised’ (*We*: 22). Any Number is able to request a coupling with any other number, provided they have the required pink slips, which are regulated in their allotment and distribution. This systematic approach strips all essence of emotion from partnerships, and does not allow familial bonds to be formed, thereby reducing the sexual act into a simple mechanical action. Love is theoretically removed from the equation. The lack of emotional connections appears to have been equated to result in a complete focus upon their designated roles and tasks, so that the populace may be reduced to automata, programmed into following predetermined procedures for every facet of their existence, even procreating only within scheduled **Sex Days**. Yet even this level of regularisation and regimentation does not prevent interpersonal bonds being formed, as witnessed within the narrative, and a greater degree of emotional separation is sought.
- xi. **The Great Operation** is the result of this final measure to acquire complete subservience, intended to remove any prospect of independent emotion or thought, through lobotomy. The addition of the qualifier ‘great’ within the name incorporates a positive semantic element to the concept and provides two potential readings: that it is of such great modification that there is no reversal of the process is the quality that the external reader may infer, but that

it may be regarded as the only means by which utmost perfection and bliss can be brought about, serves as the internal semantic efficacy. That every Number is expected to undergo the surgery in order to be completely part of a unified OneState that could not otherwise be achieved, further exposes their role within the society as functional and entirely expendable: they are intended to be completely identity-free tools, entirely compliant, after the procedure. The process takes the determiner possibly because it is the ultimate undertaking, and is made mandatory upon the threat of open rebellion. **The Operation**, however, as a precursor to the advanced development, is the term used for executions. Although the semantic heightening underscores a difference between the two, the shared generic is suggestive of the common aim behind the two procedures: to physically excise any trace of dissent from OneState.

- xii. Every aspect of the society follows an onymic pattern indicative of its role within the giant equation that is OneState: ‘People, objects and places are all depicted with the same mathematical clarity and precision’ (Rosenfield, 1979: 53). The style and linguistic focus upon mechanical detailing reduces every aspect of the world into heavily regulated inanimate statistical presences, and inflexibly structured units that have defined high level of uniformity built into their very composition. There are no unique forms within OneState, excepting of course, the Benefactor, whose position is nevertheless irrevocably interlaced into the society.

3.5: Conclusion

- i. Conformity and determined order present a social quandary, in that while both are required for an effective society, they must arguably be balanced against free choice and individual will. The exploration of consequences brought about through an ideological imbalance in this equation serves as the dominant thematic conjecture explored within these texts. It has been suggested that ‘the more complex and highly organized a society becomes, the less free are its individual members’ (Brown, 1976: 38), the consequences of which are exemplified by these three core genre texts that provide a thematic definition

for the literary class. It is this ideological exploration that serves as the central question behind the composition of the text, and so should serve in the assessment of the extent to which the archetypal thematic hermeneutics may influence onomastic application. The application of names as a means of obscuring function behind the semantic network possessed by names is readily observable in this genre, where true intent is obscured for the internal observer, but is instead structurally and ideologically identifiable for the external reader. Social representation may be constructed through deliberately misleading referential forms, thus conferring a contextual identity that may only be fully appreciated when assessed within its tailored environment (Cassidy, 1993: 262), making the setting an active component in exploring the extent to which names serve as integral components of such composition. This showcases the semantic power of names, and the influence that they exert upon the shaping of emotional association that is required for art forms to function. The onomasticons encountered within dystopian literature all resonate with particular intent, and so elicits a response to their form from the reader. This is arguably the very purpose of such works. Booker summarises his position on the body of dystopian literature as being able to ‘illuminate social and political issues from an angle not available to conventional theorists and critics’ (1994: 175), and it is precisely this ability that is gleaned from its fantastic deviations from the societies of which the readers are a part.

- ii. The possibility exists that in choosing such politically focused fiction, as the basis for this initial investigation into the literary power of onomastics could present an anomalous utilisation of onomastic entities. Dystopian texts may be identified as an ideal genre for examining the craftsmanship required for the artistic use of the emotional attributes that are woven into the semantic power of names, and the association between form and function is strong within the genre. This assessment alone, however, does not provide sufficient evidence for the claims made throughout this research for names, as linguistic elements, to universally possess semantic capacity. That these texts are purposefully distorted visions of contemporary reality, in order to emphasise their politically- and manipulative-focused literary intent, is a counter-argument that may be presented, and such a thematic concern may only be

broached by the use of semantically transparent names. Propaganda is ultimately ‘deliberate attempts to alter or maintain a balance of power that is advantageous to the propagandist’ (Jowett and O’Donnell, 1999: 3), and the use of precise onomastic creation may be seen as an instrumental part of social propaganda, especially when serving as symbolic markers. A high level of directed interpretation through connotative misdirection, along with an enforced adherence to a rigidly imposed societal order, have both been shown to be the dominant stylistic traits of the genre; and it is this model that provides the archetype for the dystopian genre. This chapter has thus presented an archetypal control group for the practical literary styling effects that may be imparted from the names utilised, but other texts within the genre must be assessed against the same thematically derived naming patterns in order to ascertain the structural validity of their use as the principal element of the archetypal methodology. Constructions of semantically related onomastic forms, and the patterns of their development or application, may prove to be readily identifiable throughout other dystopian texts that are constructed around similar thematic concerns. An extended application of this thematic assessment of onomastic tokens across other dystopian works that are not a part of this archetypal trio, will serve as the focus for the next chapter of this thesis, in order to provide evidence for methodological validity.

CHAPTER 4: ARCHETYPES APPLIED – AN INTERTEXTUAL METHODOLOGICAL INVESTIGATION

4.1: Thematic Consistency in Onymic Patterns

- i. This thesis is an exploration of the validity of a thematically focused approach to the study of naming patterns; thus, it is essential that the onomastic systems identified as the semantic core of the central texts of a genre serve as exemplar stylistic models for the assessment of related works. As such, three novels, Atwood's *The Handmaid's Tale*, Levin's *This Perfect Day*, and Rand's *Anthem* respectively, will serve as a means of comparison against the dystopian thematic criteria identified throughout Chapter 3: the use of names as a means of enforcing control. The naming styles of these texts may be shown to be formed against a thematic backdrop that is related to that of the archetypal model texts assessed within Chapter 3, and it is such recognisable patterns that directly inform the related encounters within a heuristic model of association. Assessing every text that is classified as such would be a technical on-going impossibility, and the texts chosen have seen varying levels of critical attention. Should a common thematic-structural connection be identifiable throughout these texts, the applicability of the archetypal methodology may be justified as a viable means of conducting wider literary onomastic exploration for any other text that falls within the purview of the subgenre.

- ii. *The Handmaid's Tale* has been a popular focus for literary criticism (of which Templin (1993) and Henthorn (2005) are dedicated onomastic investigations, covering a majority, but not the full range, of names that appear in the text), perhaps owing to the high level of overt feminist symbolism consciously explored by Atwood. However, little attention has been paid to the onymic structure of the setting. The narrative features a society that is governed by a totalitarian theocracy, wherein a strict hierarchy, defined by Biblical authority, controls the lives of every female subject. The land featured within the narrative is called the **Republic of Gilead** and both elements provide distinct inferential qualities that together form a semantic overview built solely by the

onymic form. The governmental form of ‘republic’ denotes a form of government in which a majority of the citizenry possesses some measure of control within the ruling of a state. As seen throughout the dystopian genre, this state is the exact opposite of that in effect, but the term suggests this form of government is in place, thus lulling the citizens into a false sense of security.

- iii. On the surface level, the intent behind the generic element could be to signal social acquiescence, that is, the population elected this form of governance and is therefore complicit in following its ideals and practices without exception. The state is a republic in name only, overtly displaying its theocratic roots at every level of societal composition, but the use of this element provides the suggestion of *res publica* rule, with such a directive deception falling under the thematic purview of propaganda. The qualifying element ‘Gilead’ has several possible etymological meanings derived from its original Hebrew (גִּלְעָד). It potentially serves as a toponymic ('heap or mound of testimony or witness'), a descriptive name ('an eternal memorial'), or a personal name, which could be translated as 'joy eternal'. All three forms could be read as thematically – as well as stylistically – suited for the ideological structure of the society built on peer-regulated conformity. The name could therefore function as a living testament to the collective following of a distorted version of Biblical scripture, wherein a live birth is deemed a marker of ultimate worth for the desperate continuation of both state and faith. The semantic implications of Gilead’s dual meaning are of benefit singularly to the ruling elite: it conveys their intent and ideology. A tertiary semantic interpretative component ascribed to the name may be identified within an American folk spiritual prayer *There is a Balm in Gilead*, providing the name a link to curative properties. The hermeneutic implication is that the governance is in the process of curing a broken society to a former ‘healthy’ and glorious state. However, the ruling elite of Gilead is comprised of former members of a paramilitary group called the **Sons of Jacob**, whose designation was chosen so as to accentuate their position in the pre-Gilead world. The world is divided into two bands of ‘brothers’ (Sons of Jacob, and non-Sons of Jacob), and according to the creation mythology of Gilead, the Sons were

destined to be the stronger of the two, and the pre-Gilead world would fall and be replaced by a new, better, order. The rulers hold the power both to create names and to direct their contextual environment, so as to truly dictate their semantic presence; this is a most lucid representation of propagandist formation. The reality of events cannot be questioned as there is no evidence of revision to the history as fact and fiction are woven together so that the role of the ideological text may be more tightly integrated into the fundamental being of the society, and through this the political actions become prophesised, and control is summarily strengthened. Semantically transparent naming systems in the text must serve as a stylistic marker along an identifiable thematic pattern, and may emphasise the extent to which the ideological text is built into every aspect of the fictional society. The Republic of Gilead is constructed as the epicenter of civilisation, order and communal strength, and stands in contrast to the **Colonies**, the name given to lands to which those who threaten the social order and hierarchy are banished. Exile is the ultimate form of punishment for those who are immune to the intense indoctrination mechanisms utilised by the government.

- iv. The inhabitants of Gilead are separated into groups and categorized according to their social position and, indeed, function. Several groups are named within the social hierarchy of Gilead. Each of these groups has a place and purpose within the Republic of Gilead, with members readily identifiable by their apparel and other accoutrements. The designation given to each group is representative of their expected social role, which in turn suggests shared characteristics that define each grouping, and so the name serves to provide sufficient information about the identity of the individual bearing such a title. As a result, these entries are not only direct social and sexual classification, but are the means by which members should be addressed by members of other groups, if at all. **Commanders** are men who hold this military position within the army of Gilead, and are the only members of society allowed to take wives, as well as a Handmaid. Leading the armies of the republic, they are thus rewarded for their efforts, but their positions are only ever temporary, the authorities demanding a constant turnover to ensure only those who are most ardent in their ideological belief in the state are in such positions of

authority. The **Guardians of the Faith** are a branch of the army and police force –the two are not separate bodies – but carry out lesser menial roles. Within the text such individuals stationed at mundane checkpoints, and keep watch over the Commanders and their houses. Their purpose is to guard the societal tenets that have been decreed by the elite, rather than the populace, as per the similarly symbolically named forces within Zamyatin's *We*, discussed within Chapter 3.4.iii. **Angels** serve as the infantrymen of the army, serving in battalions named according to their overarching moniker. Two examples are given in the narrative: **Angels of Apocalypse** and **Angels of Light**. As the protectors of Gilead, they are capable of extreme acts of violence that similar to their Biblical counterparts, Gabriel and Michael, results in the complete annihilation of their enemy. The **Eyes of God** are a feared division, whose sole purpose is to monitor for unorthodox behaviour that would run counter to the ideological foundations of Gilead. They are watchers, and the designation emphasises the placement of God at the head of the society, as opposed to self-appointed patriarchal leaders.

- v. In contrast to the grouping and ranking of men according to their military roles, the female population of Gilead is divided into groups according to both their status and reproductive potential. **Handmaids** consist of fertile women who hold considerable status within the republic. As a consequence of the high rate of infertility, they are assigned to a different Commander for a two-year period, as both a reward for his valuable and loyal service, and, moreover, to ensure viable conception. By contrast, infertile women are segregated into a strict hierarchy: the **Aunts** are granted a modicum of command, and they rule over the Handmaids. The text indicates that such women are true believers in the ideology of the state, and are therefore rewarded with a position of power. The **Marthas** serve as cooks and general staff within the households of Commanders, and fulfill the domestic duties that are traditionally associated with the female sex, primarily cooking and cleaning. The name is etymologically derived from the Aramaic for ‘lady; mistress of the house’, symbolically derived from the duties of the Biblical Martha from whom both name and domestic role are adopted. **Econowives** are infertile women who were married, in pre-Gilead society, to men of little

social importance. They are allowed to retain their marital status given their lack of use to the state, but the first element of their designation, ‘econo-’, derived from ‘economy’, underscores that they serve a cheapened societal role, due entirely to their inability to bear children.

- vi. At the lowest level of the female social hierarchy are the **Jezebels**, which is the classification for women who are regarded as morally corrupt. The name derives from the personal name found in the Biblical *Book of Kings*. The Jezebels are women who have been forcibly sterilised and serve as prostitutes in sanctioned establishments, so as to allow elite servicemen, and visiting representatives, to indulge in extramarital sex without fear of repercussion.
Unwomen are undesirable, infertile women, and these women are either banished to the Colonies or killed. They are considered ‘not’ women and are named according to their perceived reproductive failure, just as **Unbabies**, those born with severe genetic abnormalities, are distinctly classified against their viable counterparts, the **Keepers**. The semantic designation of the latter implies that the power of choice lies in the hands of men, as opposed to natural or deistic control. The qualifier ‘un-’ imposes an identical structure and semantic characteristics with the forcible eradication of an individual so that they are made into an **unperson** within Orwell’s *Nineteen Eighty-Four*. By not recording the birth of the child, or eradicating the individual’s name from public documents, the ruling elite renders such individuals as unacknowledged specters – they are never technically born, are unidentifiable, and consequently not remembered in any officially recorded capacity – they are failures. And so it is with unbabies, who are treated as though their genesis had not occurred. The two formations create a similar semantic response through the lexical elements put to use as a name, but serve with different ideological motivations in their respective settings. The former may be gleaned from the surface onomastic form alone, but the latter requires a familiarity with the narrative for the contextual framing detail so that the full semantic ramifications may be appreciated or understood; and the propagandist roots of these onomastic entities delineates these two slants as distinct interpretative aspects. Only healthy, viable babies are kept to repopulate the idealised Republic of Gilead and only those fit – both

physically and ideologically – are allowed to remain in Gilead, and they are thus categorised according to how they fit within these essential social features. The members of each social class are clad in strictly regimented colour-based apparel, as per the castes of *Brave New World* as detailed in Chapter 3.3.v, which serves to distinguish members of each rank with an immediate visual identifier of their social place. This is another instance of a thematic trait identifiable throughout the fantastic setting, expressed through an additional contextual stylistic choice. As such, as social identifiers, the designations should be considered valid onomastic forms, as argued in Chapter 3.2.x. That human beings are identified not as individuals, but as members of a class is indicative of the semantic segregation that underpins the aims of Gilead's propaganda strategies.

- vii. Within the society of Gilead, there is a ration-based system for the distribution of provisions, within which further influence from the political and social ideologies is wantonly displayed. As with the majority of names featured within Atwood's world, the stores the narrator visits are given the names: **Milk and Honey**, **Loaves and Fishes**, and **All Flesh**. They are apt descriptors of their wares and purpose, and not only fit the overtly suggestive propagandist purposes, as they are drawn directly from Biblical references. **Soul Scrolls** is the name given to vendors who sell personally tailored sets of prayers, in both printed and mechanised speech form, which are also referred to by that name themselves. Every thing in Gilead is standardised, and even vehicles are given names inspired directly by the zealous religious governing authority. **Whirlwinds**, **Chariots**, and **Behemoths** are the three main vehicles used by the commanders and military personnel. These names, that all fall within the thematic (Biblically-derived) bounds of the source material, provide sufficient semantic referential information pertaining to the characteristics of the vehicle: speed, style, and size respectively. As they offer a means of reference to an identifiable product, they may indeed be classed as names. Each of these qualities is prevalent within the external automotive industry, and are identified as two of the metaphorical categories favoured by the producers of vehicles, as explored by Piller (1999). These onyms represent plausible continuations of the naming schemes, albeit derived from

the same provisional source as most other designated names. However, one vehicle class explicitly referred to within the text that does not follow this pattern is the **Birthmobiles**. Once again the issue of whether onymic status may be granted to such fictional creations is raised, and the different functional roles between the three sets (proper noun, common noun, and appellative), are further blurred. This entity is a descriptor, as well as a reference for an entire class, and also the term for individual vehicles that fulfill a single purpose. The extent to which such onyms may be identified as a common (appellative) or proper noun, is a point of contention within the onomastic debate, which has been examined in the preceding chapter. The exact status may be argued as falling within different grammatical classifications between critics, however it is the referential capacity that is instrumental in the granting of onymic status. Its inclusion within the textual onomasticon, as a fictional creation with a purposeful function within the fantastic context of an individual work, justifies this argument. Even formations that would have rendered semantically neutral outside of a specific context may still be regarded as names, by the virtue of their referentially laden status.

- viii. **Rachel and Leah Centres** are the locations within which the Handmaids are indoctrinated, and the name is taken directly from the same authority that provides the semantic rhetoric for every other aspect of the society. Otherwise known colloquially as the **Red Centres**, so-named for the colour of the garb the Handmaids are attired in, the referencing serves to directly imply their relationship to the Biblical characters. The symbolic sexual surrogacy ritual of **The Ceremony** is taken directly from the actions of these two characters, and their names are taken to be synonymously associated with such. The specific contextual meaning is thus derived from a single authoritative instance, highlighting the extent to which any lexis may become names that serve to reference, and with this become associated with, any form of actions, events, or characteristics beyond a superficial definition. This is a semantic broadening that may be seen throughout symbolic onomastic application, whether fictional or not. This attribution can also be seen with the **Underground Femaleroad** which does not refer to a specifiable individual,

group, or location, but rather a combination of these. The title is derived from the Underground Railroad, the means by which black slaves from the Southern United States could be taken into the North, and there find their freedom. A similar purpose is found in its textual equivalent, and the inclusion of ‘female’ in the name is to grant a sense of empowerment to that sex. This symbolic parallel made through the name is a clear invocation of the link between the role of females in this setting, and the slaves of a previous period. Its designation falls outside the rule of the authority – an act of defiance in itself – for the operators are the ones who have shaped its perceived properties, rather than the authorities who are unable to control either the act or the way it is received. And so the perceived referential intent of preconceived forms, suitably adapted to suit a new contextual placement, may be identified as the dominant onomastic technique within this dystopian text: it is what an entity is thought to be, rather than what actually is, that is the important semantic effect put to misdirecting use.

- ix. A number of events deemed critical to the continued running of the dystopic society are detailed throughout the text. Once again, the grammatical status of each of these entries is somewhat blurred, but as contextual structures that have a definitive place within the Republic of Gilead, the semantic implications of their construction, with a predetermined goal underlying the action of the events, serves as evidence for their being seen as true onymic forms, as has been presented above. They have specific social function and although they are not unique markers, in the sense that they are not singular occurrences, they still refer to an identifiable purpose. This manner of reference is enough to qualify them for true onymic status. **The Ceremony**, given the reverential form showcasing the singular importance of the event, is the sanctioned act of extra-marital sex between Commander and Handmaid, for the sole purpose of propagation from highest ranking stock, which forcibly involves the **Wives** of the commanders, who through a series of symbolic rituals, purport to act as though the two females are of one body. It is selective breeding concealed by a façade of ceremony and worthiness, and as this is an externally defining feature of this fictional society, and internally occupies a crucial role in allowing the society to continue amidst wide-scale

infertility, the name is as semantically venerated as the act. **Testifyings** are public confessions that all Handmaids must undergo during their habilitation for their roles, within which they are to share any illicit sexual activities undertaken prior to the formation of Gilead. During the event the Handmaids are openly chastised by their peers, and this ritualised ceremony is intended to degrade and shame the women into complete obedience, thus preparing them for the future demands of the regime. They are, as the name intends, reborn into a new life, with a new purpose. Likewise, **Prayvaganzas** are communal ceremonies segregated by gender, and typically entail group marriages for women, and serve as military-focused services for the men. That these events are intended as large extravaganzas, albeit with a thematically relevant modification for their selected audience, makes it clear that these events are built around collective experience. Such mass public affairs enforce social compliance and conformity, in conjunction with a forced spirit of exuberance, tapped into through such an onomastic formation. **Salvagings** are public executions, saving the wider society from further harm. The positive semantic implications of the name serve as a means to an emotionally intended end, justifying the measures taken, as a troublesome soul is reclaimed and pacified. The positive semantic ramifications obscure the action, but as this name forms the conceptual realisation of the deed, it is only the external reader who may distinguish this semantic pejoration. Finally, **Particicutions** are an alternative method of executions wherein Handmaids are encouraged, if not expected, to participate in the physical punishment against enemies of the regime, purported to have committed crimes specifically against women. Such events could depend upon the evocation of group hysteria, which may in turn lead to a greater sense of collective identity and conformity from those involved, as identified with the Prayvaganzas above. This form of punishment is made distinctive and is granted a new referent, drawn from a characteristic that differentiates the manner of the execution, but is still an amelioration of the lexical root of the verb covering the action.

- x. Entities such as those discussed above may be argued as belonging to an onymic category best described as “description-names”, proposed by Corazza (2002), wherein any lexical token may be counted as a name if it possesses

and acts in a referential capacity. This deviates from the descriptive theory of names, in that such tokens do not require a direct referent; rather emphasis is placed upon suggestion, internal application, and emotional response. This is not dissimilar to Coates' suggestion that charactonyms necessarily bear a greater degree of semantic transparency (2006a: 377), and consequentially feature to a greater degree within artistic sources. But it is precisely because of this suggestive capacity that names cannot be regarded as intrinsically meaningless, for Coates goes on to state that literature 'cancels the normal assumptions about name bestowal' (2006a: 377). Although this idea has been broached previously by other linguists (most notably Nyström (1996); and Kaleta (1996)), they do not go so far as to suggest and layout the requirements for such a distinct onymic subcategory that is a cross between proper and common (appellative) noun. However, the same semantic effects may be put to use outside of artistic mediums for, as Coates acknowledges (2006b: 38-39), assumptions provided by onomastic association may indeed play a role in naming; suggestiveness is not a characteristic restricted to fictional representations. But as a result of the prominence of such uses within the medium, as Coates further acknowledges, names provide excellent examples for the examination of the practice of wordsmithing, a skill already presented as being an essential component within the creation of fiction within Chapter 1.2.vi, in order to effectively express and convey the semantic and thematic predisposition of the text in which an onymic entity appears. This is a concise example of semantic tailoring through the alteration of a known form into a contextually stylised equivalent, and while their terminology succinctly conveys their action, the names are nevertheless shaped and directed to an intended goal, which is hidden within the formation of their onymic reference. However, it is in this manner that his claims that immediately follow, that naming 'abrogate[s] any lexical sense that [onymic elements] may have had' (2006b: 40), does not necessarily hold true for artistic names.

- xii. Another entry that is superficially a description-based name suggesting containment is **the Wall**, which also possesses specific codified heuristics within the context of this source. It is a reference to a specific place within the textual setting, an outlying wall of the Harvard University campus along

which the bodies of the executed are kept on public display. That the surface structure is comprised of a lexical item applicable to an entire structural category is of no consequence. Within this text, the word has an altered being and function, but it is both of these that are the referential components exemplifying the semantic adaptation that such entities may be subject to within a work. That a wall is a physical barrier that divides, and is designed to either protect or guard against, symbolic association may also play a role in the shaping of such semantic form. Even the known and identifiable may be reshaped through the alteration of a name, and so the systematic onomastic repurposing may be seen as guided through the thematic considerations of a work.

- xii. The overarching propagandist nature of the onomasticon, is inextricably built around direct Biblical references that serves as the anchor for the entire society. We see that individual stylistics still conform to an overarching thematic ideology whilst simultaneously implementing onomastic strategies that serve to identify the central societal workings, thereby showcasing their dystopic ties. Hooker (2006) describes Atwood's creations as displaying a consistently high level of *gestalt linguistics*, indicating that the overall semantic attribution is strengthened through the uniform use of the biblical theme throughout the fantastic society, so that the onomasticon, as an entire stylistic unit, is effectively greater than each entity taken individually. This notion may be readily linked to the critical argument for the use of a thematically derived approach that has been presented throughout this thesis. Such a methodological descriptor also strengthens the claim that all onymic entities for a work that relate to a critical inquiry need to be included within assessment. The Biblical authority that serves as the overarching naming schemata within the textual onomasticon of *The Handmaid's Tale* is not an ideological work unique to the text, and so the reader may trace the same symbolic association wrought through the specific names used. This adaptation of intertextual material to serve as a stylistic component of a thematically-definable internal authority provides an ideal basis for the ability to liken the onomasticon to a gestalt understanding: individually and out of context, each name could still function as a viable meaningful referent, but

together they form a strong semantic continuum. It is perhaps this level of accessibility that has provoked a greater degree of interest in exploring the names of characters within the work by other onomastic critics, but the exact same argument of gestalt-like stylistic composition may be extended to any literary work.

- xiii. Levin's *This Perfect Day*, unlike the previous text, has received little – if any – critical attention, but this title also displays the extent to which the composition of the entire onomasticon of a work may be structurally strengthened by each of the individual entities operating towards an stylistically unified end; and this is formed through the thematic and potential ideological premise of the fictional society depicted. The world featured within this text is one of abject uniformity and heavily regulated regimen, all controlled by a single artificial intelligence that goes by the name **UniComp**. It is explained within the text that although there initially existed several of these machines, naming **EuroComp** as an example, these were eventually brought together into a single all-encompassing power, allowing a leitmotif of unity to be seen once again. The naming of this intelligence reflects the guiding ideology of this society that, like other dystopian thematic settings, is focused around both uniformity and unity. This ideological concept is explained by the social perception that the acts of 'deciding' and 'picking' are 'the manifestations of selfishness' (*This Perfect Day*: 39), even though such actions are the basic manifestations of free-will. A tightly regulated and unemotional source of power is the only method of governing this uniformity. Thus, every feature of the inhabitants' lives, their professions, travels, allowances, and identities is strictly computed so that they are in the best interest of society.
- xiv. The designations of the citizens of this world are regulated according to the personal details which pertain to the bearer, including their year and place of birth. This is an easily identifiable record that serves as a tag when a citizen reaches the designated year of termination, deemed the optimum time between social productivity and becoming a burden in old age. The social structure follows the common and transparent propagandist technique of drawing upon

names allusive to both uniformity and conformity. The populace as a group is referred to as **The Family**, with each individual a **member**, who refers to another as either **brother** or **sister**. As a means of reference, the inclusion of these terms within the onomasticon may be called into question, but as a standardised and indistinct lexical formation designated for all other members of the society, it becomes more than just a mode of address served by a common noun. They take on a higher level of semantic significance reaffirming the concept of unity and subsequently the implications this perceived state entails. However, the inherent use of these terms would imply that the semantic definition underpinning the lexis would differ within the literary setting in its mandatory application, and so the effect is more strongly perceived by readers. **Counselors** function as supervisors of this state, enforcing weekly **confessions** during which they advise and guide their allotted members, in addition to regulating the amount of **treatment**, a medical compound synthesised to make the members subservient, that should be taken. Individuality is openly treated as an illness, that has to be treated so every man may become more ‘together’ than he could hope to achieve ‘alone’. Thus, every need is synchronised through a single authority created with the express intent of imposing strict adherence to homogeneity throughout every part of the world. By contrast, **incurables** are individuals who chose not to submit to chemical pacification, and are thus marked as tainted and suffering from uncontrollable levels of emotional instability; all of which is encapsulated in the heuristic quality of their categorical designation.

- xv. The social homogeneity of the individual is made manifest through the restriction of personal names to a mere four permitted for each sex; the males sporting either **Jesus**, **Karl**, **Li** or **Bob**, and the females, **Peace**, **Mary**, **Anna** or **Yin**. The justification for such a tight restriction on personal names is given as: ‘four names for boys, four names for girls! What could be more friction-free, more everyone-the-same’ (*This Perfect Day*: 18). Uniformity is the primary motivation for this onomastic system. The relevance of these names is provided within the social context of the fabrication of this society, as it is along the guiding philosophies of the equality of the four men that this world has been constructed. The extremely limited selection of names further

discourages personality through the implication of identical mental identity, which alongside genetically modified standard body proportions (lack of facial fair for males and lack of breasts for females) emphasises the limited amount of personal interaction possible with this onomastic system. To stress the idea that the society is built around the tenets of these four men, semantic extensions of all that their symbolic holders represented may be seen in the prevalent use of the names in every facet of the setting. Two such examples provided within the text cite March as being renamed to **Marx** (*This Perfect Day*: 53) and Wednesday into **Woodsday** (*This Perfect Day*: 196). An additional holiday is named **Marxmas**, and both **Wood and Wei's Birthdays** are also noted. The basis for the personal naming system of this society proves to be an attempt rigidly to invoke the ideologies of these four individuals, taken together to personify the ideal culture through their identity-laden names. Being named after a person creates an emotional bond that forms the core of any individual personality, and coupled with the extreme measures to reduce the degree to which the latter may take hold, it is only this shared attachment that remains, thereby channeling the cultured spirit of the family through the limited identity formation open to them.

- xvi. In line with this marked desire for an open society, every member of it is required to wear a **Namebar** containing all their information, and is required to be scanned for every request made or place visited as a permanent record of their needs and movements. The **Linkdays** of an individual Family member is the point at which their function within the collective family changes, which typically revolves around their age. As a birthday-like replacement, the term emphasises their inclusion within the world-wide social network wherein an additional tag is added to the bracelets that hold the Namebar. The role of these tags is more than just identificatory, for they dictate the quantity and type of goods that a bearer may be issued. The discovery by the protagonist of a Namebar discarded many years previously exposes an earlier naming system as following a different scheme. **WYNDHAM, MUS-2161**, exposes an incremental degree of regulation and control that has developed within the increasingly tightened environment, and been altered to meet the diminished stock of regulated names. It is revealed that over fifty different names for

either sex were reduced generationally to twenty, then eight, before the reduction to the four featured within the narrative, representative of the increasingly rigid social structure. Both forms of designation embody the level of standardisation and placement that dominates the running of the society, with the exception only of the elite who are peer-selected to program the calculated requirements of the Family. There is a consistent scheme to distinguish individuals by way of the initial two letters within the Namebar, such as **Anna VF**, **Karl WL** or **Yin DW**; the latter component marks their professional skills and title. **663D** denotes that the bearer is a genetic taxonomist, fourth class. As a result of this final element, the designation is not fixed, but is rather dynamic so as to provide an accurate account of the bearer's position. This information is regarded as more important to the society as a whole than personal names, thereby dehumanising the possessor and rendering the individual little more than a temporary bearer of a position. As with *We* (Chapter 3.4.iv), members are little more than replaceable tools that together keep the Family functioning.

- xvii. The supplies of this fictional world are rationed communally, and the single, staple source of nourishment available to all people are named **totalcakes**, and the beverage is referred to simply as **coke**. The former is a new lexical item, formed from an adjective and common noun (to the reader). The products do not belong to the same brand-based grammatical rules as the Victory products of *Nineteen Eighty-Four* outlined within Chapter 3.2.xvi, but they remain references to created products that are vital to the society. As fictional trappings, they could be argued as being just an appellative feature of the setting, but because the designation refers to a specifiable product, the grammatical status occupies the same hazy ground between common and proper noun. Corazza's (2002) proposition for a new class of description-name to serve as a compromise between proper noun and appellative (see Chapter 4.1.x, above) may here provide an ideal intermediary solution, allowing for a greater degree of onymic freedom within interpreting the ontology of the artistic domains. Although Anderson (2007: 309) appears to be uneasy with such an adoption, arguing that 'genericness is apparently at odds with the individualisation associated with names', he does allow for the

potentiality for the names of object classes to be recognised as valid onyms in their own right. However, the extent of the specificity required in this understanding is a tricky concept that may arguably only be determined on an individual basis. These two examples serve as both group and specific names because they encompass the range of victuals available to the populace; they are all that can be known as food, and while they are specific they not a brand name as the concept might be understood outside of this fictional context.

- xviii. As the same ruling power governs all aspects of the dystopian society, it is not only the personal names within this society that fall under the domain of regulation, but also the place-names. The most striking feature of the amended place-names is that they are no longer technically names, but formed from a co-ordinate based numerical system which spans the entire globe. **EUR00001** is the location of UniComp, and so acts as the centre point for this onomastic scheme, as well as the society as a whole. The pattern itself functions as a precise means of identifying locations, stripping away country-based boundaries and limits because there is no need for such differentiating titles within a unified world. Thus **EUR55131**, **EUR55128** and even **AFR71680** and **MEX10405** are simple internally structured map references, stripped of any unique cultural and topographical references which names bestow upon a place. Within the inhabited cities, however, streets and individual walkways are identified through an alphabetical system (*This Perfect Day*: 57), reinforcing the unbroken systematic configuration of the society, through the provision of a functional efficiency in place of chaotic names that would otherwise have no structural connection to that which they denote. These alphanumeric tags could even be classified as description names, within this fictional context. This society knows of no need to desire anything other than which is permitted by UniComp, and every location is as identical as possible to any other encountered in the world. Even areas that are not landmasses are regulated in this coordinated manner, so that everything and everywhere has a defined place within the setting. A feature of this blanket naming technique is explored within the text as a practical device to screen areas that UniComp and its controllers do not wish the Family to gain knowledge about. The area **SEA77122** hides the island of Majorca, and

as it has no official recognition, no such place exists and thus there is no potential for change in the mindset of the inhabitants. It is a thinly veiled disguise, but sufficient for the purpose given the standardisation of form, thought and function that is instilled in every member of the family. With no referent – name or identity – no such place could exist within the perceptual ability of the populace, even if they were suddenly made aware of such a place. It is UniComp that assigns names and boundaries for all avenues of existence within the Family, and so without any acknowledgement of its existence, the unnamed land could simply not be.

- xix. The household of the protagonist presents a challenge to this rigid societal structure by way of onomastic rebellion, as each member is granted an internally used private name, which is each received with a different level of attachment. **Riverbend** ‘was his name for 55131, where he lived’ (*This Perfect Day*: 30), taken directly from the geographical feature of the location. **Chip**, with a later addition of **Green-Eye** that extenuates the use of description as a simple but effective means of distinct reference, serves as the secondary private family name of the protagonist. The latter is from a genetic abnormality that otherwise serves as a physical mark, for which the character is mocked, but onomastically serves as a means of personal distinguishment. Although this practice is initially taken as an indication that his biological grandfather **Papa Jan** (a term which breaches both naming and honorific protocols, but is used without hesitation) requires an increased level of medication, the character eventually acknowledges this pet name as a means of expressing a unique individuality. His sister **Willow**, also a descriptive attribute derived from a physical characteristic – the colour of her hair – is openly opposed to the bestowal, ‘which she refused to have anything at all to do with’ (*This Perfect Day*: 18). This practice of secret re-naming is identified as the first stage of breaking away from the bounds of the social family, and the choosing of an appropriate moniker is keenly associated with referential semantic implications: ‘don’t just say the first thing that comes into your mind. You ought to be something like “Pirate” or “Tiger”’ (*This Perfect Day*: 58). Within the safety of the rebel group, other names encountered are **King**, **Snowflake**, **Lilac**, **Leopard**, **Dover**, **Hush** and **Sparrow**. These names are

arguably not grammatically proper nouns, but the referential capacity of these entities, as names, cannot be dismissed. Once again, the merits of Corazza's (2002) argument for the adoption of description-names as a viable intermediary onomastic group may offer the most practical solution to classifying such forms. The superficial semantic value of the onymic entities serves as a vital component in their selection, and those given the choice are not limited to proper nouns for their adoption; the free-form impressionistic value overrules any formative restriction, allowing names to be derived from any lexical elements.

- xx. Specific areas named within the text follow a synonymous development that matches the core ideology of the thematic framework of the text. **Mount Love**, the home of **UniComp**, the heart and controller of the world; **the Lake Of Universal Brotherhood**; **Unity Park**; and **Stability Bay**. All of these draw upon semantic references to uniformity and regularity. **The Pre-U Museum** and **the Museum of the Family's Achievements** likewise emphasises that unification is the key ideological concept in the formation of this society, hence the regularity with which it is encountered in all of the names witnessed within this society. There is unity, and there was unity – this is the only degree of diachronic separation known to the family, as it is all that is defined through the centralised naming scheme put in place throughout the world. **The Amusement Gardens** presents a slight deviation from this pattern, but if assessed as a description-name, which forms a secondary thematic system at work, the form may be identified as a semantic means of inciting that response from that location. The places of employment are all similarly named according to their purpose within the world, and so **the Academy of Art**, **Academy of Genetic Sciences**, and **Institute of Enzymology** are clearly named, so that their functions are made clear. The inclusion of the determiner within these entities is valid, as they are individual areas and building within the boundary-less world. **Medicenters**, literally serve as the central point of the Family, dispensing medication and carrying out surgical procedures in extreme cases. These centres chemically and surgically control all emotional states, under the guise of medically curtailing only those that are believed to be associated with violence and negatively

perceived actions. It is because these aspects are identified as afflictions the name possesses a resulting heuristic value based around the association of good health and social care, directing emotional engagement and experience by way of their name, akin to the Ministerial naming of *Nineteen Eighty-Four* in Chapter 3.2.x and xi.

- xxi. The imposed conformity made apparent through the tactical use of onomastics may also be seen within the most characteristically dystopian of all Rand's philosophical writings, *Anthem*. The naming system likewise draws upon the inherent semantically referential properties of particular lexis, adopting specific vocabulary with the intent of utilising and defining the features which are intended as being representative of the ideal societal characteristics. Gladstein (1984: 23) notes that 'ambiguous characters are extremely rare in Rand's writing', and this is very much the intention of the naming system put into place within this text. The internal authority which bestows the names does not distinguish social rank or heritage, as all children are raised communally according to their year of birth, and afterwards live together according to their allotted role within this society. Parallels with the previously discussed texts can be clearly seen in this categorical approach to humanity, showcasing the validity of the approach using archetypal thematic traits. Only those that are designated to live in the **House of the Scholars**, for example, are permitted to follow academic pursuits, and these roles are determined by the central **Council of the Homes** which allocates the professions. Everyone has a defined place both functionally and physically, which overlaps with its reliance upon a concise designatory naming system. There is no individual choice. The central character resides within the **Home of the Street Sweepers**, having moved there directly from the **Home of Infants**. All that defines members of this society is that named group to which they are unwittingly assigned. Institutions of authority are prefixed with the title 'Palace', as attested to by the **Palace of Corrective Detention** and the **Palace of the World Council**. Much like the judicial courts of *Nineteen Eighty-Four* (as identified in Chapter 3.2.xiii), the use of this grandiose marker serves as an opening element that imbues the name with a

degree of reverence, which in turn demands respect. The manipulation of emotional perception is readily apparent with these uses.

- xxii. The periods before this state was founded are referred to only as the **Unmentionable Times**, and likewise the areas immediately outside the city limits are labeled, warningly, the **Unchartered Forest**, which draws upon similar naming techniques to those used in *We* to distance and isolate society. This form is a basic allegorical equation to dangerous wilderness and the unknown, through the implication of danger inherent within the unknown. No explicit features are otherwise referenced, for their existence would disqualify this heuristic effect. Although a limited number of onomastic entities would reduce the significance of non-literary textual sources, even the lack of locational references may serve as a point of discussion within the field. This text emphasises the differences between the ideas of ‘here’ and ‘nothing’ with no middle ground. The society is all that exists, and by not acknowledging outside forces, natural or otherwise, there exists literally nowhere else. The name can be identified as making the place, and the question of whether a place can exist if it is not referable, especially within the confines of the literary text, lies at the heart of this onomastic use. Although not restricted to any one type of literature, as seen throughout this chapter, such a concept is a common thematic exploration throughout dystopian works, and so may serve as a central debate for any onomastic inquiry involving texts of this genre.
- xxiii. In order to self-reference, the central character **Equality 7-2521** only does so by the term ‘we’, during the opening sections of the text. As identified within each of the other dystopian texts explored within this investigation, the members of this society are raised to think of themselves only as part of a greater whole, as opposed to an individualistic mode of being. The text revolves around his love for another member of this society, **Liberty 5-3000**, which runs counter to every internal social rule: ‘we do not think of them as Liberty 5-3000 any longer. We have given them a name in our thoughts.... But it is a sin to give men names which distinguish them from other men’ (*Anthem*: 41). The link between name and individual, rather than name and identity, is the foremost socially governed idea thematically inherent to the

text, and is explored through the enforced observance of indefinite referential forms. Their greatest sin, a singular occurrence punished by death, is the use of the **Unspeakable Word**, revealed to be the direct pronoun “I”; for this term of reference alone implies individuality.

- xxiv. Despite these rules, the nickname chosen reflects the unique emotional attachment to this specified individual: **The Golden One**. This is reciprocated, with the protagonist being likewise given a new personal name: **The Unconquered**, chosen for the defiance he displays against **the World Council** and the social system. These names are reflective of their individuality, and represent their personal attachment to one another. It is with these that the ideological primacy of the individual – the same asset that the entire society is structured around the removal of, as suggested by Gladstein (1984: 25) – may be identified as symbolically represented through the choosing of a personal name outside of imposed societal restriction. Both of these characters later take additional new names apt for their altered circumstances, which are chosen from a small selection of classical books discovered at an abandoned hideout, thus providing external sources with which the reader may glean specific symbolic association between form and referenced function. **Prometheus** and **Gaea**, are chosen from the texts available to directly reflect their desires to raise a family of true individuals. These names are chosen entirely to describe the ideological situation encountered at that point in the text: Prometheus stole fire from the gods, and so gifted men the ability to become independent beings, and Gaea, mother of the fertile earth, could be seen as representing the literal mothering of a new race free from the shackles imposed by the council. These semantically powerful names are far removed from their official designations, and the intertextual connotations involving the concept of physical and emotional freedom are not discreet.
- xxv. All other named characters follow a rigidly structured onomastic scheme that, as the very ideologies explicit within the motivations for the scheme promote, follows no hierarchy. Stylistically, these names are no different from the members of the World Council named within the text, who are **Collective 0-**

0009 and **Fraternity 9-3452**. The other lexical segments of personal names found within the text are: **Democracy**, **Unanimity**, **Solidarity**, **Alliance**, **Harmony** and **Similarity**, as well as the **Equality** seen with the protagonist. All of these onymic entities provide synonyms of a single ideology: that of uniformity. They function as identifiers only in the different sounds, but the underlying motivations for this pattern is the promotion of the necessarily indivisible nature of this society. No explanation is given regarding the numerical portion of these designations, and no discernible pattern may be found, comparison with another member of the same birth year, **Union 5-3992**, and same career, **International 4-8818**, yields no conclusive classificatory role of these names, at least discernible to the external reader. The emphasis is upon the primary lexical component, which may be identified as highlighting the extent to which any lexis may be elevated to possess onymic status, based entirely around referential capacity. Even though they are not the component of the name that provides the base distinction for the referent, they nevertheless convey a quality, albeit desirous of the wider society as opposed to one inherent within the individual.

- xxvi. Likewise, the three named songs described as being taught to all members are entitled so as to promote ideological social conformity: the **Hymn of Brotherhood**, the **Hymn of Equality**, and the **Hymn of the Collective Spirit**. A single ideology is enforced, and so the onomastic system reflects an intended unwavering utopian semantic structure. Even the designation that these are ‘hymns’ represents a push to suggest that the actualisation of these anthems can only be achieved as a collective effort. Any alteration of the lexical choice within these three entries would irrevocably alter the precisely crafted semantic allusion generated. Every feature of this civilisation is thus named according to this singular desire of parity and conformity, despite the heavily enforced positional tiers, witnessed when the protagonist, **Equality 7-2521**, is threatened with severe punishment for daring to engage in thought beyond the duties of his allotted role as a street-sweeper. The totalitarian system is thinly veiled behind the pathos of semantic propaganda that can be clearly identified in the naming patterns that pervades every aspect of the dystopian society. Reference to the **Unmentionable Times** is discouraged in

any form, but even this onomastic token indicates the extent to which the leaders wish to distance themselves from any other way of being. They are intended to be unmentionable, and so possess a taboo status, which is succinctly expressed through the name.

- xxvii. The names put to use within these onomastic system all manifest a salient means of characterising the ideological concerns of each dystopian society, and all share a base featureset of the identified archetypal characteristics of the genre. Each of the names examined within this section functions as a carefully constructed marker, designed to induce a purposefully directed perception of equality throughout a rigidly structured social system, within which the manipulations of the controlling forces may be obscured, if not hidden entirely. No aspect of personality, heritage or any forms individuality may be gleaned from these names, as the regulated means of their attribution renders them neutral for semantic personalisation, intentionally restricting the degree to which individuality may become associated with specific names; these forms are ideologically intended to serve only as referentially distinguishing entities, with no individual amelioration possible. Their semantic worth is gleaned entirely from the naming authority's intent, and their underpinning thematically-derived conceptual semantic value is transferred to the bearer, rather than the reverse, thereby acting as a means of control; as Brown argues, such onomastic systems 'will result at last in the disappearance of the individual human being in favour of the mass' (1976: 39). Names in these texts clearly reflect the themes of the novels.

4.2: Conclusion

- i. The dystopian genre, as a control group for this archetypal analysis, serves to highlight the extent to which naming practices can be so intertwined within the texts, that their importance as a literary feature cannot be understated. As has been shown, every entry within the onomasticon serves a role in shaping the setting requisite for the narrative to occur within, and it does this through following onomastic techniques that are tightly integrated within the key

thematic concerns of the texts. A carefully constructed name can provide a strong semantic buffer through the illusionary but suggestive capacity of their formations. It is the extent to which this diversionary effect is drawn upon that forms the focal discussion point for dystopian literature, as similar propagandist motivations are a core thematic concern. O'Shaughnessy (2004: 3) notes that 'how we define something illuminates the theories that we hold' about an object; and although this citation is describing the use of propaganda as a technique in actively shaping such suggestions *en masse* throughout an entire populace, the same critical rationale may be extended to cover the active semantic direction wrought through any thematic employment. That even skeletal numerically based designations may be imbued with a semantic meaning, keyed into an emotional response, is indicative of the power held in names. They function as more than just a means of senseless reference, and any deep meaning should not be discounted, or glossed over as a minor attribute unique to the literary field.

- ii. One of the core thematic patterns identified consistently throughout the societies featured throughout this genre is the attempted manipulation of perception by the ruling authorities, and it is this same semantic base that allows for comparative assessment of any texts that may be identified as stylistically dystopian. The internal textual motives, the reasons why such names feature within their respective societies, are very much given to direct the manner of spatial interpretation; by controlling their referential environment the definition of the society as a whole may thus be controlled. The intent behind the naming forms a consistent semantic pattern between the three archetypal texts, and this has been shown to serve further afield within other texts that fall under the purview of the genre. The following hierarchy of naming interpretation may be presented as serving in the formation of every fictional world:

External Author – Internal Power – External Reader

Within the remit of dystopian fiction, emphasis lies within the central tier, an internal authority acting as the determiner of the majority of the naming

procedures, from an internally devised structural point of view. It is the detachment of the reader that allows for the perception of how propagandist semantics may be identified as functioning within the textual societies. Assessing the qualities that each entry adds to the work, what each represents and how it fits into the surrounding thematic and stylistic context, should prove the central concern for the literary onomast. The crux of the power inherent within names is in the shaping of perception, but it is the question ‘who’ directs this perception, and ‘why’ is the response considered important enough to do so, that are the two vital considerations in the assessment of the particular semantic components utilised. Orwell’s **Room 101** (Chapter 3.2.xiv) and Zamyatin’s **Auditorium 112** (Chapter 3.4.vi) are examples of external authorial experience imparting a personally experienced significance for the chosen form, an aspect that the reader cannot be expected to have knowledge of. These forms may, as examined, be imbued with a semantic significance from their use within the resources, so as to elicit a derived emotional response from external readers. The evocation and manipulation of such responses are subsequently key to the symbolic functioning of artistic works, which again leads to the argument that the referential and heuristic qualities of naming should provide a cornerstone for the assessment of onomastic forms within the artistic domain.

- iii. Every name serves as an example of the influence that felicitous naming may have in shaping the reader’s perception of the textual world, in addition to how narrative events may be integrated with this formed semantic identity, and ‘it is up to the writer to manipulate the wide range of effects places may have’ as Lutwack (1984: 34) argues. The manipulative intents identified throughout the naming within the dystopian genre encourages analytic consideration that incorporates assessing the onomastic both at a surface level – the form – and the ideological placement within the text – the function. These are the two essential components for exploring the connotational capability of names within artistic mediums, and full onomastic analysis can only be undertaken when both are given equal consideration. As seen throughout this case study, the propagandist use of names serves as an attempt to present an idealised image of the respective societies, an intent which

explores the importance of form in working with the functional role to create connotational reference. It is for this reason that the arguments made within Chapter 2.1 (paragraph x, in particular) concerning the lack of such information and details captured by digital sweeps of textual sources, which cannot provide the full onomastic landscape for even a single text. However, the use of digital corpora to identify potential associative and connotational patterns throughout contemporary (and later) news, as undertaken in Chapter 3.2.xviii, shows digital humanities to be of critical benefit in data interpretation as well as extraction. Understanding the connotational qualities expressed by any symbolic creation (for the purpose of this thesis, as explored throughout Chapter 1.2, any place or space holds symbolic value within literature) is key to interpreting the internal role of a fictional creation within a given specific thematic context. This could be argued as being especially true with regards to dystopian fiction, wherein the names are purposefully designed so as to disguise their true purpose, and so the referential value that comes from names only presents part of the true connotational worth. Discussion of the *surface structure* of the entries alone cannot sufficiently explain the full extent of the thematic involvement in the utilisation of such onomastic constructions. As previously highlighted, it is through both the *surface* and the *deep structure* that full implications of naming application from a functional viewpoint may be seen, and it is the components that comprise this heuristic information that need to be further explored to help understand an overall function – grammatically and cognitive – of names, as an entire lexical group. The majority of the onomastic forms that have featured throughout this dystopian investigation may be argued as being predominantly semantically transparent, a feature broached within Chapter 1.2.viii. Evidence from a different thematic branch of literature may be necessary for the evaluation of the archetypal assessment to be deemed an appropriate methodology for literary onomastic assessment.

- iv. Anderson (2007: 223-224) discusses the difficulty of classifying references that cover an entire class of items. Within the analysis of literary onomastics, as these objects have become a part of the setting, and been so named internally, the exact same methods of onymic assessment, and the

interpretative addition that result from their being included in a setting, is a leading factor governing the potentiality of onymic status. Literary forms allow us to explore themes, worlds and concepts that could not otherwise be realised, and so too can linguistic deviations occur when we stray outside the realms of the ordinary to the fantastic. Throughout this chapter the arguments made detailing the lexical entries that should be included within the onomasticon of a text all lead to an important conclusion that the ongoing onymic debate must be expanded to incorporate. Literary linguistic formations enjoy more freedom in how they function, precisely because they frequently need to take into consideration concepts, actions, and objects that are unique to the setting, and the connotational relations that these may provide the basis for. Any of these details play a role in shaping the setting, and all of these have been given names from an internal authority. Just as the reasons for naming certain buildings and individuals may be assessed, so too can the motivations for any designation be treated similarly. Booker (1994: 163) likens the use of social and onymic designations to a form of brand labeling, but this does not adequately cover the syntactical relationship that is developed through such a use. Rather, it may be proposed that as binary grammatical categories cannot adequately cover the range of onymic structures identified throughout this chapter, that literary onomastics could be better served by the recognition of at least one additional intermediary grammatical group between the triumvirate of common, appellative (as a subcategory of the former), and proper noun. The merits of Corazza's (2002) description-names raised in Chapter 4.1.x, above) would satisfy this need. Any potential onomastic entry that falls within a heuristically significant frame of ontological reference could thus be included within the onomasticon of a text, for such entities ultimately configure a fictional world so as to suit the ideological intent of a narrative.

CHAPTER 5: THE CHARACTER OF LANDSCAPES – SPATIAL SEMANTICS

5.1: The Spirit of the Lands: Terrapsychology

- i. The preceding onomastic investigation highlighted two additional elements of fictional places that may impart symbolic or referential significance upon a name. This chapter will examine these two aspects in greater detail. Chapter 3.2.xvii touched upon the emotional link that may be experienced through place, wherein a section of countryside, deemed free from Party interference, was symbolically transposed by the protagonist into a dreamlike paradise, and named **The Golden Country**. Throughout dystopian literature, urban environments appear to be consistently linked with the safety of regulated civilisation, and the countryside with dangerous wilderness. These symbolic roles offer a direct link between form and literary significance. The dystopian investigation also highlighted a disparity between the referential roles of those names uniquely coined for a text and of those taken from external sources.
- ii. One specialised area of psychological inquiry has not hitherto been applied to any area of onomastics, despite an overlap between the primary focuses of both subjects. It concerns the attributes, character and qualities ascribed to different types of representation, and how the symbolic forms elicit a response through these components. The principal investigators have termed this analytic area *terrapsychology*, and summarise it as ‘the discipline that deals with our psychological connection to the environment’ (Chalquist, 2006: 226). The field has also been referred to as *Ecopsychology* and *Psychoecology*. Both terms are used within Roszak, Gomes and Kanner (1995). However, their underlying aims are distinct from those of terrapsychology, as they are focused around the use of environmental imagery in assisting psychological healthcare. This serves as the guiding component in Gesler (2003), Curtis (2010) and Marques and Lima (2011), as opposed to the investigation of any inherent powers of such encounters with nature. It is, however, the theoretical uses of the field concerning the investigation of how and why different spaces elicit their own emotional response that may present the onomast with a new

line of critical enquiry. A distinction needs to be established, with terrapsychological research focused upon the emotional relationship between lands and landscapes, and therefore concerned with the investigation of ‘the eco-imaginal... the way we perceive and attune to our place-worlds, to *anima mundi*, and the earth body’ (Mitchell, 2006: 123). It is this attempt to trace and chart certain emotional connections with particular geographical places that constitutes the primary interest of investigation, which in turn corresponds with the same qualities of thematic association that have already been argued as playing a pivotal role in the shaping of names for literary spaces. The symbolic interface of these elements could serve as a primary component in exploring the relationship between linguistic form and literary function. This chapter intends to explore the potential of a mutually beneficial common bond between the two fields and, if such a connection can be established, to advocate the strengthening of such a link as a means of literary onomastic investigation.

- iii. As with onomastics, little attention has been paid within terrapsychology to assessing the full extent and implications of meaningful connection between man and environment, perhaps because it is seen more as a fringe or tangential aspect than as a central feature. It is the connection – which has obvious connections with classical notions of “pastoral” – between the three aspects of nature, space, and emotion that provides the core of the discipline. Brady (1998: 2003) connects these tenets to the extent to which aesthetics can be captured within artworks, but otherwise the main application of terrapsychology involves the analysis of real world locations. One of the hypotheses of this thesis is that literature, as a platform, provides a new means of investigation into the methods by which emotional connections and associations are not only used, but also created (as outlined within the Introduction, paragraph .x). Just as the onomastic interest of places may lie with the investigation of the motivations behind the chosen definition of a place, so too may the reverse prove a salient line of inquiry – the environment directs perception towards particular associations, which may be reflected in the direct semantic tie to a space, through the name. “‘Topography’ originally meant the creation of a metaphorical equivalent in words of a landscape”

(Miller, 1995: 3); so too does “geography” originate from the Greek *geo-* and *-graphia* “earth description”, with both of these areas formed as an attempt to capture the physical presence of spaces. The concern of terrapsychology, however, lies in the exploration of the semantically provocative traits of a location rather than features that may be quantifiably measured. A correlation may nevertheless exist between the conceptual identity of a generically identified space, and the corresponding stylistic qualifiers in its given name.

- iv. This chapter will examine the importance of understanding how the two fields, onomastics and terrapsychology, complement one another. Any formations within a fictional context will possess ‘essences or underlying natures that makes them the thing that they are’ (Medin, Ross and Markman, 2005: 341), and it is these emotional presences that an author must manipulate. They make the setting of texts an active component in determining the intended reception of a work, by establishing a perceived placement within a set of conventionally associated features. Every literary locale can be argued as registering emotionally with the reader, and the investigation of the relationship between the spaces utilised as common literary genre features could serve as the focus of the universally applicable methodology that has been advocated throughout this thesis. It is important to note that despite the possible perception of terrapsychology as being predominantly focused around natural environments, emotional implications (along with any resulting semantic detail) may be equally applied to man-made constructions.
McCauley argues that different conceptual types of environment possess a ‘power of the tangible’, and that ‘we must also respect the archetypal aspect of place, not as reduction but as recognition that the archetypal also has power’ (2008: 40). It is this power that may be argued as imbuing the spatial archetypes with a core semantic value that serves a symbolically referential role in how landscape may direct interpretative response through emotionally associative feedback.
- v. In attempting to describe the core essence through which the Gothic genre may be defined, Truffin argues that a fixed definition is not possible, but that the genre may instead be reduced to: ‘a structure of feeling’ (2008: 5). This is

a sentiment shared by other critics who have an interest in looking at literature from a genre-based perspective, such as Williams (1997) and Gelder (2004). It is the investigation of the viability of this asset – of feeling, or emotional association – and of whether such an element may serve to aid literary onomastic investigation, that is the primary concern of this chapter. This sentiment is equally applicable across all other genres, each with their own stylistic aims, requirements, and constructive elements. Every genre consists of thematically derived stylistic elements, and so each genre ‘establishes for itself the proportions of literalism and symbolism in the treatment of places’ (Algeo and Algeo, 2000: 265). To reengage with the argument presented in Chapter 2.2 (especially .vii of that section) regarding the thematic construction of genre, these could be further reduced to a series of emotional expectations that guide the thematic structure of texts which together direct the formation of place to meet these roles. It is the overall setting, constructed from individual identifiable spaces, that serves as a major part of creating these anticipations. This in turn relates to the importance of the name of these spaces, in order to establish a link between the literary space and the textual genre to which it belongs. The association of particular stylistics of spaces encountered with certain genres, whether augmented with other trappings and directed towards a stylised aesthetic or utilised in a raw generic form alone, presents an additional comparative aspect for critical literary discourse to cover. The latter need serve not only as a descriptor, but may also act as a stand-alone description name providing additional identificatory significance, with a semantic identity woven entirely from the archetypal symbolic merit of place generics. That such entities may be argued as functional names, as presented throughout Chapters 3 and 4, provides evidence against onomastic forms as being semantically free linguistic units.

- vi. Terrapsychology may thus be presented as directly applicable to the study of artistic name development, with the conscious shaping of literary spaces along semantically recognisable schemes representing an additional component to the assessment range for onyms that is suggested within Chapter 1.1.vii. The name is but one aspect of a literary place, but it is a designation that has to serve the purpose for which a space exists within a work: the symbolic literary

significance. It is for this reason that a closer relationship between names and the fledgling psychological field should be encouraged in research undertaken from either side. It is in the mind that references are forged, and exploring why expectations for certain types of environment are created, and the extent to which they are adhered to, and in turn reflect identifiable patterns in the creation of these places, presents a valid avenue for onomastic inquiry.

- vii. The *anima mundi* that Mitchell emphasises as a crucial feature can be argued as corresponding with the equivalent of the emotional association of a space, which has been argued as being pivotal in understanding how ‘the ecological imagination and its entwinement in psyche and place is one such aspect of our place-relations’ (2006: 113). It may be argued that every location, whether formed from the constituent parts of a more generic archetypal framework or taken from a specifically named place, results in an emotional inference that is key to the interpretation of both the site and the significance of its appearance within a text. This is the aspect that can also be referred to classically as the *genius loci* of a site, the fundamental emotional impact of a place through its most basic impacting characteristics. Perluss notes that ‘some ancient philosophers and architects have referred to the notion of genius loci, meaning the spirit of place, or a place that contains spirits’ (2006: 207-208), in the sense that every place can evoke an emotional response in those that experience it in some form, whether encountered physically or through the imagination. Miller likewise asserts that ‘there is always a figure in the landscape’ (1995: 4), who guides the one encountering the scene towards a particular emotional attachment. The mythological concept of the Nymph, Nereid, and other such creatures as a personification of the spirits of nature, is not dissimilar from the central ideas of terrapsychology. Although these are prosaic expressions denoting the value of such a philosophical theory, the principles behind the idea nevertheless cannot be denied. The extent to which the form of the name corresponds with the form of the land serves as a potential investigative extension for onomastics.
- viii. Literary spaces exist on a functional plane of heightened symbolic representation, and as a result of their paradigmatic role in directing the

formation of a literary setting, they may be argued as being constructed according to an emotionally influenced interpretative matrix. To return to Conforti's argument raised in Chapter 2.2.ii, where it was suggested that a core semantic framework of symbolic representation emerges from an 'archetypal matrix' (1999: 42), it is from such a matrix that complementary qualities together form a functional interpretative worth, of which terrapsychological value is a part. No place or character found within literature, it may be further argued, can be encountered as a blank slate; all are intended to evoke a response through the specific aspects that are used in shaping them. This is a bold claim, but it is one that needs to be established in order to fully realise the importance of locational assets within literature. They should never be considered mere inactive background, and that in turn means any aspect of their construction may prove integral to understanding the motivation of a text. One of the principal aims of terrapsychological research may be identified as the exploration of the archetypal properties held by a locational type. As argued throughout Chapter 1.2, the name of a place may be argued as being the most influential of these details, serving as the primary referential component. Connotationally-informed expectations are created for any type of place that is encountered in a setting, directly influenced from previous experience with similar spaces, which together construct a setting tailored to suit the emotional needs of a narrative. It is because of the high level of emotional engagement that artistic representations are able to evoke, that they may prove equally influential in shaping terrapsychological response as non-literary counterparts.

- ix. The challenge faced by any author who wishes to make use of unexpected environmental development is that such changes may only be made with consideration of the core *genius loci* of the terrain or feature. Any environment used in literature has to be appropriately placed and fashioned in order for the reader to identify the role of such spaces in the context of the narrative being explored. Within any art-form, 'places approach us through symbols that connect us to them' (Chalquist, 2007: 48-49), and literary settings can only be reached through effective textual conveyance and semantic development, all of which work together to guide the underlying

emotional response which may influence engagement with other aspects of the narrative towards an interpretative goal desired by the author. Such symbolic forms may become associated, overtly or otherwise, with particular stylistic genres. Lutwack argues this point strongly, as ‘repeated association of some [otherwise] generic places with certain experiences and values has resulted in what amounts almost to an archetypal place symbolism’ (1984: 31). Even though this value can be altered by degrees, in part through the use of qualifying elements that reinforce or break from any anticipated pattern, the core emotional symbolic value can never be removed; and it is as a result of this consistency that the terrapsychological aspect of place may provide a platform of meaning against which the analysis of additional features given to a space, such as the name, may be conducted.

- x. It is through the manipulation of this semantic detail and emotional connection that the purpose of a space and its role within a narrative is established. ‘The writer’s task is both to evoke and to organise many kinds and levels of response in the reader’ (Pike, 1981: 12), and the area of terrapsychology presents an ideal shared platform, in regards to literary settings, for similar responses to be fashioned and utilised. The extent to which shared thematic interests that define genres, assessed throughout Chapter 2.2, may also prove applicable to the internal trappings utilised, such as locational settings, could serve as a rich resource for interpretative exploration. Sidelle (1992: 413) has broached the importance of sense as a viable aspect of semantic development, and terrapsychological value may be presented as the meaningful link between the form and function of the name-place relationship. Rather than examining only the evocative power of certain types of feature or characteristics that can be applied to any form a space may take, terrapsychology revolves around the emotional exploration of specifiable forms of terrain in their base archetypal conceptual form. This is in opposition to the notion that the psychological value of places lies within more general characteristics, such as those identified by Carroll, which include open spaces that ‘give us a sense of security insofar as we can see that there is no threat approaching’, in comparison to enclosed spaces that evoke the sense that ‘there are places in which to hide’ (1993: 263). Both of these are attributes that can be applied to

any form of terrain, but the terrapsychological value may instead be argued as being embedded within the environmental configuration of the landscape itself. This thesis will propose that a terrapsychological role may be extended beyond generic characteristics (such as ‘open’ and ‘closed’ terrain, two broad categories that form Kaplan and Bernay’s (1997) investigation into this domain) that can be applied to any form of space, whether a fictional representation or not. The development of literary space through linguistic variation in the use of onomastic qualifying elements must work with underlying emotional considerations formed by the generic to which it is attached. This thesis proposes that the influence of the generic deserves greater recognition in discussing the thematic appropriateness (or not) of the qualifiers. This falls in line with the suggestions of Gelling and Cole (2000), who discuss the diversity of vocabulary used for placenames as being dominated by the central characteristics of the sites to which Old English names were attached. They argue that the compositional elements of any onomastic entity possess ‘connotations that are not simply geomorphological’ (2000: xiii), and that a ‘wealth of communication’ is communicated by the generic used within a name. As a result, the archetypal methodology may be broadened so as to encapsulate the emotional and stylistic implications woven by the use of distinct topographical forms that serve as a poetic component of the associated geomorphological models of toponymy.

- xi. Locations flagged through the use of specific generics may serve as the most efficient way of flagging the intended emotional response that the reader is expected to experience in engaging with the setting. Such is the power of archetypal representations of any kind of places, spaces or set locations that they need not be physically encountered for their emotional impact and connotative responses to work their desired effect upon an audience being directed towards an intended experience. Brady describes artists as being ‘among the most sensitive and creative interpreters of nature,’ and as a result of this, states that ‘artworks provide some of the most concrete and enduring representations’ (2003: 74), for such works are capable of capturing these emotional responses, but function through the active evocation of them. As an art form, literature functions in precisely this manner, since the use of

symbolic shaping to convey additional details directing the response of the reader is a vital feature of literary-based semantics, as argued in Chapter 2.2.iii. Artistic representations have the capability of functioning as purer representations of these terrapsychological values, for they can be crafted with any aesthetic asset that complements, or challenges, the perceived emotional impact of such a representation. The reader has only the details that the author provides to recreate the intended setting, and as a result, the necessary effects of the closest appropriate *genius loci* that is known to the reader, comes into the interpretation of a text. A comparison between the name, which serves as a primary referential frame for a space, and this spirit, may be identified as providing a strong basis for the investigation of literary onomastics centered around combined stylistic and emotional appropriateness.

- xii. The close relationship between the form and function in artistic representation imbues each construction with semantic and thematic characteristics that together comprise the symbolic construction of a place. Smethurst poetically states that ‘these little fictions become their map of the world, creating little havens of solid matter in an otherwise placeless and unknowable world’ (1997: 380). Within the confines of a literary text, such references embody the entirety of the landscape from which the required context is created, and thus serve to define the characteristics that form the necessary framework to appreciate the ensuing narrative. He goes on to further argue that these ‘little geographies may be no more than arbitrary associations of site and name’ (*ibid.*: 381), but the tacit use of certain literary spaces has connotative ramifications that extend beyond the superficial level of use implied within this critical comment. A place is more than just a name, even if the vital connotations are imbued by the name alone. The two are not distinct elements; the denotatum as an entire unit is created by all of its associated components working to create an overall emotional field pursuant to the ideology of the narrative of a text. ‘If [a landscape] is not part of the novel, in some way inside it as well as outside, then it is irrelevant to it’ (Miller, 1995: 21), as material is superfluous unless it adds to the interpretative contextual framework in some degree. A name is not a superfluous or arbitrary detail, a key point of discussion throughout this research, for the name encapsulates in

its entirety the desired emotional referent. It is the one means by which man may shape any environment, in a directed and definitional capacity, and in doing so integrate a semantic characteristic meaning with representational form. And it is the use of these forms that arguably provides an efficient means of creating a new space within literature, as and when such an environment or place may be required. Within the literary realm, the desired emotional referent can only be constructed through textual description, which limits the extent to which an emotional spirit may be captured. Description requires familiarity with similar, known forms and, by way of this, archetypal images and the response formed from this ruling image form the basis for emotional and literary interpretation. Names serve as a primary technique of imbuing a fictional space with semantic detail through the qualifier in conjunction with the base archetypal template that a reader may associate with the referenced space, which may also be directed through the chosen generic. The generic may even act alone as a descriptive referent, reflecting the connotational semantic properties attainable through any linguistic elements. It may even be argued that this form of name is entirely derived from terrapsychological value, as it is the only information that can inform the interpretation. Onym and contextual description, these are the two components that provide the literary onomast with the information necessary to pursue the connection between archetypal form, situation and reference.

- xiii. Categorisation is a key part of human psychology, as it is through similar and repeated experience that key associative qualities are established. The same is true of the emotional frames built around certain types of environment. The terrapsychological implications of such a model suggests that certain types of space will beget certain types of name in response to the associated emotional values of that place. As further explored within Chapter 2.2.vi, the archetypal nature of genres includes a limited range of types of space utilised within particular genres, and so an ideological fusion of these two concepts is readily facilitated. However, it is the basic emotional qualities of the base location that serve as a focus for the merit of the inclusion of terrapsychology as an important tool for the investigation of literary settings – and, as a result of the indivisible relationship of narrative and the space utilised within, literature as

a whole. Associative interdependence upon features that are situated within an identifiable semantic framework is a double-edged blade, which may be argued as proving unnecessarily restrictive. Nevertheless, it is this same structure that may provide a powerful resource for the creation of a suitable thematically resonant place that meets the stylistic narrative needs of a text. Although the aesthetically focused creation or description of places within literature can be used to indicate a very different emotional effect, depending upon the needs of the individual narrative, these characteristics can only serve to modify the base emotional qualities of a space, rather than creating a new understanding outright. The central concern of the use of specific spaces lies with the ability of terrain or features to capture and work with prescribed expectations of places from the reader. Even outside the textual realm, it is recognised that '[one] can get to a place by way of its name' (Miller, 1995: 4), and so the analysis of fantastic settings ultimately depends upon the extent to which the names work with, or against, these expectations created by their described or implied aesthetic and functional characteristics. In writing about the importance of places within narratives, Pike comments that 'with profound tones and overtones' such are 'a presence and not simply a setting' (1981: 8), that reiterates the concept of the importance of the form and effect of a place. Although his comments are written in description of urban settings within fiction, the theory he suggests may be readily applied on a much wider scale, encompassing any place experienced within a literary source through looking at the emotional trappings of any literary space.

- xiv. Placenames provide a powerful tool for the shaping of spatial and emotional expectation, and so too may the reverse prove equally applicable. As has been explored, names are more than a freely interchangeable asset that only 'let us conveniently refer to locations... they are also a technique for binding us and the land together' (Algeo, 1985: 80), for indicating a quality that may direct emotional response. The implicative qualities held by names serve to amplify what is felt to be the spirit of a place. We name the land, and by doing so direct the perception along a desired semantic path, but we can only do so through recognition of the characteristics and qualities that the space itself can be argued as exerting. Such elements extend beyond physical attributes, and it

is in this regard that the emotional connotations become a quality that cannot be ignored. In what may again be argued as being another description of the emotional qualities that are ascribed to particular environments, Godfrey states that ‘environmental images are the result of an interactive process between the observer and his environment that brings together past and present in a familiar place’ (1991: 161). Onomastics and terrapsychology may therefore mutually benefit from further development, with names providing a valuable source of information into the trends and linguistic extent by which man shapes the environment, just as the reverse holds true for the investigatory inquiry of this thesis. The extent to which a name is shaped by its denotatum within a literary context cannot be interpreted as a one-way process: a textual source need not depend upon fixed and unmovable features, and, as such, the literary space can be altered to better suit the designation given. It is this bond that provides the importance of considering every aesthetic detail of a place in relation to the chosen name. The reasons for any given designation all hold a place in onomastic investigation, for ‘our response to artwork is shaped and guided by qualities that are created... our experience is *directed* by cues,’ argues Brady (2003: 60), and it is not unreasonable to suggest that the names of places are also directed in response to these same cues. Pocock has also touched upon this idea, suggesting that physical place may be ‘re-placed’ through any sensibilities wrought by an ‘the phenomenon of sense or spirit of place’ (1981: 17), which is in agreement with the base tenets of terrapsychology that have been explored. It is because of this inherent additional information that settings are such a vital component for literary narratives. While names may be presented as providing an economical means of reference that tailors a reader’s expectations of a location, so too does the use of spatial archetypes allow for the perceived semantic construction of similar spaces to guide towards an overall emotional generation. This overlap presents the basis for the theoretical joining of the two fields. Brady further argues that ‘expressive qualities give meaning to the environment, and... in this sense contribute to the interpretative framework’ (2003: 74), but every such aesthetic aspect builds upon the inescapable base emotional spirit, the *genius loci*, of a site. As a universal aspect of any landscape, the use of such

an asset in the consideration of the secondary qualities of a space, a group in which the names may be placed, cannot be ignored.

- xv. The creation of artistic literary representation is a constructive process, requiring the bridging of several different linguistic and stylistic features of a text along a unified response; the use of particular types of environment to facilitate this process engenders their associative ability in providing emotionally identifiable connotation through their representative form.
- McNeil explores an idea that ‘imagination, memory, and place are phenomena that have a complimentary character because place is integral to both imagination and memory’ (2006: 259), and so too is the reverse true, with imagination and memory proving essential to the emotional associative formation of place. These qualities together form the functional archetypal images of spaces, against which all other representations are judged or further expand; and so the author or artist is not restricted to those forms that physically exist. Matthews comments that ‘fantasy enables us to enter worlds of infinite possibility... the maps and contours of fantasy are circumscribed only by imagination itself’ (2002: 1); however, this imagination is not as free as is here suggested. The author can only manipulate emotional associations and qualities that are already known to the reader, and although created spaces may be as unique as desired, they still have to be formed against a backdrop of expectation. One of the principal premises of terrapsychology may be identified as suggesting that no space is free from the creation of an emotional response, and so a base template against which all other characteristics, especially the name, may be assessed. Even completely alien settings require construction from spaces that are knowable, sharing the emotional bond that in turn influences and tints the newly formed space with the same response held by the original point of reference, thus bestowing archetypal *genius loci* the power of shaping any form of space or place that could possibly be encountered. Biber and Conrad argue that ‘analysis of fiction must cover characteristics of the imaginary world and choices of style: choices whose functions are associated more with aesthetic preferences than the real-world situational context of the register’ (2009: 132), accentuating the importance of semantic implications in shaping the emotional response of the reader. As has

been touched upon within Chapter 1.2.i, literature is not constrained in any way by real world terrain or spatial considerations, and as such, authors are free not only to draw inspiration directly from known spaces, but also to forge unique worlds to suit their every requirement quite literally from the ground up. This qualifier is necessary, as no matter what the trappings an author may bestow upon a space, the base form will still hold a basic psychological emotion from which it cannot be unbound. Thus, even completely alien environments will still hold a recognisable emotional impact, formed through a comparison of the detailed qualities with those that the reader is familiar with, creating a place for such a space within the bounds of known experiences. However, imaginary formations present increased opportunity for exploration of the effects of terrapsychology upon an individual, ‘for imagination “intensifies” experience. It plays exploratory, projective, ampliative, and revelatory roles’ (Eaton, 1998: 151). It is through continuous textual engagement and discovery that the emotional register of the myriad of types of sites and spaces may be fully established, and the investigation of semantic parallels, formed from the ruling emotional inference of a space, can offer new motivations for assessing onomastic motivation.

- xvi. Artistically encountered locational areas are thereby formed equally through an underlying terrapsychological value from onymic generics in addition to the specific detailing, including onymic specifics, that an author chooses to make use of to provide an emotionally defining frame for the narrative. Taking Jungian terminology as a basis for the symbolic interpretative aspect of such a spiritual value, these fundamental characteristics of the landscape may even be extended so as to be ideal representatives of natural symbolic entities. By his definition, any object or action may act as a symbol if ‘it has a wider “unconscious” aspect that is never precisely defined or fully explained’ (Jung, 1964: 4), but still exerts a powerful influence over the manner by which the symbol is interpreted or experienced. Terrapsychological value therefore provides a connection between the archetypal theory utilised for thematic literary criticism, and the symbolic relevance of environmental forms used to achieve emotional connotations to achieve a desired effect. This connection provides the justification for emotional associations of settings to be integrated

within critical onomastic connotational analysis, especially within literary forms. This link with symbolism may be further identified with Pietkainen describing the use of emotional senses: ‘in an unavoidable vague terminology, this “codex of unarticulated history” can be said to refer to “mentalities”,’ (1999: 218) which is the same function identified as the primary force of emotionally infused analogous referential interest. Jung further argues that ‘the creative process... consists in the unconscious activation of an archetypal image, and in elaborating and shaping this image into the finished work’ ([transl. Hull], 2003: 96), and literary settings may be argued as being dependent upon this same ideology. They function as symbolic representations, and the assessment of spatial archetypes and the extent to which they dictate or demand certain kinds of name, in keeping with other thematic constraints, serves as an additional contextual component instrumental in the consideration of thematic (and with this, onomastic) shaping.

- xvii. The associational rationale for any particular type of space or place to feature within a setting for a narrative may provide an important part of literary investigation; and especially so when the names of such features are vital to establishing how they are to be interpreted by a reader. As it may be argued that there exists a prevailing emotional connotational aspect underlying every type of space that could be encountered, this conceptual field presents an ideal platform for exploring how archetypal sets, and the function and form of these spaces within distinct types of text, can influence onomastic appointment. As a critical concept spanning the application of stylistics, semantics, function and naming, the exploration of emotional qualities held by space, both within and outwith literature, could represent a broad new area for critical research. The relationship of setting, from each of its constitutive parts including the powerful referential name, and intent of the text, is irrevocably interwoven as a result of these terrapsychological ties that bind landscape, emotion, semantic identity, and onomastic form into a single thematically-aligned meaningful unit.

5.2: Creation and Manipulation: Ontological Form

- i. The second structurally meaningful creative process that may be identified as playing a role in the evaluation of potential semantic worth lies in the artistic realisation of names. This concept has been termed *ontological focalisation* by (Pavel, 1986: 139), who argues that authors create narrative worlds through a directive filter, directing the semantic response to a place or setting towards a desired interpretative effect. Carroll (2001: 228) terms a similar method of symbolic direction *criterial prefocus*, which bears a close critical resemblance for the previously discussed *prefiguration*, as both champion a structural contextual focus, which may be seen as a crucial component for the semantic endowment of names. The directional element described in both of these critical terms emphasises the use of particular forms or features to accentuate a desired response to a fictional setting. These approaches assert that any form utilised within a source explicitly directs the interpretable qualities towards a desired implication. Only those areas that relate to the source material are brought into the narrative, and every place, just as every name within the onomasticon, plays a role in the stylistic development of necessarily limited textual constructed worlds. Given that artistic resources are focused around the presentation of a limited amount of spatial formation to provide as much potential information as is possible, the entire model of literary onomastics may be readily mapped to that which Carroll describes as a ‘cognitive arousal model’ of understanding (1993: 252). Such a model may also help situate the functional role of terrapsychology in relation to emotional experience, for the model presents: ‘an account of how we isolate certain aspects... and why these are appropriate aspects to focus upon; that is, they are emotionally appropriate’. The semantic structure may be presented as a tight amalgamation of detail that culminates in names serving a functionally active role in the formation of a referential and symbolic role within literature, as has been presented throughout this thesis. This investigative procedure may be used to understand how these referential details are key to providing evidence for all names to be argued as holding meaningful connections that imbue any onomastic form with an appreciable semantic identity.

- ii. The critical requirement championed throughout this thesis is for critical consideration to cover the full array of heuristic elements that may inform the meaning of any name featured within a work, including thematic appropriateness. Lamarque touches upon the notion that different styles of presentation, or ‘the very identity of the [fictional] world rests on the mode of its presentation’ (2007: 38). Poirier likewise touches upon the referential distinction between an imaginative and mirrored environment (1967: 7), but this too may be expanded, so as to allow for three distinct ontological modes to be identified and carried over into the onomastic assessment, each of which may offer different means of thematic engagement. For the remit of this thesis, the ontological form of a text may be clarified as the degree of fictionality behind the form of a setting (or even individual names which comprise it); which is derived from the definition of the subject as: ‘The science or study of being; that branch of metaphysics concerned with the nature or essence of being or existence’ (*OED Online*, ‘Ontology’). Three modes may be distinguished for places that appear within literature: *entirely fictional, non-fictional*, and a cross between the two which may be termed *part-fictional geographies*. The referential worth of a name has been argued as being principally connected with the contextualisation provided by their use, as examined within Chapter 2.2.v, and so the existential formation of a fictionally serving entity may dictate the manner by which semantic identity is formed and summarily expressed. These identities are not all formed equally, and so no one single blanket approach may be undertaken for the exploration of these connections, especially when alternate degrees of fictionality may impact on the semantic and referential allusions brought to a place by way of the name. This concept will be further explored within the following chapter, which will compare the merits and potential disadvantages of each ontological approach, as well as an exploration of the involvement of names and terrapsychological dependence in role development or assignation within each of the ontological contexts.
- iii. The two primary ontological states for places used within literature (whether a creation is fictional or not) comprise two potential levels of contextual interpretation: either top-down (coming from the surface value – the form – of

a name) or bottom-up (derived from deep meaning – associations that are not communicated by the form of the name, i.e. connotations). The extent to which semantic influence may dictate or contribute to each of these states is thus a primary feature in examination of the true extent of stylistic assessment, but any such manipulation is made against an initial ontological association, made through terrapsychological connections. Arguments have been put forward that any fictional asset may be granted any emotional association, through archetypal semantic formations, which Elgin (2007: 49) summarises: ‘fictions set their own parameters. They can presuppose or provide thick descriptions’, so as to be shaped entirely by authorial intent. However, limitations created through genre conventions and assets impose a network of associations restricted to emotionally- or referentially- similar constructions, creating a relatively closed semantic circuit. The imagination may be free, but conceptualisation of known forms and the emotional qualities attributed to them forms a pivotal part of cognition, and explaining why terrapsychological values presents a new way of assessing names: the extent to which elements of literary spaces meet or subvert these foregrounded thematic expectations, which come from emotional interaction with the components of which spaces are comprised. Exploring the manipulative and artistically connotational versatility of names has been of foremost importance throughout this thesis. Whether a similar level of meaning may be identified within names that are not uniquely created, but instead taken from actual places, is the critical inquiry addressed here.

- iv. Criticism may be raised against this argument as to whether onymic determination may be presented as categorically possessing a discernible role that extends beyond just linguistic determination, which was laid out as a potential issue within Chapter 1.1.v. This thesis has, however, sought to demonstrate that such content may indeed be seen throughout every name that is featured within a literary construction. This is especially true, as identified, from examples taken from literary sources, which may ultimately be connected with the thematically dictated ontological intent behind the formation of the individual fictional world. The reason behind the inclusion of every onomastic entity should serve to provide the focus of any investigation

of literary sources. The fictional world may be defined through the aspects incorporated within it, and as a result the identity of a symbolic creation is an amalgamation of every connotational and compositional detail of which a literary place is comprised.

- v. Artistically-created texts demand a great deal of unconventional analysis that is not adequately covered by traditional onomastic assessment: they, like the imagination, are ‘not bound to respect conceptual connections, evidence, laws of nature, or dictate of common sense’ (Elgin, 2007: 47). There is no single rule that can explain the existence or application of every name that appears within a literary source outside of assessing connotation, and pertinence wrought through such associative interpretation, brought to the text by the individual reader. However, as argued throughout this thesis, semantic similarities, brought in part through shared thematic formation, allow for easier acts of interpretation and allow for a means of explaining onomastic usage within a limited thematic scope. As with each of the hermeneutically informed creative processes outlined above, this idea corresponds closely with the dominant model of tying emotional associations to spatial types, the fundamental basis for terrapsychological value. This provides the strongest argument for investigating the link between these and focused ontological values for the placement of such location types. All of these information-laden aspects culminate in a highly charged semantic connection of various deep meanings: ‘Location and site imagery are substituted for memory, experience, history’ (Soja, 2000: 331), all of which are aspects that may be summoned through a single carefully applied name, be it a fictional creation or not. An assessment of literary elements that ignores any form of potential interpretative implications is discouraged, and the same principle should be applied to onomastic studies. The fictional world frames, but ultimately serves, the narrative, and is shaped to accommodate the themes and concerns of the story contained.

- vi. The refinement of semantic detail within this chapter may be considered as promoting a Gestalt approach in the highlighting of several different referential qualities that may be evoked through the use of particularly styled

onomastic form, as opposed to unnecessarily restricting name analysis to lexical and etymological qualities. Chapter 1.2 was constructed around a subheading that identified names as poetically expressive units of language ('Names as an Artform unto Themselves'). The connections suggested by certain environments, features or formations might provide a deeper level of emotionally-charged semantic information that the surface value of a name alone cannot provide. Both terrapsychological and ontological considerations are an important part of interpreting onyms. These considerations together form a framework that serves to help explain the overall ontological structure of a fictional world.

CHAPTER 6: WORLDS ABRIDGED – AN EXPLORATION OF ONTOLOGICAL FORMS

6.1: Formulation of the Gothic Spirit

- i. This chapter will explore the three distinct ontological modes by which literary worlds are created and shaped, as discussed in Chapter 5.2.ii, and the different semantic values that are potentially brought into play by these distinct creative approaches. The purpose of this chapter is to highlight these modes of artistic reference through the practical application of terrapsychological implementation; principally, through the assessment of the types of landscape featured, and how these stylistic components may in turn be linked to overarching thematic elements. Symbolic and emotional associations have been presented throughout this thesis as instrumental components in fictional construction, and these features provide the semantic foundation upon which the chosen name of a location within the setting is crafted. This is especially true with literary forms, as fiction plays ‘an enormous role in shaping the way a culture perceives and conceives the environment’ (Eaton, 1998: 150), for the artistic medium allows symbolic and referential associations to be fully explored. This idea has been termed ‘orientational information’ by Emmott (1997: 103) when describing the need for an author to situate the reader within a desired relevant archetypal engagement, a central part of which may be provided by way of the name. This notion supports the idea that certain features may become imbued with an emotional resonance, in a manner akin to the terrapsychological associations explored within Chapter 5.1.

- ii. Each of the following case studies will assess one of the distinct ontological modes of fictional world development, as outlined within Chapter 5.2.iii, and the extent to which the terrapsychological referent is the dominant characteristic in a text. The case studies I have chosen are all from subgenres pertaining to the Gothic tradition, and so the merit of the archetypal methodology for themed semantic investigation may be assessed outside of dystopian texts that, as identified in Chapter 4.2.ii, could be argued as an ideal

thematic model for such an assessment. The examination of a thematically different fantastic genre should provide evidence for its ability to serve in wider application as a universally adaptable methodology. It is, however, important to note that the ontological models that serve as a means of distinction within this investigation are not constrained to fantastic literary types, just as subgenres are not necessarily restricted to a single mode of setting creation. One ontological model could be more suited to a particular literary form, and repeated instances of this mode of world creation may become associated with that form, yet even this level of authorial decision allows for an assessment of potential semantic motivation. To this end, it may be argued that context is key to artistic interpretation, and this ties in to the call made within Chapter 1.1.ii-iii, in that ‘every context constitutes a conceptual field’ (Fisher Solomon 1985: 152), and that ontological motivations provide a template for the development of semantic identity for a literary place. This thesis has introduced the prospective roles of terrapsychological influence, in addition to the referential differences offered through alternative ontological models, and so this secondary investigation will engage the extent to which these structural elements interact with thematic stimuli in order to achieve a semantic symbiosis.

- iii. This comparative analysis of interpretative concepts could be construed as entirely subjective, but the primary motivation of any artistic creation is to lead the reader through its subject matter and explain its central preoccupation or subject matter throughout. A concise thematic analysis of the parent genre, from which each of the subgenres are derived, should provide a compositional base from which the focal differences of each of the subgenres under investigation may be assessed. Although it has been argued that the stylistic pattern of the genre is ‘a slippery term to define, and characterisations range from the very narrow to the very expansive’ (Truffin, 2008: 4), this same argument could be applied to any genre or category of creative interpretation, and if true, would render the entire methodology created throughout this research redundant. However, this is arguably not the case, as genres and subgenres may be linked to a specifiable range of related thematic effects, which may be interrelated with the semantic qualities of the names which

feature as a result. The underlying thematic conventions associated with the gothic genre may be taken to provide a comparative template to which the archetypal methodology may be once again applied, so as to assess the extent to which onomastic entities may engage with these elements and provide a semantically active and emotionally relevant form.

- iv. Punter and Byron repeat the argument that the use of genre ultimately has ‘more to do with particular moments, tropes, repeated motifs’ (2004: xviii) that together form a semantic framework, which provides an emotionally attributable template for the development of individual elements along a stylistically associative continuum. Instead of an all-encompassing array of structural elements that define the genre, or ‘a unified gothic geography’ (Byron and Punter, 1999: 4), it is instead the emotional response that is formed through the use of these thematic traits, by which a core semantic identity for the literary style may be formulated, thereby bringing the categorical means of assessment back in line with that laid out for my archetypal theory, as detailed within Chapter 2.2. Cavallaro proposes a narrower description of the stylistic elements he considers to be representative of the gothic: ‘discomfort, coldness, extravagance, unclear boundaries between the inside and outside, and, above all, sprawling structures suggestive of a lack of control over one’s space’ (2002: 86). Each of these elements identified fits the criteria for eliciting an emotional response, and their role in outlining the thematic composition is echoed by other critics who have a specialised interest in the categorisation and study of the gothic genre (Byron and Punter, 1999; Botting, 1996; Wilt, 2003; Williams, 2007). Such a defined core matches, and may indeed strengthen, the claims of this research for the structural symbolic terrapsychological roots of a space or place to be contextually developed with thematically pertinent intent, i.e. matching the emotional configuration of a work as it relates to the cultural configuration of the intended readership. The determination of these tropes and motifs serves to inform the formation of core archetypal association that may include distinct types of environment. These associations may be discerned in the formulated semantic content of a name, thereby linking the two assets within a symbolic union. Differences may be identifiable in the style of these different subgenres, due to an altered

thematic direction, but such derivations still adhere to the semantic template of the parent genre, the Gothic, as outlined above and discussed in greater depth within Chapter 2.2.i.

- v. Each of the case studies that follow will provide an example of how distinct modes of literary world creation can impact upon the portrayal of their distinct artistic styles. This feature is of purposeful design, and each ontological structure is connected to the overarching theme of the individual text; the implications of each will be assessed under a separate section. This is not to claim that every work under a particular subgenre will follow an identical protocol in this regard, but it is clear that certain types of fiction is best served by one of several different modes of emplacement or world development. To this end, the lands of **Gormenghast** consist of a truly isolated constructed world, shaped entirely by Peake's descriptions and the semantic machinations that may be woven through language and associated terrapsychological archetypal values alone. Such worlds are entirely fictional, and are thus dependent upon semantic creativity to convey their intended characteristics. **Lovecraft County** presents a exemplar of a second mode of setting development, consisting of an environment necessary to both hold and frame the fictional histories and allusions necessary for the mythos tales to take place within, which is overlaid atop of an identifiable part of the world. Such an augmented approach provides a middle ground for the creation of symbolically directed fictional environments. The third mode of ontological realisation, drawing symbolic meaning entirely from the referential qualities of non-fictional places, will be undertaken with Brooks' *World War Z*. Each of these ontological methods of artistic formation, in spite of their different ontological realisations, shares a significant feature: the central premise of the onomastic use lies in the hermeneutic capacity of names as a effective means of crafting both the expectation and experience to be encountered.

6.2: Case Study – The Isolated Domain of Gormenghast

- i. The term *new geographies* may be applied to ‘fantasies that take place in imaginary, but not necessarily supernatural, worlds’ (Wolfe, 1986: 80), wherein the environmental construction is entirely unique to the text or series. Such settings are entirely fictional, and are shaped exclusively through the stylistic effects generated through the semantic power of those features named in its composition. There are theoretically no restrictions in such creativity, and alien worlds whose form could only be realised within such an unshackled artistic environment may take any form necessary for the dependent narrative to occur within. Such is the case with Peake’s *Gormenghast* novels. The lands of the eponymous castle that features within the narratives is entirely isolated, with no external points of reference against which to plot inferential states. The names are formed, for the most part, entirely from their descriptive components, and so their semantic implications are one and the same with their structural elements, both qualifying and generic. The world created within the texts has been the focus of much critical commentary: ‘the castle itself, far more than the characters in it or the plot on which the trilogy is hinged, remains a fine effigy ... of the gothic’ (Punter and Byron, 2004: 154-155) and ‘[it is] the place rather than the plot that remains in the mind’ (Winnington, 2006: 5). Names present a direct element that plays a role in the perception of a fictional environment, for such environments are still ultimately created and defined through semantic knowledge or experience that dictates all creative detailing. These worlds are open to hermeneutic development in any manner of the author’s choosing, and so every stylistic selection – including the defining onymic forms – work together in tailoring the setting to achieve a desired emotional response. Therefore, the construction of these fictional worlds is necessarily directed in their entirety, and so offer a valuable means of assessing coined names, which need not conform to any traditionally prescribed prototypical rules as applied outside of artistic sources.
- ii. The most prominent fictional onomastic token that requires and serves to provide a good example of the degree to which an impressionistic assessment

may prove a valuable asset in onomastic study, is that of the titular castle of **Gormenghast**. This is a uniquely coined name, and serves as the opening word for the text *Titus Groan*, and referenced in the opening sentence of the sequels; and so establishes the referential base for every description, detail and name that follows. This one name serves to define the attribution of the fictional world, and so plays a crucial role exploring the influence of semantic qualities. Lexically, the name has no extant counterpart for comparison. The impressionistic deep meaning, however, may be argued as poetically providing a slowly sounded name which is unable to be quickly said, and seemingly reverberates with a timeless age, an aspect that corresponds with the physical attributes of the place, befitting the ‘phonetic intensity’ or ‘physiognomy’ of names suggested by Gerus-Tarnaweczy (1968: 319) as being of great aesthetic importance. Both its individual semantically formed characteristics, and those attributed from the generic archetype, serve as a connotational framework upon which the individual stylistic elements are built. The degree to which these two interpretative elements intersect may be best assessed in an entirely fictional world, where notional associations of place types are dependent upon their linguistic presentation, set by the terrapsychological response generated through the physical form of the denotatum (a castle). A nickname ascribed to the castle is **The Stones** (*Gormenghast*: 476), suggestive of Gormenghast being firmly set in both its history and its composition. A solid construction shaped by man intended to stand unchanging for a great time. Yet, also present within this is the hermeneutic implication that the form may also prove slowly vulnerable to nature and thereby suffer gradual erosion through time; reflecting the prevalent ideological exploration of the narrative.

- iii. Only portions of the external geography surrounding the castle are named, with the few instances of Titus Groan escaping the remit of such authority indicating that he is seemingly happiest when lost in an undefined and unidentifiable nature. The names that are bestowed to the general terrain, however, appear to have two forms. The **Twisted Woods**, with an implication of a gnarled, wild, and ancient forest that would provide no clear means of escape to those that might seek it, cuts off one side of the landscape; all of the

characteristics above are suggested solely through the name. There is, however, another name used to refer to this same location: **Gormenghast Forest**, with a significant redefinition made entirely through the alteration of a name. This change allows for an examination of both the extent of the semantic properties lost with the descriptive prefix, as well as a comparative assessment of the persistent terrapsychological value that may remain with the archetypal suffix. The emotional and physical sense of barrier remains, but it is the additional intangible sense that is directly shifted with the latter form to a sense of protection from the terrain being a part of the castle, as opposed to a separate entity outside of its domain. Likewise, **Gormen Mountain**, most prominent of those that tower over the immediate landscape is renamed **Gormenghast Mountain**. That feature, which may have loaned its name to the castle, has in turn been retaken and reshaped by the removal of that single syllable. Both of the latter names are weighted with a level of subservience to the castle, reflecting the landscape being brought into the grip of those who would reshape the land to a singular purpose: the service of the castle and all its traditions. **Gormenghast Lake** serves as the final part of the immediate environment that features heavily in the ritualistic practices of the castle, but no other name is revealed. Everything within the world is forced into falling in line with the name of Gormenghast, for all that is (in the case of the environment) or are (for individuals) encountered within the text that '[the castle] *is* the world; it has subsumed nature and stands as a hollow mockery of the powerless natural realm' (Punter, 1996 vol. 2: 122), and so the surrounding terrain is literally redefined as the reader progresses through the text through its renaming so as to not overshadow the castle in any manner. Even a feature of terrain that is not enveloped in this may still be identified as repurposed and renamed accordingly. The **Long Sandy Valley** is turned into **the Valley of Graves**, with the original natural characteristic removed in favour of those that serve the castle. In addition to this suggestively grand cemetery, two other such places are named within the texts; **the Retainer's Graveyard** is also made distinct from the **Graveyard of the Elect Retainers**, so that levels of servitude may be quantified, and placed accordingly, even after internment. The world is entirely situated with Gormenghast at its centre, even onomastically. The only other distinct lands acknowledged within the texts

are the **Isles of Blood and Spices**, the name of which betrays their dangerous association but equally rich bounty that is exotic and colourful, qualities not beheld in any other part of the castle or its immediate lands. Although this could be read as a poetic formation derived entirely from symbolic qualities, given that there is little ambiguity in the names of any other named location as to their purpose within the realm, it would be unusual to encounter a single break from the onymic patter.

- iv. The semi-ruined **Tower of Flints** serves as the unofficial central feature of the castle: ‘It was from about midway along this attenuated East Wing that the Tower of Flints arose in a scarred and lofty sovereignty over all the towers of Gormenghast’ (*Titus Groan*: 144), and provides a solid example of both semantic and terrapsychological implication that may be wrought by a name. The descriptive element of the name instantly implicates a number of properties that are suggestively attached to the feature. Despite having a minimal physical description within the text, the name alone may be identified as directing its form as being a dull grey in colour, cold to the touch and impression, with a broken, jagged appearance. All of these are elements associated with the material of its construction, and a semantic transference of the perceived properties engage with the descriptive elements so as to become symbolically representative of that which the name denotes. Associated qualities, characteristics and the resulting emotional responses to these elements become a definitional root for the denotatum thereby providing a semantic identity wrought through the deep meaning of the surface lexical formation. These suggestions as to its being are wrought entirely through the semantic choice of its name. Given its place as the grandest of all the extensive array of turrets and buildings, this status is also reflected in the onomastic reduction to **The Tower**. It is the defining construct of that type for Gormenghast, and so provides an influential aesthetic template for all the other physical features within the castle. The **Outer Wall**, as well as serving that role, may be read as emphatic of the dividing nature of such constructions, with that representing the ultimate barrier between those within and those not. For Keda, an outsider brought into the castle to serve as the young Titus’ nurse, ‘the face of the outer wall had been like the symbol of endlessness, of

changelessness, of austerity and of protection' (*Titus Groan*: 172), a fitting encapsulation of the terrapsychological value of that constructed terrain.

- v. Within the confines of the castle, the **Stone Lanes**, or just **Lanes**, consists of a labyrinthine series of corridors and tunnels that connect the various sections of the castle currently occupied. The area is described in a manner befitting its composition: 'there was no place on earth so terrible and so suited to a game of hide and seek as this gaunt warren' (*Gormenghast*: 661), with the descriptor 'gaunt' here supporting the grey, lifeless, and hollow qualities suggested by the name. The place element 'lane' possesses a number of characteristically associated elements distinct from similarly functional terrain types, such as 'avenue', 'walkway', or 'alley'. Although linguistically these terms may be identified as synonymous to a degree, they nevertheless hold very different terrapsychological values, and it is in these effects that aesthetic and stylistic couplings enter the interpretative field. The specific use of 'lanes' here may be used to emphasise the confined and narrow nature of the passageways, with the semantic association of such forms providing this additional level of uncommunicated detail. Brady states that these 'expressive qualities give meaning to the environment' (2003: 74), and this opinion on the effects of such detailing is supported by other critics who advocate the importance of aesthetic value (Carroll: 2001; Foster, 1998; and Beller and Leersden, 2007). Peake describes Steerpike's increasing understanding of the composition of *Gormenghast* as learning an 'alphabet of arch and aisle' (*Gormenghast*: 373), a poetic description equally applicable to terrapsychology. Stone and masonry feature as the dominant external descriptors, for this physicality is their prominent readily communicable and lasting form, from which we also find within this series of lanes **the Blackstone Quarter** and **the Stone Hall**. As literary names may be argued as semantically interpretative in their construction, as has been so throughout this research, then these characteristics serve to form the perceived identity of the site upon the qualifier of the onomastic form. The semantic component is tied into the linguistic elements of their composition, and as has also been explored within Chapter 5.1.viii, both generic and qualifier of a name may serve in this meaningful formation.

- vi. It may have been authorial desire for the reader to become quickly disorientated amidst the mass of otherwise unnamed rooms, corridors and areas, reflected in the need for the inhabitants and narrator to refer to places by means of their physical identity. Although this erratic means of onomastic focus has been criticised, with '[the] narrator describes the castle from a remote exterior view, isolating unimportant features' (Tolley, 1999: 154), this base assertion may be readily countered. Through assessing the semantic implications of these features, which may instead prove essential in guiding the reader towards an intended desired effect. In conducting a mental survey of the immediate environment, Steerpike is described as forming 'a map of the district that surrounds him – the empty world, whose anatomy, little by little, he is piecing together, extending, correcting, classifying' (*Gormenghast*: 621), all of which is an attempt to understand the world surrounding him.
- Throughout the texts, the characters stumble across long-forgotten areas of the castle, such as an unnamed veranda, four distant alleys, an 'enormous quadrangle as secret as it was naked' (*Titus Groan*: 92) seemingly lacking any immediately distinctive quality with which to refer or provide the basis for a suitable description name. Even the description of these areas may serve to influence the reading of other places that do have entries within the onomasticon, such as:

He had seen away to his right a dome covered with black moss.
He had seen the high façade of a wall that had been painted in green-and-black checks. It was faded and partly overgrown with clinging weeds and had cracked from top to bottom in a gigantic saw-toothed curve. (*Titus Groan*: 101)

Even though this section is not named, the language used in the description taints the interpretation of the surrounding environment towards a shared aesthetic that informs the overall development of the fictional landscape. It is for this reason of contextual dependence, as examined within Chapter 1.1.iv, that the onomasticon taken alone may not provide sufficient information for the full aesthetic implications of any of the individual entities of which it is composed; highlighting the need for literary onomastic surveys to span a wider area to uncover the full connotative implications of any given name.

Whether this be the full collective onomasticon of a text, the wider thematic implications (both within the singular work and close intertextual neighbours), or even external non-literary associative social ramifications, every name is a complex network of connotation, that together build a setting with an emotional engagement unique for each and every text. Even **the Tree** serves as a contextually relevant referential form, that serves as a means of distinction for a specific location, and so may be included as a valid onomastic entity. The reader is not made aware of what makes this particular tree worthy of this level of distinctive identity, but for those who are aware of its notable referential situation, the generic appellative crosses over into use as a proper name (situated within the literary setting). The identity of these locations is paired with their distinguishing characteristic, and the aesthetic qualities possessed by these assets are then transferred through the semantics of the name.

- vii. Internal locations appear to be defined through some physical quality of their present situation, in three distinct patterns. Be it from their appearance, as may be seen with areas such as **the Accacia Avenue**, **the Attic Arches** and the **Octagonal Room**, their forms acutely summarised, for that is their most unchanging feature. The second quality may be seen with their physical placement in relation to the currently active part of the sprawling castle, seen with names such as **The Western Wing**, **the Southern Wing** and **the Central Hall**. The final branch of economic onomastic identification is through their current inhabitants, as with **The Doctor's Quadrangle**, **the Twin's Domain** comprised of a section of Gormenghast granted to them alone, **The Cat Room**, designated as home for the myriad of pets under the protection of Countess Groan. **The Room of Spiders** is named as the result of neglect spanning decades, with the forgotten room reclaimed from the activities of man by time, dust, and hundreds of arachnids. These properties weave the suggestive semantic and aesthetic elements together by way of it being a name – the reference for the location. **The Lifeless Halls** as a named area similarly display an extensive array of sections that have long been abandoned. They have no function within the castle, and so all that they may have once been – their identity – forgotten. That the lexis ‘lifeless’ was the chosen descriptor

imparts an emotion inference of death, entirely in keeping with the gothic sensibilities seen with the thematically influenced lexis that is incorporated into many of the individual names (as will be further evidenced in 7.2.viii).

- viii. One section of the castle termed **The Professorial Quarters** features a significant degree within the second text in the series, *Titus Groan*, and so has separate areas within it named and described. This is the domain of the teachers, where they both reside and fulfill their academic duties. Although their being housed within a separate building from the other servant groups may superficially afford them a level of autonomy and detachment, such an arrangement may be equally realised as a level of imprisonment. This is the area to which they are consigned, by dint of the traditions held in their profession, rather than choice. Within this closed area, through which a barrier of **The Great Turnstile** must be passed, is found a number of halls. The **Central Hall**, the **Professor's Common-Room** the **Master's Hall** and the **Long Hall**, the latter of which serves as their place of dining. From the Central Hall is accessed the ‘numerous classrooms of Gormenghast, each one with its unique character’ (*Gormenghast*: 448), which despite not being directly named, follows the same feature-set notion of identity that may be seen within the other placename of the castle, with no ambiguity as to its form. It may be assumed that the other areas classed as belonging to a distinct class of workers, such as the **Servants Quadrangle**, follow a similar pattern of acting as distinct hubs within the wider operation of the castle, but the academic section is the only such area explored in greater detail within the texts.
- ix. Of particular interest is the integration of names taken directly from the rocky terrain of the Channel Island of Sark where Peake resided for a period that provided direct inspiration for many of the settings featured in other works, such as *Mr. Pye* (1953). Each of the following areas are sections of Gormenghast’s skyline, rattled off as places to hunt for Steerpike upon his fugitive run from the remaining established authority of the castle. **The Stone Dogshead, the Angel's Buttress, the Coupee** (otherwise referred to as **the High Knife-Edge**, the existing counterpart of which is a narrow isthmus that

links Little and Greater Sark, the toponymy bearing a possible likeness within the structure of the castle), **the North Headstones, the Silver Mines, the Twin Fingers, the Bluff, Gory, and Little Sark**; all feature as distinct parts of the roofscape, and provide a wealth of semantic detail, that conform to archetypal stylistic gothic tropes. No knowledge of the inspirational sources, for their placement is a stylistic derivative rather than direct crossover, these names reflect a carefully shaped aesthetic construction. The aesthetic qualities wrought by these lexical components together prove a representative and consistent slice of the impressionistic properties carved by man that are attributable to the castle as a whole.

- x. The named interior locations follow a strict descriptivist onomastic pattern, which the reader encounters from the offset: **the Hall of Bright Carvings, the Lichen Fort** (a place of solitary confinement), **the Corridor of Statues, the Room of Roots, the Cool Room, the Chequered Stairway, the Twelve Blue Attics, and the Leather Room**, so named for the giant chair which is traditionally the seat of the Headmaster of the school within Gormenghast. Coates (2006b: 40) argues that ‘acts of bestowal place the prototypical proper names in the onomasticon directly’, yet all of these tokens serve as proper nouns within the context of this fiction. These locations are identified through their characteristics, serving as both descriptor and reference, reaffirming the need to adopt description names as the most suited means of classifying these onomastic entities. With the adoption of these entities as valid names from a prototypical origin, a further stylistic point seeks address: whether the qualifier of ‘the’ should be included within their form. As these locations have transitioned to linguistically functional proper nouns within the confines of this fictional realm, it may be further argued that the determiner is similarly carried over as part of the descriptor element, for there are only single instances of such places. They are specific description-names, distinguished from appellative labels, and so the determiner similarly crosses over as part of the full proper name, which correspond with Millar’s (1996) argument that a specific referent for an otherwise generic concept allows for such contextual distinction. The highlighting (or not) of the determiner within this section should be seen as neither random nor inconsistent, especially if compared

against the dystopian texts assessed within Chapters 3 and 4, but instead acknowledging the interpretative implication that such an addition may make, and serves as a part of the full onymic identification. **The Great Kitchen** may thus may be so named for the grandiose scale which is a stated requirement to meet the significant demands of the castle, but it may also serve as a potential indicator that there are other kitchens, but that this one overseen by the head chief Swelter serves to mark it as the primary such location. The reader is not informed of any other kitchen, and may only assess the merit of such a descriptor with the details provided. In contrast, **the Library** that serves as Lord Sepulchrave's personal retreat – made distinct by the assigned determiner that marks the primacy of the location within the subset of similar areas – which is differentiated from **the Central Library**. Distinct from both of these repositories of knowledge is **the Room of Documents**, which holds all of the details of ritual that binds the castle to its past. These volumes are lexically distinguished from other bound works, so that this increased status is readily apparent in the name of the room in which they are held. Even temporary constructions follow this pattern of naming, with **the Floor of Boats** serving as the central flotilla upon the flooding of Gormenghast. This name may be identified as serving a seamless integration of the ramshackle development into an extended part of the castle, which again follows the typical naming convention seen throughout. The desperate clinging to convention amidst natural disaster reflecting the innate desire of the institution to cling vehemently to its tradition, and known forms.

- xi. As with each of the dystopian texts examined previously, a rigid hierarchy is present within the setting, headed by the Groans, otherwise referred to as **The Family**. The **Castles** are those who reside, serve and otherwise have a function within the walls of Gormenghast, and despite an internal social ranking, that ends with the **Grey Scrubbers**, hereditary kitchen cleaners that possess no known personal names. Their colourless, miserable, standing nevertheless conforms to the prevailing “blind” following of tradition – these individuals may never move up, or even on from, such a position, as society dictates that is their unchanging role. It is from this group of workers that Steerpike escapes and pursues his ambitious yet ruthless climb to the top of

the social tower of Gormenghast. Every position has its own roles and responsibilities, carefully dictated and ever cast, according to the traditions dictated by the Documents. **The Dwellers**, however, are those who exist outside of the boundaries of the castle, identified only as a group until it is necessary that one individual be plucked from their ranks to serve within. **The Mud Dwellings** serves as the meagre home of those outside the castle walls, acknowledged only in their barest form. The base composition of these huts, as with their social placement, runs directly counter to that of the castle. The **Bright Carvers** serve as a distinctly named group, despite being the occupation fulfilled by every male Dweller. All of the names assigned to these social groups correspond to their purpose concerning the castle, reiterating the place as the centre of the entire fictional world, not just the texts. There is Gormenghast and its surrounding environment, and nothing else may conceptually exist within this framework; resulting in the definition of everything within the setting being necessarily tied into this concept of the castle as being central to the world. There is no ambiguity; there are only those within the castle, and those outside of it; a reflection of the philosophic demands that are central to the maintaining the endless and unchanging cycle of tradition. Emphasis throughout the onomastic structure of Gormenghast is of boundaries, and with this is found categorisation and segregation. All is contained, or trapped, within the crumbling walls, just as the castle itself is trapped within its surrounding terrain:

Those tracts of country that stretch on every hand, in the north to the wastelands in the south to the grey salt marshes, in the east to the quicksands and the tideless sea, and in the west to knuckles of endless rock. (*Titus Groan*: 221).

This emotional register serves as the terrapsychological basis for the narrative, as it is matched by the aesthetic composition of the fictional castle, and consequentially the names attached must also be assessed according to this stylistic base. Emphasis within the castle is focused around the unyielding stone of its composition, carved and placed by man, as a means of forming a barrier against the wilderness and unpredictability of nature, as broached within paragraph .ii of this subchapter.

- xii. As with any fictional world, ‘what readers “see” in Peake’s descriptions they create in their own minds from language’, but with Gormenghast especially such descriptions have been argued as relating ‘more to sensation than to sight’ (Winnington, 2006: 25). Although this same sentiment serves as the central premise to the entire concept of terrapsychological implication, the point may be refined into Peake’s extraordinary external gothic descriptiveness priming the reader so that the names encountered are made more prominently gothic. Names are instrumental in highlighting the detail that is most pursuant to the desired style of their location. Gormenghast is a unique landscape that possesses no knowable parallel, and so its terrapsychological development is dependent upon the individual descriptive semantic elements that form an overarching stylistic framework. The names utilised are descriptive of their current properties, which although a seeming contrast with the thematic domination of tradition, purpose and strictly defined place within the text, in practice these traits do not provide an effective means of reference. The rituals possess purpose, but not identity, and so the respective named locations of Gormenghast are necessarily comprised to convey the latter. Identity and form are thus woven together in the onomastic constructions, with the lexical constituents chosen serving as a means of inducing terrapsychologically-derived emotional feedback. Their descriptive power transcends the linguistic, into the provision of a connotative-informed emotional response that cannot be ignored by the reader, nor neglected by the author, in directing engagement with the narrative that takes place within an aesthetically and thematically aligned setting.

6.3: Case Study – The Interlaced Realities of Lovecraft County

- i. The second ontological mode that places emphasis upon a combination of stylistic and associative properties – albeit the latter drawn from external developments – may be termed *part-fictional geographies*. These creations are constructed in-part within a defined area, resulting in a setting that may be attributed with similar general characteristics of the known while still bearing

a creative distance from that which exists. As these geographies are not stylistically independent from a geographic placement, the development of such a setting is necessarily tied into following stylistic patterns that fits the characteristics of the landscape, reflected in the individual elements of their formation – such as the name. The relationship between a fashioned environment and narrative has been briefly explored by Hait covering a part-fictional Paris crafted by Du Maurier, the names of which provided ‘insight into or reflect[ed] the personalities of the characters who inhabit of frequent the streets’ (1994, Abstract). This ontological mode may be argued as providing a fictional setting with a prefigured environment imbued with traits a reader might expect from such a place, be it stylistic, thematic, aesthetic, or any other artistic effect that is desired. It is in this manner that Lovecraft evokes the superstitious folklore and history of New England is held in the terrapsychological value of its landscape, providing a pertinent precursor to the development of his own Mythos-based horror, for he explicitly suggests that:

Searchers after horror haunt strange, far places... the haunted wood and the desolate mountain are their shrines, and they linger around the sinister monoliths on uninhabited islands. But the true epicure of the terrible, to whom a new thrill of unutterable ghastliness is the chief end and justification of existence, esteem most of all the ancient, lonely farmhouses of backwoods New England; for there the dark elements of strength, solitude, grotesqueness, and ignorance combine to form the perfection of the hideous. (*The Picture in the House*: 34)

It is with these opening lines that the powerful emotional ramifications of certain types of place are called into play as being a primary asset of his writing style. By initiating the development of his Mythos series of texts with reference to a defined locale, any expansion is automatically associated with the implications of this area (New England). Lovecraft’s personal history with that American state is well documented throughout his life, as explored by Evans (2005) who argues for the role of Lovecraft’s early folk antiquarian interest and career as travelogue writer as being integral inspiration for his future fictional developments in this same landscape. Evans argues that Lovecraft possessed ‘a very strong sense of place’, and that similarly it is the

associative qualities attached to that land that may hold more strength in their suggestiveness than the physical environment in and of itself. The history, documented folklore, and perceived environment of the area all contributed to its emotional presence that serves as the underlying terrapsychological core that shape any representation or depiction of that area.

- ii. The inferential qualities of the part-fictional ontological development are thus partially dependent upon a degree of prior knowledge pertaining to the directed area. Even a minimal degree of knowledge or presupposition in this regard, assists in the establishment of the fictional environment which, combined with the subsequent related terrapsychological development of a fictional landscape, provides a degree of scene-setting qualities that serve as a means of comparative referencing. Smith likens this knowledge to common ‘scripts’ or ‘scenarios’ (1982: 227-228), which describe appropriate sequences for particular contexts, and the inclusion of developmental forms within these informational chunks is a plausible extension of their role. Unlike the entirely fictional geographies discussed within the previous section, focus upon the impressionistic qualities is removed from the semantic lexical construction, which is instead dependent upon similar identifiable environmental or characteristic archetypes. The gothic nature of Lovecraft’s writings is communicated less through the qualifying lexical construction of the placenames (although this does play a role, as will be seen throughout the critical analysis), rather it is through adherence to a contextual familiarity which is used to provoke a desired response. Barnes and Duncan (1992: 5-8) argue that this relationship is ‘communicative and productive of meaning’, and the critic should seek to address how those meanings are conducive to thematic tailoring. The use of external markers situates and provides a succinct means of transferring such meaning to an otherwise fictional setting, with the intent for such places to be regarded as synonymous with every quality held by the referenced location. McHale (2007: 196) also emphasises that such modeling is entirely dependent upon the desired emotional response or expectation for the individual text, as different genre types ‘model the reader’s engagement differently, and to different ends’. Part-fictional geographies – or ‘mixed onomastic [worlds]’ as Grimaud (1989: 30) refers to

them – are built upon such implicative models, but it is from such a suggestive base that the landscape may be shaped at the whim of the author into an uncanny representation whose details may be exaggerated or focused upon certain elements so as to provide an ideal template for any thematic and stylistic accentuation to be situated.

- iii. Lovecraft's Mythos-based fiction is set within a singularly created environment that serves as a central hub for these interrelated narratives. Framed by the **New England** context within which it is situated, this fictional area is laden with the history and aesthetic attributes possessed of that American state. This hub, nicknamed **Lovecraft Country** by fans and critics, is comprised of an idealised version of New England (Robinson, 2010: 129), in that these attributes are exaggerated, so as to provide an emphatic base upon which the narratives reminiscent of folklore may be freely constructed. It is at once similar and yet constructed for the singular purpose of framing the texts. The land is linguistically integrated so as to appear indistinguishable from the settlements and landscape that comprise part of that state, as a comparison of the stylistic composition of the created names against their non-fictional counterparts will attest. As the narrative traverses north central Massachusetts, and the reader takes 'the wrong fork at the junction of the **Aylesbury pike** just beyond **Dean's Corners**, [they] comes upon a lonely and curious country', the description of which re-affirms the terrapsychological qualities that may have already been established with its environmental placement. This is Lovecraft's fictional land, also named internally as **the Arkham county**. This divergent path leads into what Lévy (transl. Joshi, 1988: 37) terms 'a zone of shadow, a zone of mystery, a *dream-zone*, which spreads little by little to the rest of the countryside', but no matter how divergent this fictional land may spread, the roots are still anchored within that from which it was derived. It is from this point that the reader is drawn deeper into this land, and farther from the known into a semblant, yet unique and semantically guiding form. These features mark the point of transition from the perceivable known into the fictional likeness, and are forms common to roads within this area. Lovecraft did not restrict his narratives solely to his small fictional New England territory, and although reference to strange

events are recorded as happening at various places around the world, this New England hub presents the fictional development relevant to this chapter's ontological discussion. As this section will deal primarily with the onomastic strategies relevant to the assessment of this ontological mode of fictional creation, most of the names from outside of this central hub shall not be assessed due to space constraints. This does not breach the research principles advocated throughout this thesis of every name being important, for every name pertinent to this focused analysis will be included. Similarly, despite this setting having seen numerous additions from a variety of later sources, including professional and amateur authors, as may be evidenced through such compilations of original work by Turner (1998) and Price (1999) – the latter published by a group dedicated solely to such works – in addition to the posthumous continuations by August Derleth listed by Drew (2010: 169). This case study will be constructed around only the works of the original author.

- iv. The defining feature of Arkham county may be identified as the **Miskatonic Valley**, through which its namesake the **Miskatonic River** runs. The suffix of this name closely resembles that of the Housatonic River that runs through southern Massachusetts, forming a structural equivalent that resembles a name derived from tribal Native American language that has no fully translatable meaning. This does not preclude a poetic meaning proving discernible in the name, however its form is purposefully made so as to reflect the other hydronyms within the non-fictional part of the landscape. Linguistically, the suffix **-atonic** may be identified as taken from the same Mohican root as the Housatonic River, which has the translation ‘beyond the river’. **Uis-** or **uisa-** is the lexis for ‘water, river’, and so the suffix represents the notion of ‘beyond’. This meaning, even if it is a chance selection, is stylistically fitting with the ontological composition of this setting that borders many different hidden worlds, each of which will be assessed within this section. **The Miskatonic Reservoir** serves as symbolic representation of the artificial physical alteration of the environment to meet the needs of the modern populace, with the artificial flooding of a valley burying a historical yet tainted land reflecting a theme prevalent throughout the series of Mythos texts. The

path of this river is roughly traceable from details gleaned throughout the corpus, may be followed as a brief introduction to an approximate geography of this fictional landscape; originating from springs in the hills west of **Dunwich**, it runs eastward, turns southeast, and flows through **Arkham**. The river empties into the sea two miles to the south near **Kingsport**, which lies just south of the promontory through which the river escapes into the Atlantic. These three fictional settlements serve prominent roles and appear consistently throughout Lovecraft's writing, and are tailored to serve as the stylistic core around which the landscape is shaped.

- v. **Arkham** is identified as the principal settlement within the area, appearing in thirteen of Lovecraft's novella, and houses four distinct institutions that serve central roles within each of these texts. The **Miskatonic University** is a place of learning and education that is irrevocably tied-into the landscape around it with the taking of its name. The institution is named from the land in which it was built, and this associative connection ties the place to the land and all that it semantically holds. In addition to this seat of learning, there are two additional sources of knowledge, and one that restrains those that come to learn of tainted emotionally disturbing long-hidden lore. These are respectively: the **Arkham Historical Society**, the **Arkham Gazette**, and the **Arkham Sanitarium**, each entity designed and named so as to be enclosed organisations, dedicated to the city and local vicinity, serving to contain the narrative within the county by providing these thematically- and genre-relevant services internally. **Christchurch Cemetery** within the city bears common qualifiers, both 'Christ-' and '-church' and the two related elements together form an unambiguous name for the place, along with a generic that moves the focus to the adjoined graveyard. That Christchurch also has two existing counterparts may also be of structural note, given that the name belongs to both an Oxford college, possibly finishing another link to a renowned historic academic institution, as well as harbour town on the south coast of England potentially continuing the terrapsychological consistency of such environments, may also be served through an onomastic connection. Unnamed cemeteries and potter's fields – common grave areas for unknown bodies – feature as a stock environmental asset within many of his stories,

serving to establish a terrapsychological protocol involving the emotional attributions for such sites. There is little in the way of unique descriptive elements within Christchurch, rather the utilitarian generic serves as the identificatory focus of both name and place. The second major town, **Kingsport** is described in lavish detail as being comprised of:

ancient vanes and steeples, ridgepoles and chimney-pots, wharves and small bridges, willow-trees and graveyards; endless labyrinths of steep, narrow, crooked streets... ceaseless mazes of colonial houses piled and scattered at all angles and levels like a child's disordered blocks. (*The Festival*: 110)

This description is tailored to reflect a stylised gothic aesthetic, arguably constructed from each of the elements identified by Cavallaro in the opening section of this chapter (6.1.vi). Only two names are provided for locations within the town: **Water Street** and **Central Hill**, which are again atypical non-specific onymic formations of descriptive elements. **Dunwich**, however, is a remote village that bears a potential thematic connection a mostly-abandoned port town situated in Suffolk that shares the name. The suffix – *wich* is also a frequent onomastic root in New England, and could further provide a linguistic semantic parallel with the witchcraft tradition that pervades the history and arguably the terrapsychological response to the state as a whole, even though there is no etymological link with any external instance of that generic qualifier. The stylistic and poetic at the surface linguistic level of this onomastic form is thus potentially three-fold,

- vi. Two types of institution feature prominently throughout Lovecraft's texts, corresponding with the principal named buildings located within Arkham: universities (with other repositories of information) and asylums. These institutions are thematically connected through an association with knowledge, secrets, and the consequences of learning more than the human mind may comprehend. The Miskatonic University is likened to several other institutions, and made to seem a prestigious New England place of learning that rivals **Princeton University** and **Harvard** entirely through the comparative use of their names. **The Widener Library** at the latter is

specifically mentioned, and references further afield compare the university with **the Bibliothèque Nationale**, **the British Museum**, and **the University of Buenos Ayres**, which are explicitly names as potential sites that possess significant amounts of interrelated occult knowledge and artefacts, again blurring the line between existing and fictional locations. Such a set up also allows for the suggestion that the latter entity houses a collection of materials akin to those referenced alongside it, such are associative powers possessed of a name used in such a referential manner. Other asylums that feature within Lovecraft's world include **Sefton Asylum**, **St. Mary's Hospital**, **Danvers** (although a town name, it is used to refer to the State Hospital for the Insane situated within its bounds), and **Canton**, a sanitarium on the outskirts of **Masillion**. These locations are not only frequently encountered within the series of novella, but also play a significant role in the attainment or containment of the thematic unintended knowledge is encapsulated within these two types of building. As a consequence of Lovecraft's constant connection with madness and other mental disturbances as a result of, or even a key to, contact with the eldritch beings that exist within the world of the Mythos, it is this thematic concept that has terrapsychologically charged both this fictional landscape as well as the names associated with it. This fictional uncanny landscape hides a world of terror, strange powers, unknown creatures, and madness. The names of both the author and the fictional Arkham have spread beyond the texts of its genesis, and been used throughout a variety of other texts and artistic sources as a means of conveying both supernatural and insanity, thereby reinforcing a semantic extension with such associations.

- vii. **Innsmouth** is a fictional town removed from the Miskatonic River, and is described as situated between **Ipswich**, and **Newburyport**, both of which are seaports and are two of the earliest settlements founded within New England. Linguistically, the name of the town makes clear its situation upon a coastal confluence; but poetically the suffix could be read as emphasising the narrative impact of the town as a meeting point or entrance into a submerged other world. This point of entrance to the sea allows for passage in either direction, through which a long-hidden horror could one again walk the lands,

and –**mouth** encountered here may be poetically suggestive of the town fulfilling such a role. The road to Innsmouth is interlaced within several non-fictional **Essex County** features, passes the **Lower Green** of Newburyport and the **Parker River**, and continues running adjacent to **Plum Island** before continuing to the north of **Cape Ann**. As experienced on the journey into the other side of Lovecraft Country, the road takes an unexpected turn, and it is at this juncture that the fictional hub is once again entered: ‘it was as if the were about to keep on in its ascent, leaving the sane earth altogether’ (*The Shadow Over Innsmouth*: 280). Although it is was once a fishing port, a fictional river, **the Manuxet**, whose name like the Miskatonic is comprised of several root-words from native languages, also has no discernible linguistically relevant translation. A close approximation may be seen with the Manomet River, named for a tribal branch that resided near Portsmouth, Massachusetts, but such a form is again atypical for the region. The streets of the town betray no superficial trace of the blight that taints it, with **Federal, Broad, Washington, Lafayette, Main, South, Church, Fall, Green, and Bank** are all described and laid out in detail. These are complemented by two names that reference the location and primary industry of the port: **Fish** and **Water**, and a selection named to honour the influential families of the town: **Marsh, Babson, Paine, Waite, Eliot, Bates, Adams, Martin**. Every one of these names is a typical Americana street name, used here to indicate that the taint of the town is hidden behind a superficial façade of common construction that has been slowly corrupted. Continuing this idea, the **Masonic Hall** is repurposed as the unofficial centre of the town, as it is the site of many of the blasphemous ceremonies conducted by those whose lineage is tainted by the cursed blood that runs through all of the families that are still residing in the dilapidated town. That the hall has been misappropriated into the sacred place of a new (yet unaccountably old, seemingly learned from a mysterious Polynesian sect during the travels of a member of town’s most powerful family) religion named **The Esoteric Order of Dagon** is an ironic transformation from one secret religious society into another. This cult promised physical riches of golden artefacts and a rich bounty of fish summoned to their shores, in return for the worship of three ancient deities bound beneath the tide, and human sacrifices in their name. The demand in return for this wealth is that

individuals from the town are partnered with mysterious ‘sea devils’, resulting in a carefully inbred bloodline that marks those of such origin with a series of physical abnormalities, which is termed ‘**the Innsmouth Look**’. Given this unnatural breeding, the surname attached to the main hotel in the town, **the Gilman House**, serves as a pun on the gills that taint those afflicted with the degenerative Look; yet as it is a common New England surname, its placement is not unusual. The names are typical so as to reinforce the perceptual formation of the town as being indistinguishable from any existing New England town. Even atypical forms that exhibit little in the way of curious development may serve a literary purpose in this manner, reflecting a non-descript standard.

- viii. Lovecraft’s texts are rich in both direct and indirect references to towns and features that would border his fictional county, and are encountered freely alongside those of his own creation. Characters detail their familiarity with or passage through **Boston**, **Springfield** and **Cambridge** to reach the area of Lovecraft county. Other places are referenced as skirting the boundaries of the fictional land. **Bolton** is described as ‘a factory town near Arkham’ (*Herbert West – Reanimator*: 61) so as to provide a closer approximation of location the fictional site, and a trio of settlements: **Marblehead**, **Ipswich**, and **Rowley** are all located within the afore-discussed neighbouring **Essex County**, having been passed through by one of Lovecraft’s central characters. Despite their proximity, none of these towns have any link with Innsmouth, and it is this disconnection that is believed by outsiders to be the factor responsible for its decay. It is an efficient means of literary separation and explanation of how such a site could possibly exist, increasing the seeming authenticity of the entire landscape. **Narragansett Bay** serves as an additional link between Lovecraft’s native Rhode Island and a mysterious resident of his part-fictional county. Although **Cape Cod** is not immediately adjacent to Lovecraft county, the feature is comprised of a bay that encircles a geographic basin, and served as the initial landing point of the Pilgrim Fathers – despite the widespread belief that Plymouth Rock served in this regard. This land represents the meeting point of two worlds, and its potential tainting with the paganistic offspring of Fiji natives reflects the outside influence behind the

events of *The Shadows Over Innsmouth* perhaps being not restricted to that town alone. The infamous **Salem** is only referenced indirectly, as the settlement from which the three oldest founding families of Dunwich came, thereby connecting the latter directly with the traditions and history of the former. Each of these references serves to tie Lovecraft's fictional county closer into place alongside these non-fictional counterparts, in addition to the reinforcement of terrapsychological archetypes. Scholes, Phellan and Kellogg suggest that 'selected aspects of the actual [provide] essences referable for their meaning' (2006: 88); that the use of real geographies in this manner transfer their own semantic qualities by dint of association. A passing mention alone is enough to impart this transfer of meaning, arguably made stronger through the use of fictional names within the receptor that closely resemble those entities that hold the semantic value desired. It is in this manner that themed semantics may thus be shown to serve a vital role in the artistic application of names, as suggested throughout Chapter 2.2. Part-fictional geographies are intended to be indistinguishable from the land from which they are taken and subsequently re-interleaved, so the use of known markers offers economic situational aids in this regard.

- ix. The extent to which Lovecraft uses the environment as a semantic marker is emphasised by Swift, as 'everywhere we look we encounter a pre-interpreted landscape, or a landscape made legible' (1992: 82), an act made possible through the manipulation of pre-formed terrapsychological placement and descriptive onomastic development. This is done through the strategic implementation of a range of archetypal thematically-informed semantic ideas held by both the qualifier and generic components of a name; Evans (2005: 122) concurs with the heavy use of "narratives of place" to provide authenticity to the writings, which: 'communicates both the sensual qualities... and the emotional qualities... that are part of the human experience of place'. This concept may be read as being synonymous with terrapsychology, in that the characteristics conveyed are intended to produce a measured response in the reader. Lovecraft's literary names are crafted so as to blend seamlessly within its surrounding non-fictional area, yet the semantics incorporated into their form is simultaneously intentional in

atmospheric manipulation. Such use works within a stylistically gothic archetype, incorporating root elements that fit the ontological context culminating in an environment particular to this style of writing. A pass referred to as **the printless road** leads into Kingsport, with such a descriptor suggestive of the purposity behind such an action, leaving the willfully unnamed road open only to those aware of its presence or who accidentally come across it. **Hooper's Pond**, comprised of standing and potentially stagnating water, bears a designatory name informed by a local history not shared with the reader. However, this inclusion hints that the site bears a folk etymology not detailed within the narrative, as may every such site in Lovecraft county, providing them with a greater semblance of authenticity.

Ten-Acre Meadow and **Meadow Hill** may seem out of place in comparison to the semantics that underlie the other onomastic entities, but the sites for which the latter is used as a reference are tucked away behind it, hidden from view of those traveling the main routes, and perpetually in shadow. As this is a common thematic concept within Lovecraft's body of writing, these names could reflect the superficial semantic pleasantries of the environment covering the darker reality revealed under closer examination. **Round Mountain** is likewise juxtaposed by its description as ravine-dominated terrain, with 'vertical slopes' extending in a sheer rise, as opposed to the physical form suggested by the qualifier 'round'. Perhaps indicative of the idealisation suggested by onomastic form contrasted against a described physical reality, in a world where dark secrets are hidden just out of sight, and glossed over with a superficial aesthetic layer – the name. For **Sentinel Hill**, the name is suggestive of its lofty physical appearance, towering over the surrounding landscape; the qualifying element is semantically suggestive of protection and familiarity for all those being watched over. Atop the hill is a stone altar, another type of landmark encountered throughout this land, with evidence of human sacrifice buried within the hill that morphs the emotional interpretation of the qualifier so as to bear more sinister connotations. The context is vital, as these examples show, to determining semantic significance of every named location, just as the places themselves reinforce this framing stylistic structure. A gothic style is anticipated, and such is received albeit tailored to the particulars of the Lovecraft's unique setting.

- x. The terrapsychological formation of a setting, as argued throughout Chapter 6, may be communicated through the use of generic elements to provide additional and indirect inferences that both conform and contribute to the symbolic and thematic requirements of a fictional (or part-fictional) world. This may then be manipulated through contextual detail, be it qualifying elements, thematic embellishment or other named locations, so as to incorporate all of these aspects into an overall onomastic composition consistent with a perceptible gothic style. **Kingsport Head**, possesses a generic typical of headlands with a sheer cliff dropping into the ocean, and the name **Orange Point** is applied to a section of terrain that sticks prominently out of the mainland cutting into the surrounding ocean, as its lexical root is suggestive of. The latter is suggested as having been coined as a subtle pun on Peach Point situated within Marblehead (*The Festival*: 117, n.25), mimicking the environmental and linguistic layout of the area so as to further blur the fictional divide. The terrapsychological value of both these forms of terrain may lie in such features, lying open and vulnerable to the wild ravages of nature. **Chapman's Brook** serves as a means of linking the place with another of Lovecraft's texts, sharing the name and skirting the site of a remote farmhouse encountered in *Herbert West: Reanimator*. Specified as a 'brook', the stream may be read as being small, shallow, likely lined with a bed of rocks, and the surrounding land as being potentially marshy with stagnating water (Gelling, 2000: 7). No such type of detail is described within the text, but the archetypal terrapsychological schema that has formed around the external use of the generic qualifier serves to provide a narrative environmental shortcut to those familiar with other features that share the lexical component. **Cold Spring Glen**, of deep and narrow composition, with the qualifying characteristic of this location bearing a semantically loaded physical description that is evocative of an emotional response that corresponds with the thematic frame of the gothic. Even the names of settlements are vulnerable to poetic interpretation in this manner; **Clark's Corner** is the name of a small hamlet that is tucked away from readily travelled routes and rarely visited, with such a position reflected in the name despite the etymological root of the name likely referring to its location being

upon a sharp turn in a thoroughfare. This is an example of how the generic element may significantly augment the poetic identity of a location, through such stylised representation.

- xi. Patches of superstitiously-named land dot Lovecraft county, and serve as a physical marker of the underlying presence of blights upon the otherwise idyllic land manifested through both their appearance and resulting name. Lévy, (transl. Joshi, 1988: 37) argues that these spots are the result of contact with extra-planar entities, and hint at what may be the fate of the entire planet, should these creatures be unleashed. **Devil's Reef** lies just beyond the shores of Innsmouth, and lined with shallow waters presented a danger for vessels approaching the harbour. The folkloric origin of the name legion of devils ‘seen sometimes on that reef – sprawled about, or darting in and out of some kind of caves near the top’ (*The Shadow Over Innsmouth*: 271). Yet the environmental type of the location is one associated with the danger of shallow waters, providing semantic impetus for such legends to take hold, purposefully propagated with a religiously accursed title so as to ward off curious investigation. The intent of this onomastic attribution is enmeshed with stylistic, thematic, and terrapsychological value. Likewise, **the Devil's Hop Yard** is described as a bleak, blasted hillside where no tree, shrub, or grass-blade grows just outside of Dunwich, the onomastic generic betrays the puritanical heritage of the area with the ironic reference to that crop, and serves as a poetic warning. Part of the previous description is made a qualifying element for **the blasted heath**. The name of this land is generated from its appearance: five acres of desolate land ringed by healthy fields, and is described that ‘no other name could fit such a thing, or any other thing fit such a name’ (*The Colour out of Space*: 171), for it was ‘gray desolation that sprawled to the sky like a great spot eaten by acid in the woods and fields’. Both of the prior names present the idea of their respective sites being damned, but it is rather the result of the physical propagation of unearthly creatures beneath the soil that drain the natural life from the land. Both the generics and qualifiers of these locations converge to present a terrapsychological response emphatic of their literary purpose: as simple wanling markers, which the reader comes to associate with sites damaged by

contact with creatures not of this world. **Witch House** stands alone within Arkham as a site of curious phenomena, with the nickname derived from a supposed history involving an escapee of the Salem witch trials. The house is shunned, and serves as a nexus into a dreamworld filled with unearthly peril, but it is the use of the lexis ‘witch’ that provides semantic value as a marker of warning. The folkloric names exhibited in this world are concise in their attribution, and are poetic amalgamations of legend, history, and semantic wards perhaps intended so as to warn off the curious. These onomastic tokens would retain a semblance of these meaningful elements if encountered outwith the context of the setting, but within the thematic and stylistic framework of Lovecraft county their full semantic worth is wrought through a thematically pertinent connection.

- xii. Mention may also be made of one unnamed piece of land that is a ‘small island in the Miskatonic where the devil held court beside a curious stone altar older than the Indians’ (*The Colour out of Space*: 173). This place bears many of the stylistic features typical of the places found Lovecraft county, folkloric history, heathen altar, and association with the name of evil. It also presents an environmental type that features heavily throughout Lovecraft’s work: islands. Described in the opening paragraph of this section by Lovecraft as ‘sinister monoliths’, prominent terrapsychological value may be identified in the natural isolation of these environments, cut off from a mainland and within the midst of the open ocean. Unlike the marine settlements that are situated on the coastline, serving as the point of contact between the known and the mysteries of deep unknown, the remoteness of these places serve a direct hermeneutic suggestion of long-rooted heathen association with the eldritch beings hidden from the sight of civilised man. That **Fiji**, **Ponape**, **the Cape Verde Islands**, and **the South Sea Islands** are all referenced within the text as being associated with their savage, cannibalistic, tribes that worship otherwise unknown deities. These are the outsiders that may have been caught up in and spread from the very roots of colonisation. Traditional onomastic interpretation of the latter might, however, find value in the translation of Ponape meaning ‘upon (*pohn*) the stone altar (*pei*)’, as provided by Hanlon (1988: xxi, 4, 15, the latter providing a comparative breakdown of the term

‘pei’ applied to other placenames situated upon the island). This is an apt choice for its role within the narrative as the seat for the summoning of an ancient long-forgotten deity, along with a compositional link to the ancient alters scattered throughout New England and especially brought to attention within Lovecraft county. However, the terrapsychological implications of these islands as an environmental archetype may provide a greater degree of interpretative feedback, with the form of the place proving the dominant characteristic that serves as the primary provider of role-based identity. Even a singular reference to **Alderney** serving as the source of the favoured cattle within *The Dunwich Horror* provides a link to this motif, in that isolation forces a restricted pattern of breeding so as to keep a breed of pure stock, in spite of any genetic abnormalities that may result. This is a theme also encountered within the stagnating fictional towns and villages throughout Lovecraft Country, and the use of such an environment to reinforce this concept provides a viable argument for the implementation of terrapsychology within semantically governed appreciation of space.

- xiii. Precise co-ordinates are given for two points within the South Pacific Ocean in which unnatural violence and turbulence is recorded by individual fishing boats: **S. Latitude 49° 51’, W. Longitude 128°, 34’** and **S. Latitude 47° 9’, W. Longitude 126°, 43’ (note 47 – p.398)**. This level of precision allows for an exactness that adds a degree of plausibility to the events; rather than shield the fantastic events behind a level of vagueness. Unexplorable depths hide anything potentially situated at these points, but that such sites could potentially exist affords their concept an illusory reality that could bridge the fantastic and the known. Appropriately, **Atlantis** and **Lemuria** both make a referential appearance within his writing, and refer to mythical lands lost to the ocean, and are frequently linked with the esoteric occult. Plato references the former as being a philosophical advanced utopia, and the latter formed as a scientific construction serving as an attempt to provide an early explanation of continental drift. These lands have never physically existed, yet reference to the ideas they represent imparts a direct link to the theme of lost beings hidden by a natural impassable barrier that forms the central premise of the Lovecraftian Mythos. Lévy (transl. Joshi, 1988: 40) comments that the oceans

have depths that are ‘more unsoundable, more primordial than even those of earth, concealing nauseous horrors’, which follows a consistent thematic focus upon such forces being imprisoned and hidden just outside of the reach of man, within depths naturally inaccessible. The impenetrable oceans serve as a barrier to protect humanity from unleashing that which is greater than this world could comprehend, imprisoned within its depths. The appearance of seas and tides are tagged with semantic markers within their textual description that betray this emotional presence that Lovecraft is constantly seeking to tap: ‘And against the rotting wharves the sea pounded; the secretive, immemorial sea out of which the people had come in the elder time’ (*The Festival*: 110). Punter (1996 vol. 2: 39) indirectly touches upon this terrapsychological imperative, arguing that Lovecraft’s ‘backcloth brings together a number of thinly disguised East Coast towns, chosen for their historical ‘depth of field’, with those other depths, of the sea and of outer space, breeding-grounds for the primitive but powerful exiled beings’. This observation may be extended to the insular terrain, for they serve as examples of an environmental set that may facilitate a link between physical form and emotional response, wrought primarily through the corresponding dominant literary themes for a work.

- xiv. Through the utilisation of inferential historical characteristics associated with the area of New England, Lovecraft was able to draw upon a degree of prefiguration for specific loci within his fictional Arkham Country. By working within a fictional placement, he had the freedom to add or detail the landscape in any manner he required to fit the requirements of the individual text, all of which has a grounding in both a physical and terrapsychological level of creation. In drawing upon the spirit of this land, Lovecraft has the advantages of utilising non-fictional places with relevant associative traits, in addition to the freedom to exaggerate those elements that reinforce the thematic explorations of a work. This case study is a stylistic derivation of gothic literature, and this is discernible through the onomastic composition of the setting. Lévy (transl. Joshi, 1988: 41) ultimately describes the setting as being ‘strangely familiar and yet fabulously faraway’, which is arguably the intent of this ontological mode of creation. Emulation of stylistic

characteristics so as to give the impression of authenticity within the partially prefigured constructed world, but removed in some important manner. These worlds are thus contained within a unique structure, but the purposeful likeness of their portrayal primes the reception of the reader by way of an archetypal representation. In this manner ‘the reader is made to feel at the mercy of vast, malign forces emanating from a universe perhaps in some way parallel to our own, but intruding on ours only to confound all expectation’ (Punter and Byron, 2004: 143-144), and is through this kind of response that the part-fictional ontological mode of fictional realisation functions.

6.4: Case Study – The Determined Uncanniness of World War Z

- i. The final ontological model for places that feature within texts are those locations that are non-literary in their origin, and which may otherwise be termed *non-fictional geographies*. Spatial identity is extrapolated from the characteristics and associations formed with the specified “non-fictional” location. It is this range of qualities that have been presented throughout this thesis as alluded to through onymic formations, and are subsequently engaged with by way of utilisation within a text. Although a major functional role fulfilled by these types of names is explored within the previous section (Chapter 6.3.vi and 6.3.viii), wherein a semblance of societal verisimilitude for a narrative is presented through the use of a symbolically prevalent appearance of specified places, this case study will explore the structural implications of building a fictional world entirely upon an existing semantic model. This is not to say that such spaces cannot be developed or presented in a thematically-relevant stylistic manner within the contextual confines of a text, especially texts that feature fantastic premises, but that the source of onomastic referential value comes from external qualities or perceived characteristics. These elements must be engaged with on a thematic interpretative level. The use of non-fictional places with artistic intent has been identified as a particular structural form that has been ‘so far hardly investigated’ (Nicolaisen, 2008: 94), within the field of literary onomastics, possibly due to the relative ease of detailing the surface value that fictional

and part-fictional geographies offer, facilitating the “treasure-digging” approach lambasted within Chapter 1.3.ix. As examined within Chapter 6.3, the association of existing places with perceived qualities allows for succinct characterisation of a literary setting. The use of such places may provide a means of immediate contextualisation through known qualities of a named location, but they may also be stylistically constrained in the extent to which they may be developed against any preconceived associations that named places may be attributed. Just as terrapsychological connections between form and emotion may be identified, as presented throughout Chapter 5.1, so too may specified locations bear similar semiotic denotation.

- ii. It has been argued that ‘the essence of the fictional proper name’ may be found ‘in our own emotional *and* cognitive apprehension of the world’ (Solomon, 1985: 150), and this apprehension may be extended so that such heuristic knowledge may imbue any onomastic entity with meaning by dint of semantic characterisation. Names arguably become representative of the defining quality or feature-set that is most commonly associated with the location, and it is these semantic assets that allow for symbolic representational use. It has also been suggested that ‘narration has its own conditions of intelligibility’ (Carroll, 2001: 137), developed within the thematic structure of a work, and it is through such a process of systematic affiliation that a semantic identity for any named place may be formed. Scholes, Phellan and Kellogg (2006: 84) present symbolic representation as functioning in two distinct manners: ‘the connection between the fictional world and the real can be either *representational* or *illustrative*’, and it is the former that provides the semantic identity for names brought into literature. The names are used to reference a semantic state that fits within the relevant thematic context of the artwork to which it is appended. The symbolic situation of a place within a text may thus be presented as both shaping and being shaped around a thematic framework for a text. The impact of thematic attribution can influence the semantic identity and future experience with a place through any symbolic association gleaned from the text, and it is from this associative level that a semiotic value of names, as referents to more than a geographical placement, may be ascertained.

- iii. Miller argues that, for names used in this manner, ‘original spatial and material reference has been eroded as they have been turned into conceptual terms’ (1995: 7), and this notion strengthens the arguments for names to serve as linguistic entities that have greater semantic value, rather than acting in a limited capacity to reference only geographical situation. This has been shown not to be the case with fictional onomastic entities, and the same symbolic capacity may be extended to allow any name to act in such a manner. Murray (1995) tracks the linguistic use of a single brand name into that of a generic (the term ‘coke’), and it is a similar degree of semiotic representation that may be identified as the referential component of any onomastic form referenced within an artistic source. Barnes and Duncan (1992: i) also present such a symbolic identity as being derived from identifiable characteristics, arguing that such representations are ‘not mimetic, but rather a product of the nature of the discourse in which they are written’, which intrinsically agrees with a thematic dependence directing the overall semantic affiliations of such representations against an identifiable stylistic imperative. Through the contextual situation of a place, the semantic relevance of any featured name may be assayed, which may also address another point of contention raised by Coates against the suggestion of names possessing meaning, raised through an examination of the ‘untranslateability of names’ (2006b: 33-34). Such an issue, however, need not be considered a concern if functional emphasis is transferred from the surface level of referential identity to that of the deep meaning. As it has been argued that it is the properties associated with a place, referenced by the name, that provide the symbolic value put to use within artistic representation, it is the manner by which these characteristics are evoked that provides the investigative potential that is a requisite of literary onomastic analysis. These investigative facets were presented within Chapters 1.1.3 and 1.2.vi as the principal aspects for any interpretative engagement with the field, and it is relevant, as may be seen throughout this chapter, no matter what the ontological, etymological, or lexical origin of a name put to use within a literary context.

- iv. Although the world in the narrative is entirely fantastic, Olwig (1981: 49) argues that ‘art may be ‘uncoupled’ from actuality’, and allowing for such an existential break ‘does not exclude [the depiction] from having an impact upon society’s perception and experience of that actuality’. Ashley (2003: 10) agrees with this idea, stating that ‘names are, like all art, distortions of reality’, and further states that ‘it takes sensitivity... to see what is intentional’ (2003: 23). The desired semantic response thus acts as a form of prefiguration, in that a named entity provides an immediate semantic context for a narrative, which is in turn dictated by the thematic structure of a work. Meaning may, in this sense, be taken from the functional symbolically referential role of naming, within any given artistic context. To return to Coates’ argument (2006b: 36-40) raised in Chapter 1.2.ii, concerning denotation providing a semantically appropriate referential role, names in this manner serve directly as a referential substitute for the transmission of such detail. This idea was explored briefly within Chapter 3 (see 3.2.vii and 3.3.iii for two fictional depictions of London, except for the name of the city which is left unaltered), and so the symbolic presence or identity of the city is entrenched within the thematic exploration undertaken within those texts. Just as any unique fictional development may be assessed against the wider thematic style of a work, non-fictional locations or entities should also be measured against this same framework. Once again, as per the primary investigative goal stated in the previous paragraph, the underlying consideration of what representational role any given specified entity may impart to a narrative is brought to the forefront of analytic focus.

- v. Revisiting once more the critical argument for the onomastic validity of artistic names, as broached within Chapter 1.2.iii-v, Robinson (2010: 136) argues that fictional names are of significant importance, for they allow artistic expression to be a leading aspect of both the creation and application of fictional entities. He further argues that the critic must 'explore lesser-known aspects of name craft to focus on the aesthetics of linguistic invention...and also the emotions that these sensations allow'. Thus, the core values of terrapsychological inquiry correspond with such a call for a wider recognition of the impact of appreciable aesthetic effects to attain a more

prominent position as a valid component of onomastic analysis. Such artistic implications are instrumental in the shaping of emotional feedback from certain environments, and so offer mutual benefit for the enhancement of both fields. A primary example of such a self-perpetuating cycle of semantic implication may be seen with **Whitby**, a short survey of some of the literary appearances and the emotional associations ascribed to the town as a result of its use has been undertaken by Kendall ([n.d.]), but this publication focuses upon what it argues as being the culturally most significant fictional appearance – within Stoker's *Dracula*, Whitby serves as the initial local area focused upon within England, wherein the town is haunted by the eponymous count. Given the thematic focus upon the description of the place, incorporating a lunatic asylum, graveyard, overhanging cliffs, and other archetypal environment types thematically linked with gothic stylistics, the semantic reference of the name may be augmented by this prominent literary connection. External events that embrace this ideological association reinforce the hermeneutic value of the name through a cycle of semantic affirmation – in a manner akin to that thematic patterning consistently identified throughout this thesis, per the tertiary hypothesis (outlined within the Introduction, paragraph .x), as underpinning the composition of artistic genre. A narrative must fit the semantic identity of a setting, just as much as the reverse may also be considered a necessary structural requirement.

- vi. Brooks' modern post apocalyptic horror novel, *World War Z*, will provide an example of the implicit situational structural effects that are made possible through the use of non-fictional place names within artistic works. However, the work is built around tracking the effects of a global disaster, and although the origins of the events take place within contemporary world, the account covers twenty years of fictional speculative developments. Although this results in a number of fictional political and onomastic alterations, they all incorporate existing towns and areas. This text necessarily includes a degree of fictionality in the composition of its setting, despite originating from the contemporary world, as the narrative addresses an issue that spreads and results in global ramifications. A sole fictional settlement is included within the text, with every other place or area encountered based upon non-fictional

existing counterparts. Only a single article of academic criticism has utilised World War Z as a literary resource (Ahmad, 2011), and this features very little in the way of exploring the artistic ramifications of the setting developed by Brooks, despite the socio-economic root of the essay. The narrative is a fictional account of an epidemic that transforms its hosts into a form of carnivorous living dead called zombies. The virus is blood-borne, and is transmitted to others through physical contact and damage (typically through biting, but any contact of infected blood with an open wound will result in transmission as well), whereupon the new host will rapidly perish and subsequently reanimate, increasing the zombie numbers rapidly and exponentially. In addition to this quick and vicious transmission, the nervous, cognitive and digestive systems are all killed in the hosts, rendering them immune to pain, fear, and hunger. As a consequence of this altered physiology, they are much more difficult to fight via conventional means, much less to destroy, than the non-infected humans all pre-existing military tactics were devised against. These creatures have only a relatively recent literary history, as described by Warner (2002: 119-132) within her assessment of their sociological and artistic development. The text strives to emulate an account of a global disaster involving this disease, and so the world depicted is entirely rooted in the contemporary external world, as intrinsically perceived to have existed at the time of composition. Fictional or semi-fictional geographies might arguably lack the necessary attachment to the societal representation that is lost, and it is the depiction and subsequent exploration of such a loss that may be presented as the central thematic drive of the text.

- vii. The text is presented in the format of an internationally sourced report, referred to internally by its official title of: **The United Nations Postwar Commission Report**. It thus provides a retrospective chronicle, assembled through a variety of individual interviews from noted survivors situated around the world, chronologically detailing how different societies reacted to the stages of the pandemic situation, both through physical response and cultural perception. The setting is not localised to any one specific area as a single geographically specific entity, rather it features several named sites that

cluster around specified places. The chapter subheadings identify the location where each fictional interviews is conducted, identifying the response of that country to the ongoing crisis. Environmental description is minimal, which may be attributable to the emulated format of the work, which would have little need for poetic elaboration, with the names alone acting as sufficient referent to indicate that the place symbolically represents the area of which it is a part. Even the name of the event itself is not officially decided upon, with several options presented by the author: **The Crisis**, **The Dark Years**, **The Walking Plague**, and **The Great Panic**, each of which summarises the situation with slightly different semantic implication. The inclusion of ‘War’ within the title is deemed representatively appropriate of the event, given the need to reclaim the earth from the undead menace, ‘as well as [being] newer and more “hip”’ (*World War Z*: 1), including: **Z War One**, **World War Z**, and the author’s personal choice of **The Zombie War**. It is of note that the title of the narrative is one of the alternative options not preferred by the internal narrator which, along with a statement bemoaning the ‘shock [upon finding] almost half of [the] work deleted from the report’s final edition’ (*World War Z*: 1), is structurally suggestive of an additional level of editorial intervention; what is included may not bear the full tale, only that which suits the internal authority behind its publication.

- viii. The origins of the disaster are reported as originating in a remote Chinese village, referred to as **New Dachang**, even though it ‘officially had no name’ (*World War Z*: 4). The shantytown, just as its existing namesake, is situated near the site of **‘Old’ Dachang**, which was (as with the real settlement) forcibly evacuated so as to allow for the construction of the **Three Gorges Dam** – an event that saw international controversy and condemnation regarding the governmental actions. The displaced populace, with no alternative arrangements made by their communist government, have been left to themselves, and with no other options available, have resettled anew in a capacity as close to their original home as they may. The village is but one of many sites lost to the dam project, with one other specified within the text: **Fengdu**, colloquially known as the ‘**City of Ghosts**’, as it served as a necropolis, establishing a connection with themes involving the dead, and

possibly vengeance. Upon being made aware of a strange illness afflicting an individual within the shantytown by a local doctor, members of both the **Ministry of Health** and **Guoanbu Anquan Bu (the Ministry of State Security)** are dispatched to the site. The official tells that the afflicted victim, ‘**Patient Zero**’, was ‘moon fishing’, diving within the flooded area seeking illegally to salvage any valuables left behind during the mass compulsory exodus, whereupon he ‘came up crying with a bite mark on his foot. He didn’t know what had happened, the water had been too dark and muddy’ (*World War Z*: 8). With this narrative setup, a thematic link to hidden gothic horrors, and especially those of a Lovecraftian nature, as identified within Chapter 6.3.vii, may be identified; as may a process of bodily alteration, as investigated by Cartwright (2005) to be a prominent gothic trait. Thus the events of the narrative have a felicitous grounding within a specified and, most importantly, semi-obsured but believable thematic, physical, and terrapsychological environment.

- ix. Despite the verisimilar grounding of the narrative within a setting established as the world contemporary to the publication of the text, throughout the course of the report a number of political developments are detailed in the wake of the catastrophic events. This altered political landscape of the world is reflected in the onomastic structure of each area, reflecting the conciseness of reference afforded through names. The world at the conclusion of the text is radically altered from the defined contemporaneous geopolitical order that exists at the outset, resulting in many semi-fictional officially acknowledged regions imposed upon this ontologically non-fictional *milieu*. A number of areas have become federal states, including: **the Chinese Federation**, **the European Federation**, **the West Indies Federation** (also referred to colloquially as the ‘**Wild West Indies**’) and **the Federated States of Micronesia**. And although **the United States of Southern Africa** and **the Holy Russian Empire** which reoccupied former Soviet states, including Belarus (*World War Z*: 330), a reintegrated state of **Unified Palestine**, and **the Pacific Continent**, described as a refugee island culture, are each depicted as unifying so as to strengthen their capacity to withstand the onslaught of the virus, so too do the events allow opportunity for independence to be claimed

from formerly dominated realms, resulting in **the People's Republic of Tibet** and **the Province of Bohemia**, the latter reformed along the medieval region before it was integrated within the Czech Republic. Likewise **Israel** is reduced to its 1967 boundaries and moves its borders out of the highly contested Jerusalem so as to gain a better strategically defensive ground, ringed by a rapid extension of the West Bank barrier, renamed within the text to **The Wall**; its original intended purpose and previous designation as a ‘security fence’ against potential terrorist attack, no longer bears any functional or referential value, and so the abridged form possesses a strengthened semantic association that affirms its divisive role. Mexico has been renamed **Atzlan**, but no direct reason for the adoption of this mythical ancestral name is given within the text. **Iran** and **Pakistan** are both described as uninhabitable due to nuclear warfare between the two countries during the paranoia-fuelled fear at the outset of the global disaster. Within the United States of America, **The Rocky Line** is established, with everything west of it described as a dense war zone, until the established **Inland Empire** begins reclaiming territory. Even without a detailed breakdown and elaboration of each of these geopolitical regions, the names alone provide a sufficient and concise summary of the societal restructure.

- x. A complete list of every place name featured within the text would be an unnecessary addition to this structural assessment, and is the only case study of the texts examined within this thesis where such a list would not be of any direct evaluative onomastic worth, as outlined within Chapter 1.3.ix-x. Yet as described above, the range of locations encompasses the entire globe; from **Armagh, Ireland** to **Vostok Station: Antarctica**, and **the Amazon Rain Forest** to the **Demilitarized Zone, South Korea**, the globe is spanned by the geographic references. This scattering may be intended to reflect as many different culturally distinct areas, or even communities within any given area, so as to meet the overarching stylistic layout of the text as a report; the representational function of the range providing the semantic value rather than the individual onomastic entities. There are, however, three developments of thematically and onymically pertinent note that command analytic attention. The first of these is **Ice City, Greenland** – the only fictional town within the

work, granted a descriptive name that covers its situational bearing. The arctic climate is described as a natural defence, as is also touted within the Canadian sections of the novel as making it a relatively safe country (from the infected), through the freezing of any infected that would attempt to traverse the environment with no regard for its own physical well-being. The settlement is described thus:

From the surface all that is visible are the funnels. The massive, carefully sculpted wind catchers that continue to bring fresh, albeit cold, air to the three-hundred-kilometer maze below. Few of the quarter million people who once inhabited this hand-carved marvel of engineering have remained. (*World War Z*: 89)

Created out of necessity, and with no need for aesthetic attribution, the name functionally reflects the development. The second notable spatial alteration within the ‘post-War’ world may be seen in the transformation of **MacArthur Park** within **Los Angeles**, a designated cultural monument despite its contemporary fall into disrepair and stagnation, into a practical potato farm (*World War Z*: 162). The retaining of the name, however, despite the functional shift, may represent the need to preserve some elements of the past upon which the future of the immediate society may be re-established. A final distinct regional renaming is portrayed through an area of ocean heavily infested by zombies renamed **the Sea of Zack**. This is not an isolated occurrence of this renaming of the enemy, with the issuance of a code name suggested as intended to depersonalise the entities, that bear a familiar human form, rendering them easier targets to kill without moral or emotional complications. **Zack** is not an identifier of who they are, nor a descriptive of what they are, but both of these aspects are funneled into the formation of new identity forced upon those it denotes, stripping them of any identity they may once have had, or even assumed to have once possessed by those fighting them:

That was another thing they taught us at Willow Creek: don't write their eulogy, don't try to imagine who they used to be, how they came to be here, how they came to be this. I know, who doesn't do that, right? Who doesn't look at one of those things and just naturally start to wonder? It's like reading the last page of a book... your imagination

just naturally spinning. And that's when you get distracted, get sloppy, let your guard down and end up leaving someone else to wonder what happened to you. (*World War Z*: 178)

The designation is always used in the singular: ‘That’s how Zack operated, swelling his ranks by thinning ours!’ (*World War Z*: 271), and in discussing buildings ‘high enough to keep out Zack’ (*World War Z*: 304), perhaps intended so as to group those that bear the name under a collective banner, with no degree of ambiguity; emphatic of the ‘them’ and ‘us’ distinction necessary to provide emotional distance. Any area identified as belonging to this enemy is occupied, acting as an onymic distinction between the survivors and the once-human bestial infected. Whether on a large scale geographic expanse, as identified above, or at an individual building level, as seen in the sample reports that ‘[a property] was Zack’s house now... out here on Zack’s front lawn’ (*World War Z*: 277), reinforcing the unanimous nature of the threat, with the war being fought against a singular collective foe, with no degree of individual or personal sentience whatsoever.

- xi. Marine vessels feature prominently, given their lack of restriction to be permanently moored in any single spot, and each of the boats and submarines included are, again, all existing vehicles put to a literary simulational effect. From the container ships **Veronique Delmas** and **APL** (Advanced Productions and Loading, a Norwegian shipping company) **Tulip**, the **CCG** (Canadian Coastguard Service) **Sir Wilfred Grenfell**, and the luxury liner **Nordic Empress**, to the military vessels of the **USS Saratoga**, the **USS Holo Kai**, and the **USS Frank Cable**, there is no consistency in the type or origin of vessel put to use aside from their external existence. The Chinese counterparts are acknowledged within the text as having Western naval designations replace the authentic names ‘for the sake of clarity’ (*World War Z*: 233), and so a **Type 94** ballistic nuclear missile submarine, named **The Admiral Zheng He**, breaks away from governmental control, carrying as many family members of the crew that can make it through the dangerous country to its berth. The vessel encounters an unnamed **Type 95** ‘hunter-killer’ (*World War Z*: 250) submarine sent to destroy those that fled the pre-War regime, which destroys its temporary haven; formed around the **LNG** (a liquefied natural gas

carrier) **Madrid Spirit** that served as the central trade hub of a flotilla community moored off one of the islands that comprised the newly-formed Pacific Continent described above. The final named vessel in the text is a decommissioned ship that has, like MacArthur Park and many other non-referenced locations hinted at, been repurposed; the **UNS** (presumably United Nations Ship, although the actual prefix signifier is not revealed in the text, nor does this sign exist) **Ural**, formerly **SSV 33 Ural**, a decommissioned former Soviet Command Ship laid up in 2001, which is hastily refitted with a reactor so that it may be put back to sea. There is no symbolic pattern in the physical or onymic structure of these vessels as a collective, expect for the random assortment representing the urgent need to repurpose any means by which the predominantly (and mistakenly believed) land-based dangers may be escaped.

- xii. Brooks has commented on the research required to ensure accuracy on many aspects of the text, including ‘the technology, politics, economics, culture, military tactics’ (*Washington Post – Zombie Wars QandA*, 2006), all of which is used to emphasise the intent of a realistic depiction. So too do references to goods and groups add to the verisimilar structure of the text, emphatic of the extent to which the setting is taken directly from the familiar. Just as place names may situate a text within a semantic and geographic framework, the inclusion of actual products may also reinforce a contextual placement of a narrative within a recognisable consumerist landscape. To this end, references to **Starbucks**, **GameCube** videogame consoles, the toy franchise of **Ultimate Soldiers**, designer trainers **Nike high-tops**, **M&M’s** confectionary, and **Corona** (a specific brand of Mexican beer) all serve as links between the external known and the internal shift in the narrative world. Reference is made to two specific cars, the **Great Wall Deer** pickup trucks and the **BMW Z4** model, very different in their style, function, and appearance within the text: one as a practical vehicle, the latter primarily as a means of pleasure, for luxuries that are impractical sources of desire no longer easily obtainable in the post-War world. Likewise, the mention of the TV stations of **the BBC** and **Al jazeera**, an infamous street gang the **Boyle Heights Boyz**, terrorist group **Children of Yassin**, and **God’s Lambs**, an abbreviated form of cult-like

Church of the Lamb of God, each further integrates the origins of the setting as analogous to an identifiable and contemporaneous present. Two songs feature within the narrative: The Smith's **How Soon is Now** features prominently within a documentary, that despite an instrumental version being referenced as an 'extra creepy soundtrack' (*World War Z*: 316), also possesses significant thematic and contextual lyrical pertinence. The song includes the line 'I am the son and heir of nothing in particular', and a chorus comprised of: 'I am human and I need to be loved, just like everybody else does'. Such reference provides an additional audio component to the depiction of the events for the external reader, and it is this same semantic excitation that is also taken advantage of internally. During a description of an intense battle scene, one informant reports that heavy metal music was being broadcast loudly from behind their lines, so as to incite an adrenaline-fuelled psychosomatic response to ready the troops for the required actions. In the open city streets, against a foe that only charges head-on without any strategic forethought, conventional sound management is not a concern. It is the onymically apt Iron Maiden song **The Trooper** (*World War Z*: 277) that is recalled by the interviewee as especially evocative.

- xiii. However, there also features a number of fictional developments which, given the apocalyptic scenario of the narrative, have ontologically- and thematically-grounded onomastic designations that follow the conventions of structural alignment already discussed. A cheap .22 calibre sidearm is developed and widely distributed, granted the nickname of '**Meg**' derived from Megatron, a member of the popular entertainment franchise Transformers that is also centred on the defence of earth from invading non-human forces. The text states that is only a supposition: 'It is suspected that the appearance of the weapon, its extended suppressor, folding stock, and telescopic sight, give it the appearance' (*World War Z*: 173, n.4), but it is a credible explanation, referentially viable, and no alternative etymological origin is provided, so this connection may be taken as the significant semantic attribution of the name. Similarly, a melee weapon designed specifically to penetrate the human skull is named the **Lobo**, after the process of lobotomisation, for such an act is the closest approximation that can be made for the use of the piece. Another

proposed form of weaponry that did not prove either popular or useful were **Fragmuts**; designed to be sent into the midst of a horde before being detonated by a handler, the amalgamated name combining the elements of frag (a shortened form of fragmentation grenade) with a descriptor of a worthless pedigree-free canine. The latter element may have been intended to allow for semantic devaluation, that such creatures may be freely sacrificed to save human lives. Making full use of the associative referential capacity of names attached to a concept is the diving group of **Cousteaus**, a squad designation derived from the innovator of scuba (self contained underwater breathing apparatus) technology Jacques-Yves Cousteau, a name referentially synonymous in this onymic formation, with the concept of diving. The role of these squads is the patrol and clearing of submerged sections of harbours, so as to prevent surprise attacks from an environment in which the infected had natural advantage.

- xiv. As a consequence of the events of the narrative, and the actions required in the intensely hostile world depicted, **ADS (Asymptomatic Demise Syndrome)**, colloquially known as **Apocalyptic Despair Syndrome**, quickly arose, with the potential to cause severe harm to both an individual and any team they may have been a part of: ‘The problem was psychological, a case of just giving up, not wanting to see tomorrow because you knew it could only bring more suffering. Losing faith, the will to endure, it happens in all wars’ (*World War Z*: 159). Having been identified and thereby named rather than being ignored, it too could be fought. Military personnel who fell victim to the effects are termed **Eight Balls**, slang derived from an existing category of discharge for those deemed mentally unfit for active US service, reinstated after post Cold-War revisions to regulations removed need of it. A concise nickname with additional semantic allusion to both the idiomatic expression ‘behind the eight-ball’, which is consistently defined as referencing a troublesome, weak, or losing situation, taken from the pool ball which in many game types cannot be touched without the shooter incurring a penalty (Ammer, 1997: 51; Partridge, 2002: 67; and Spears, 2006: 40). A number of propaganda films intended to raise morale and combat these prevalent emotional issues are developed throughout the course of the text, the first of

which, **The Hero City**, covered the reclaiming of New York City from the enemy Zack. Initially intended as a documentary, it was instead edited to serve a more positive role in the war: ‘Did it show the dark side of the heroes in *The Hero City*? Did it show the violence and the betrayal, the cruelty, the depravity, the bottomless evil in some of those “heroes’” hearts? No, of course not. Why would it?’ (*World War Z*: 167). The success of this initial film was followed up with **Victory at Avalon: Battle of the Five Colleges**, a successful protracted civilian defence of a besieged campus community in **Claremont, LA**. The film was named after an instance of the song “Avalon” recorded by Roxy Music, which was sung during the intensification of the perimeter defences, and so the director overlaid it as a representation of calm between confrontations. The song is named after a mythical Arthurian island, as a site of recovery, healing, as well as the place of Excalibur’s forging, thematically symbolic of the morale-raising intent of the internal work. Another anthology of such inspirational films described is the **Wonder Weapons** series, comprised of seven films, each showcasing strange weaponry and situations used on zombies to an entertaining effect; the title of only one is named within the text as **Fire of the Gods**, which covered military laser weaponry. Two radio stations are referenced, **Radio Free Earth** and **Radio Ubunye**, the latter derived from ‘a word of Zulu origin for Unite’ (*World War Z*: 195, n.1), both of which are names that are, like their uplifting content, designed so as to encourage hope through the emphatic descriptors.

- xv. Any quality that may be perceived as being associated with a place, whether directly suggested by the elements of the onomastic form itself or the external associated qualities for which a name acts as a symbolic referent, may impart a semantic “sense” to the representation of an identifiable place. Smith states that ‘the meaning of a name, whether at the opaque or transparent end of the [interpretative] scale, need not correlate with any sense of reality to have symbolic value’ (2006: 23). This argument also concurs with that presented by Nicolaisen (2008: 95), who suggests that ‘it is the content of a name that matters... not [just] its lexical meaning’. Non-fictional names are not semantically distinct from fictional creations, and present no structural difference in the communication of tacit symbolic qualities of a place.

Although a primary differentiation may be identified through the directness and manner of expressing such semiotic detail, the semantic structure of any literary setting remains tightly integrated with the thematic structure of a work, with associative qualities proving the main functional element of the use of place within a text. Non-fictional places may impart tighter stylistic confines upon the thematic adherence of a setting to a work, but a creative structural use of environmental situation may, as seen within this analysis, tell just as much a story as entirely fictional names and assets.

6.5: Conclusion

- i. Each of the texts examined within this investigation have revealed different ontological models, which further demonstrates the functional value names have in the construction of locations and settings. No symbolic creation is made in isolation, free from associative qualities; rather, ‘writing is constitutive, not simply reflective; new worlds are made out of old texts, and old worlds are the basis of new texts’ (Barnes and Duncan, 1992: 3). This includes the emotional knowledge created through the experience of non-literary types of space. The emotional power lies in the strength of the stylistically-infused reference, and despite the slight aesthetic and environmental differences inherent within the assessed subgenres, each still conforms to a dominant model of semantic influence. Fictional worlds have to be ‘cognitively processed in unnatural ways’ as claimed by Stockwell (2003: 196) in response to the emphasis upon the stylistic components that are intended to influence the expectations of the audience towards desired modes of reception.
- ii. Critical opinion on the importance of naming within literary world creation has traditionally been divided, possibly due in part to a mistaken perception that the intangibility of fictional entities may be equated with a lack of a physically quantifiable presence. Fictional names would thus be rendered as little more than empty lexical husks. Such a perception, as argued within Chapter 1.1.v, is a fundamental critical mistake that this thesis has sought to

challenge. Herrscherr provides a concise summary for his thoughts on this matter, wherein: '[names] are disembodied creations which can be arranged and re-arranged in interesting patterns on the page – logical connections [may be readily] submerged' (1986: 129). Yet, as has been argued throughout this thesis and throughout this chapter, names comprised of even roughly analogous forms may still hold very different ramifications, and it is this semantic dependence that provides the connotational information that directs emotional engagement.

- iii. The name may represent the place, but it is only through the building of associated qualities that the form may become linked with the affiliated response. To this end, it may be questioned whether **Gormenghast**, as an onymic entity, possesses any level of meaning without its contextual detailing. It is here that semantic infusion through surface linguistic *iconic interpretation*, or 'the prosodic effects of the name and/or appropriate look' (Smith, 2005: 13), may be identified as having become the primary element at work in directing semantic interpretation. There are two phonaesthetic values that may be examined in this titular onym: the slow speed by which it is spoken, perhaps echoing the ponderous passing of time seen by the castle, and second is the sounds that comprise the name. The sound <gh> is found within several words that possess a semantic correlation, from lexis such as: *ghost*, *ghoul*, *ghastly*, and *aghast*, each related to conceptual notions of shock, fear, and death, which present an associational link between these terms and the castle. Robinson (2010) argues that the phonaesthetic values of sounds are fundamental in assessing the entirely alien names, simultaneously mirroring the incomprehensible physical forms and being, of the otherworldly creatures devised by Lovecraft. Together, these phonaesthetic issues present a powerful iconic interpretation of that which the name denotes. It is this perception of qualities ascribed to names created for fictional purpose that works in conjunction with the emotional response of the base environment. Emphasis should instead be focused upon the interpretative effects that names render in the context of the literary world of which they are a part. The significance of the impressionistic values of onomastic entities cannot be discarded, as any poetic formations encompass a range of stimuli in order to engage with the

desired emotional effect, and so the composition of a name can be a powerful connotative influence. Horowitz (1970: 77) has also suggested that the visual fidelity of the written forms may also influence in a similar associational manner, where ‘image representation blends with words in the form of faint auditory or visual images of words’, one more providing a link between form and interpretative function through onymic representation. Both existing and fictional names must work together within the confines of an artisan setting, and the task of the literary onomast should thus lie in the further determination of the manner with which names function within the individually formed stylistic network of a text. This notion forms the basis for names, through such stylistic association, bearing the capacity to be imbued with semantic cues that guide their perception and resulting application within created works. The linguistically restricted analytic techniques for traditional onomastic investigation, as discussed throughout Chapter 1.2, does not take any of these features into consideration, as the needs of symbolic representation are very different from those for purely etymological analysis.

- iv. Onomastic development thus serves a deeper role in the ontological shaping of a fictional world, defining what exists, and why they are included, but only insofar as they are keyed into the development of each of the narrative concerns. Every asset of a setting, be it an individual name or the entire onomasticon, thus engages with the thematic foundations of a work, and so what Pocock (1981: 17) terms a ‘phenomenon of sense or spirit of place’ creates a semantic precedence of symbolic engagement through spatial archetypes. It is from this sense of semiotic discernment that such representations derive the ability to direct the emotional response, as names, no matter what their ontological origins, inarguably ‘carry more than ordinary words do of enriching connotations’ (Ashley, 2003: 3). As a subgenre develops unique stylistic characteristics, so too does it develop a responsive expectation that future works in the series must adhere to or build upon for their thematic placement to be made distinct from their related stylistic peers. Semantic redevelopment of a spatial type may occur within the confines of a single text, but this may only be undertaken against these initial pre-formed responses generated through the terrapsychological reference feedback. The

name of a space is an important part of literary representation and is thus similarly creatively confined to interpretation against a typical associative range.

- v. The act, or indeed art, of symbolic suggestion may be deemed one of the principal techniques of an author, so that they have the capacity to ‘refer to a single entity with the expectation that the recipient will be able to make a similar identification’ (Bergien, 1998: 72). Such a role is produced by the need to both generate and communicate a desired response through the composition of their work. Both generic and qualifier have been shown to hold connotational value that guides the engagement of the reader through such emotional interaction. This model ‘assumes that people categorise new instances by comparing them to previously stored instances’ (Galotti, 2008: 277), and it is through this associative building that heuristic stereotypes may be developed. This meaningful construction of associative values is touched upon by Beller and Leersden, who suggest that commonplaces ‘obtain familiarity by dint of repetition and mutual resemblance’ (2007: 26), and the same principles may apply to both terrapsychological and onomastic formation. Both onymic elements are seen to fit the dedicated thematic and stylistic needs that together comprise the structural form of either genre or subgenre. Shared qualities and experiences are thus connected, and mutually inform one another in a relatively closed cycle of association, formed around such exemplars, or archetypal models.
- vi. Every name is a functional but expressive creation, and so may be argued in this manner, as examined throughout Chapter 1.2 and the notion serving as the heading for the subsection, that each entity is a poem in and of itself, whether it is used within or outside literature. The entire onomastic array of a work, as argued throughout this chapter, is interwoven with the thematic framework necessary for any narrative to be assessed against. The semiotic responses generated through such associations are a vital aspect of any artistic creation, and these responses deserve an equal role in onomastic assessment of any kind, for they represent the very being of a representation. It is these emotions that engage with any role, or even appearance, within a work, thereby making

terrapsychological value a viable stylistic marker of representational intent. This chapter has thus explored the role that different ontological tiers of fictional form may have in the semantic assessment of names as referential markers, which is ultimately built within a thematically formed contextual range. Each onomastic entity may hold a referential value outside of these contexts, but it is only when encountered within that the full extent of their role may be critically appraised. Literary onomastics thereby present innovative patterns of semantic suggestion and a powerful means of exploring emotional and aesthetic connection. The array of examples in the case studies provide a strong argument for the wider recognition and necessary involvement of the field within academic discussion of the role, formation, application, and referential power of names.

CONCLUSION

- i. Names have been presented throughout this thesis as a powerful semantic asset within an author's means of creating literary worlds, for they can convey a significant amount of information despite their limited structural form. Conceptual identities of any type of literary place or space may be conjured through the power of their name alone, allowing names to be identified as an instrumental literary feature. They may thus not be considered superfluous details that act 'merely [as] an ornamental device, but [are instead a] most vital aspect of [their] art' (Overton, 1981: 112). Artistic creations function through the ability to express idea or sentiments through a variety of means: 'a marvel of economy, the imagination may thrive on the most meager materials to make a place meaningful' (Lutwack, 1984: 33), and names alone may afford sufficient semantic material to generate effective meaningful qualities for any individual, place, or object. It is this quality that imparts the most important artistic sense to the field of names, and has thus served as the central concept around which this thesis has developed, and may prove a valuable asset to the study of broader textual world theory. The emotional implications of spatial representations that possess semantic identity may prove key to their interpretative value, and by extension, their referential artistic function. Names used with an artistic intent hold more representational semantic value than their non-fictional counterparts, and so require a unique methodological analysis that may encompass these values in addition to the etymological roots, albeit in a different form from that which underpins non-literary naming systems.
- ii. The Introduction to this thesis outlined three working hypotheses concerning naming strategies that were to be explored:
 - 1) Literary onomastics requires a blend of literary and linguistic analysis that incorporates elements from disciplines.
 - 2) Names possess meaningful connotational associations, which are instrumental in the evocation of symbolic reference. Names – as

referents – may therefore be regarded as possessing impressionistic value through both surface and deeper inferential qualities.

3) Names may be linked with the themes of a text in which they appear. Thematically similar works will possess stylistically analogous components, resulting in names sharing a similar set of connotations.

Each of these areas has been discussed against a backdrop of both current and previous critical research or commentary regarding the prominence that may be ascribed to naming techniques as a fundamental feature of artistic creation. Although these three aspects are closely connected, the introduction of the latter has provided a new analytic perspective for assessing the emotional implications of the semantically focused study of names. However, this does not preclude the incorporation of an extensive array of semantic worth that may be expressed through appropriate linguistic stock, which becomes representative of that which they serve in reference. Linguistic interpolation, wherein the syntactic information that provides the meaning of an entity incorporates elements from both an analytical and appreciable aspect, offers a variety of discernible qualities that shape the symbolic form of a literary construction. The discrimination of literary onomastics as not being of equal worth for linguistic analysis, possibly due to such impressionistic qualities playing a heightened role in the creation of fictional names, should not continue. The omission of such entities has only weakened previous investigations, as the omission of such a significant semantic component has resulted in incomplete assessments of the linguistic roles that onyms fulfill. Indeed, a name's semantic worth serves as a prominent interpretative factor, and the potential for names to serve a greater representational role than just grammatical reference, provides the crux of this thesis; and it is this representational quality that affords names qualifiable semantic identity that directs their use as symbolic representational entities.

- iii. A structured approach to assessing the significance of direct fictional names, in line with the analytic techniques found in other onomastic areas, was called

for within Chapter 1.3, wherein I proposed the use of genre as a means of literary analysis. This was developed within Chapter 2.2 so that emphasis was placed upon the role of themes in providing the necessary literary context for a comparative analysis of the featured onomasticon. Gammeltoft's questioning (2007: 151) of the lack of attention to the semantic motivation behind naming, highlighted the lack of attention paid to naming motivation or reasoning, even outside of literary resources. Representational context is of paramount importance in symbolic creations, and this is no different for names. Through the justified inclusion of several fictional entities that might not be considered valid onomastic items along traditionally accepted grammatical onymic definition, the suggestion for an intermediary class of naming, that of 'description names' touted by Corazza (2002), was introduced within Chapter 4.1.x. This classificatory distinction could provide an ideal intermediary category for onymic forms, within the grammatical framework covering proper names already in place, requiring a minimal amount of modification to established analytic convention. The adoption of such a functional category for onyms would allow for a greater prominence for the role that semantic qualities may have in any onymic construction, both within and outwith literature, wherein suggestion and association with properties that are desired by the denoter to be perceived of the denotatum, may be afforded greater interpretative significance. Engaging with the question of 'to what effect', forming a strong case for the desirability of assessing the semantic value wrought through the creative and applicatory side of naming, is an essential requirement that I have argued throughout this thesis. The field of literary onomastics should not remain an ignored asset within any research that seeks to critically classify the grammatical role of names. The lucent quality of literary naming serves as an important attribute in the placement of onyms within this discussion of proper grammatical role, given the array of objects, entities, actions, emotions, and other created specific forms, that may each be singularly designated. Semantic prowess is ultimately comprised of indexical links that inform symbolic associations and the intended emotional responses generated through them, resulting in a configuration which provides an operative that may indeed be likened to gestalt functionality as suggested within Chapter 5.2.vii. In order to assess how different types of literature are

intended to function through the evocation of particular emotional responses, the relationship between the stylistic elements that comprise the piece and these responses is the vital link.

- iv. The single most important recommendation is that literary onomasts should ideally every onymic entity in a work, in order to map out the intended semantic characteristic(s) of a fictional setting. Even those that appear to hold no superficial value, by way of semantic support provided by other onomastic entities put to use alongside them, may be presented as imparting a contextually generated interpretative meaning. An unspecified context may hint at the most intrinsic motivations for a particular appearance of a name, known or not, and is an aspect that is an especially important literary tool, that requires intangible connections to be inferred. It is perhaps this base concept of suggestive implication that has most hindered the acceptance of the validity of the literary onomastic field. The evaluative methodology utilised throughout this research may be applied across the entire realm of naming within artistic forms, given the mutual qualities that comprise these expressive mediums. Yet, the qualities of interpretational value may see application outwith fictional development, with meaningful connotations serving as a semantically suggestive effect that may be harnessed within any onomastic field, including non-literary place and personal names; therefore the semantic value that encapsulates these qualities cannot be disregarded. Rather, it is the engagement of aesthetic and emotionally generative qualities of names that has provided the basis for this thesis, and provides an important component for critical theory concerning the functional role of names as symbolic formations.
- v. Although literature may provide new functional qualities from names as linguistic units, utilising them as markers indicative of a wider stylistic understanding of their semantic inferences, they are still valid onomastic entities, and cannot be dismissed solely because of their fictional status. That a solid referent need not exist for an entity, physical or not, to be named is of paramount importance to any artistic work, but the inferential semantic quality of naming is the component that arguably affords them a key role in signposting the creative significance of a formation put to symbolic use. They

may, whether necessarily explicitly or succinctly so, be comprised of concentrated semiotic properties, designed to signal broader effects instantaneously as to their purpose for inclusion within a work, which may be to shape the engaging response, rather than to play a direct active role within narrative events. Whatever the role, no name should be disregarded, for its placement will provide some interpretative component, even if not readily apparent, for a reader. Consequently, the exclusion of any discussion of fictional entities and the semantic connections as a component of any onomastic composition and analysis, as has been identified throughout this thesis, is a major critical omission that needs addressing on a wider level.

- vi. The approach of splitting a large body of sources into smaller related subsets presents the only feasible process through which detailed intertextual analyses may be conducted. Such a methodology has long been called for by proponents of the field (principally by Nicolaisen, 1989, 1996, 2005, echoed by Algeo, 1985; Solomon, 1985; and Palacas, 2005), but has previously seen little concentrated effort. The small selection of subgenres taken within this thesis exemplifies the vast stylistic range offered between distinct fictional sets, that simultaneously offer a variety of creative approaches that hold interest for assessment spanning the literary, linguistic, psychoanalytic, or a combination of all three; which as argued, should be the purview of the field of literary onomastics. But even these links offer only a general overview against which individual texts may be assessed, but the value lies in the shared thematic relationship generated through the emotional responses formed from the stylistic elements that comprise the expected formation through a description, and the interplay between that and the name given, or at least used, within a text. Ragussis (1986: 229) has previously placed emphasis upon the ‘dialectical relationships forged through naming’, and it is a similar semantic construction that has been argued as being a primary asset of any artistic onomastic utilisation throughout this work. Form may guide function within the creation of a representation, just as much as the reverse. As creative entities, names function as both implicit and explicit reference markers, providing a level of meaningful inferred detail beyond their surface lexical composition and subsequent etymological development, as may prove

sufficient in non-literary onomastic fields. So too are the connections between fictional names through their proximal use and association integrated into this relationship; every name used in a work has a purposeful placement by the author, even if its role is not immediately apparent. It is this relation that appears to separate the field from other onomastic areas, but not to the extent that names should be regarded as entirely separate; rather, a shift to encompass a greater allowance for the semantic qualities held by names offers an alternative interpretative method that demonstrably extends their potential grammatical role.

- vii. Established literary subgenres, that may be further applicable to a wider area of artistic creations, are narrowly focused enough to provide a stylistic framework, while still allowing the degree of freedom needed to personalise the literary world enough for the narrative output to be unique from other works. Lutwack argues that ‘repeated association of some generic places with certain experiences and values’ results in what may be identified as ‘archetypal place symbolism’ (1984: 31), and so too can this system be presented as occurring through the application of names within a fictional environment, be it created or derived from a non-literary space. Identifying that such patterns may dominate and influence the extent to which the human mind creates emotional association with spaces, be they literary or real, can offer new insight into the ways in which names shape, and indeed govern, the emotional definition of spaces. The potential emotional significance that may be wrought through use of the semantic attributes of naming has not hitherto featured to any great extent within any literary onomastic analysis. As the dependent link between this and artistic formation has been explored in detail throughout Chapters 1 and 5, an extended role for such within future literary onomastic work is a highly recommended, if not integral, level of information that combines expressed form and connotational identity within any name.
- viii. The setting of an artistic work and the formation of indexical links that underpin its stylistic identity, as discussed within Chapter 2.2, are extensively tied into the overall subgenre, which exerts a level stylistic influence over any work that falls within its categorisation. This is akin to the manner by which a

name is constructed and referentially integrated within the denotatum.

Stockwell (2003: 195) notes that ‘sometimes [names] have been created in order to provide a novelistic exploration of the nature of language itself’, although such a claim could be used as a means of questioning the validity of literary names when compared against non-literary names, which are formed for very different functional uses. However, these unique entities too are susceptible to genre-based stylistic pressures, and such fictional entities provide a strong link between form and literary function, thereby mitigating any such argument. For ultimately, ‘behind every name there lies a story’ (Algeo, 1985: 94), and with this comes an implication for its inclusion within a text. The piecing of these two aspects together within the context of the narrative remains the core aspect that the field of literary onomastics should be focused around. It is in the exploration of the motivations that drive particular formations to become associated with a certain style of work, encompassing stylistic and associative emotional bonds, and these may pre-emptive expectations may be used to guide the emotional response or attribution of any place or character that feature.

- ix. The functional strategies that underpin name formation and application within artistic works has been argued as being entrenched within the wider thematic considerations. It is this stylistic dependence that mitigates the increasing arguments being made for a growing reliance upon large corpora as a means of assessing naming patterns and usage on a wide scale; for the onomastic entities taken by themselves offer only a part of their meaningful contextual attribution. A significant number of concerns regarding the technical limitations of such formats were raised within Chapter 2.1, the central issue of contention lying in the stripping of any thematic understanding from onomastic entities if taken alone. Although this research has argued against the use of such processes as a sole means of identifying names that appear within texts, given the vast array of problems associated with the accuracy of extracting lexical constructions which need not have external precedent, their growing value as a research aid cannot be ignored. The use of such as a means of providing contextualising information on the structurally stylistic application of specific names, as identified with the lack of internal direct

reference by the characters of *Nineteen Eighty-Four* to Victory Products in Chapter 3.2.xvi, showcases a manner through which digital humanities can be worked into this field of research, but not as a means of data assemblage. Stripped of thematic context, onomastic entities lose a significant degree of their semantic worth, and so this irreplaceable relationship is a necessary component in the assessment of such value. This is a better option than attempting to shoehorn the field into an already established tool designed for humanities research where compromises will have to be made, as with any specialty of linguistic research, accuracy should not be treated as an optional asset. This is the key criticism of corpora-based analysis, as technology stands, but their value in providing evidence for historical and contextual situation of works, and for tracing linguistic or semantic development in addition to the adoption of names to cover connotational inference, should not be undervalued in critical literary evaluation. Digital resources such as the *British National Corpus* and *Time Corpus* provide an expansive array of material, across a wide period of time, that allow for an intertextual chronicling of the social adoption of names and the connotational area they may come to reference, and this is an area that may be pursued further in later research. The only means of guaranteeing accuracy in the gathering of an onomasticon is through manual markup of the documents that comprise a corpus, which is counter to the very intention of the prospective harvesting strategy.

- x. Irrespective of the compositional form a name may take, as hermeneutic entities, for they comprise an essential part of individuality, personality, and identity; as a result, their semantic presence has been argued as forming a central component of any detail to which they are applied. This symbolic function is as applicable to landscapes and places, both fictional and real, as it is with any form of characteristic signposting. In relating how this can be worked into a narrative, ultimately the author directs these interpretative slants in the same manner that the namer may dictate the impressionistic qualities for any onomastic purpose. Rather than serving only as a peripheral means of textual creation, the successful application of onomastics within literature, as well as within any other artistic medium, is a fundamental part of creating an

informative frame for the narrative action to develop within. The onymic domain offers a meaningful semantic and symbolic distillation for a representation – anything that a place is, was, or may be, can be captured and presented through a name, and cathectic development and semantic value thusly deserves greater recognition as guiding developmental qualities with a wider applicatory role throughout onomastic research. This research has argued for terrapsychological characteristics communicated by the forms of names encountered in a setting as a partial measure by which thematic identity of a fictional environment may be shaped through associative semantic properties.

- xii. Terrapsychology presents a strong approach for the unification of onomastic research with stylistically focused critical methodologies that underpin wider textual world theories, within which the field of creative naming has seen so little attention. This new line of critical inquiry allows for the direct link between form and function, derived from a core artistic value – that of generated emotional response and association, which may then be manipulated by the artist. It is the inherent connection between stylistics and intent that defines created works and, as an instrumental part of both of those aspects, literary onomastics is situated within an intermediary ground of these two interpretative areas. That names can express so much emotion through a singular form is testament to their semantic prowess, which is interconnected with the ‘phenomenon of sense or spirit of place’, as broached by Pocock (1981:17). Knowledge of how their use may direct responses towards a pre-conceived response is a significant feature that provides opportunities for the discussion of how names can guide responses and shape perception of spaces, be they fictional or not. Distinct environmental type can be used effectively to emotionally and stylistically integrate a place within its surrounding thematically directed contextual environ. Within an investigation into the etymological focus of place names, Gelling labels the heuristic value of names as comprising ‘signposts to the past’, forming the title of one of her published investigations (1978 [revised 1997]), but so too may names be equally considered as signposts to a stylised qualia. This research has been an

exploration of the various means by which names may be presented as semantically meaningful tokens of artistic merit.

- xii. The notion of existence itself may be philosophically tied to referential designation, as ‘without a name, a person or thing barely exists, it becomes part of our consciousness only when it has a name’ (Herrscher, 1986: 126), and for fictional entities, this argument may be presented as doubly so, for a name is all that a creation may require in order to exist as a semantically significant construct. Olwig (1981: 53) has argued that literature ‘can be seen to portray landscape reality, not as it is or was, but rather on the concept of what it ought to be’, or at the very least, how it can best serve the representational need of an individual work, which formed the basis for Chapter 6.4 especially. Nicolaisen’s assessment of fictional creation (2008: 91), contends that ‘a literary name and the [exact] place it designates exists only between the covers of the book... that is in the mental landscape of the imagined realities’; and it is this entirely contextual reality that is ultimately shaped through identifiable thematic patterns. Each kind of writing is made from a selection of the places felt to be most appropriate for its own stylistic slant, which is further refined to meet the needs of the individual narrative world. Thematic interplay presents the critical contextual detail within which allusions, inferences, and sensibilities may be made: three components which together comprise the poetic value of any name.

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