

Багдан Хмяльніцкі), так и имена героев художественных произведений (*Ева, Рамэа, Ленскія, Гарганцюа*).

Таким образом, употребление антропонимов в автобиографической повести Владимира Короткевича стилистически мотивировано. Они связаны с замыслами писателя, с его мировоззрением, с идейно-тематическим содержанием произведения, являются важным средством номинации, характеристики и оценки персонажей и их отношений.

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СИМВОЛИЧЕСКИЕ ЗНАЧЕНИЯ В ИМЕНАХ КОМЕДИИ В. ШЕКСПИРА «СОН В ЛЕТНЮЮ НОЧЬ»

Ключевые слова: *знаки-иконы, знаки-индексы, знаки-символы, прямой референт, непрямой референт.*

«Сон в летнюю ночь» В. Шекспира рассказывает об истинной любви и удачном браке как основе естественного и социального порядка. Три переплетенных сюжета у Шекспира отражают три типа источников, каждый из которых имеет ассоциативные возможности, относящиеся к основным темам. Основной сюжет комедии – об афинских дворянах, чьи имена несут смыслы из греческой мифологии. Сначала он фокусируется на Тесее и Ипполите, чей приближающийся брак символизирует урегулирование внутреннего порядка, в то же время драматическая напряженность возникает при выборе пары у четырех других молодых влюбленных. Второй сюжет – о ремесленниках, которые разучивают пьесу к свадьбе знати и чьи имена дают представление о традициях именовании, связанных с торговлей и английской жизнью. Третий сюжет – о волшебном мире и о сложностях брака короля и королевы, чьи имена символизируют

преобладающую иерархию и порядок в природе – это в значительной степени переосмысление традиционного фольклора. В данной статье описаны различные ассоциативные возможности (иконические, индексальные и символические) имен Тесей и Ипполита и представлены подробные классификации всех имен. Описание происходит на основе семиотического подхода, отраженного в главе «Теоретические основы литературной ономастики» Оксфордского справочника по именам и наименованиям.

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SYMBOLIC MEANINGS IN THE NAMES OF *MIDSUMMER NIGHTS DREAM*

Key words: *iconic, indexical, and symbolic signs, immediate referent, secondary referent.*

Shakespeare's *MND* is about true love and felicitous marriage as essentials of both natural and social order. With three interwoven plots, Shakespeare's names and references reflect three types of sources, each with associative possibilities relevant to the basic themes. The main plot is about Athenian nobles whose names draw symbolic meaning from Greek mythology. It focuses first on Theseus and Hippolyta, whose approaching marriage symbolizes the settlement of domestic order, while dramatic tension emerges in the pairing of four young lovers. A second plot is about the "mechanicals" preparing entertainment for the noble wedding, whose names are figurative coinages associated with common trades and English life. The third plot is about the fairy world and the troubled marriage of its king and queen, whose names suggest an overriding hierarchy and order in nature – a significant reinterpretation of traditional folklore. This paper will describe various associative possibilities (iconic, indexical, and symbolic) of Theseus and Hippolyta, and will present a detailed classification of all names and generic references. It will illustrate a semiotic approach advocated in "Theoretical Foundations of Literary Onomastics" in *The Oxford Handbook of Names and Naming*.

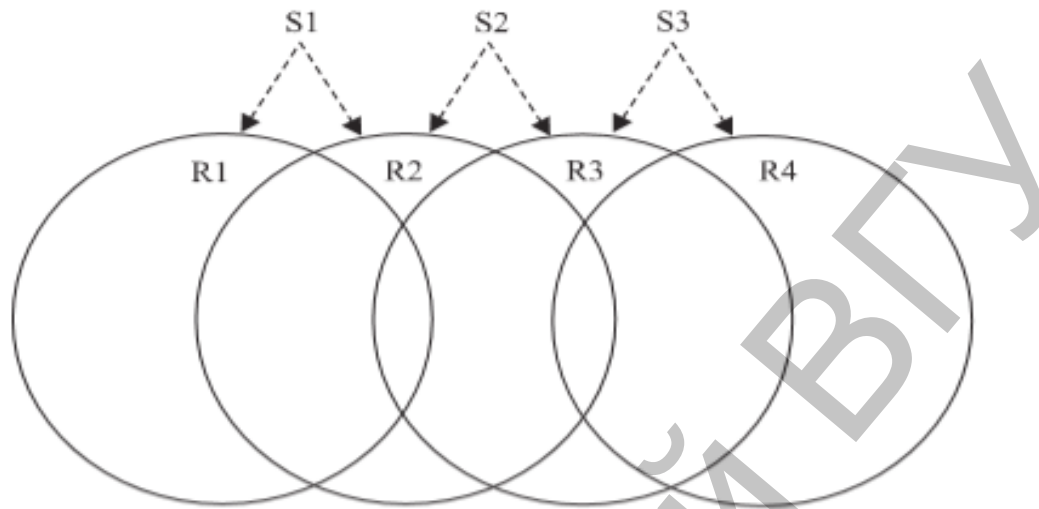
1 A brief sketch of *symbolic* meaning

The purpose of this paper is to analyze principal names in Shakespeare's *Midsummer Nights Dream* (hereafter *MND*, with all references to *The Riverside Shakespeare*, 2nd ed. [10]) to illustrate the potentiality of *symbolic* meaning in names. Names are commonly discussed as fixed, *indexical* designations of individual referents. However, our use of language is fundamentally *symbolic*, and the *symbolic* meanings of names are especially clear in imaginative literature.

In terms of semiotic theory (à la C. S. Peirce [8]), *symbolic* meaning arises when a *sign* evokes two or more *indexical* referents in the mind of an interpreter. For example, we may hypothesize that the name *Quince* in this play refers to two things: 1) one of the characters on stage, and 2) a carpenter's device for holding things in place. When the name is used to refer to the character, it also evokes a reference to the function of that device. Thus, the meaning is *symbolic* insofar as the name as a *sign* evokes qualities or attributes that are presumably shared by the character's role and the occupational device.

Of course, the *symbolic* sharing of qualities differs slightly, and is only partial, in the mind of each individual interpreter, and it is the attributes of the *secondary referent* (the carpenter's device) that are partially carried over and associated with the character, the *immediate referent* (much as M. Black has described meaning of the *vehicle* in a metaphor being carried over to the *tenor* [1, 38–47]). Thus, whenever we discuss the presumed

“meaning” of a name, it is in terms of the *secondary referent*. However, both referents, the actor and the device, are made more meaningful than one thing referred to by the *sign* interpreted as a single *indexical* reference, i.e., as a simple label. The association of attributes and sharing of qualities may be illustrated in a simplistic diagram of *symbolic* discourse:



Hypothetically, the *signs*, S1, S2, and S3, are linked syntactically, and each refers to two or more referents. The circles represent a variable range of attributes (semantic domains) of the referents R1, R2, R3, and R4. The referents are thereby understood in terms of one another, and the meaning of the *signs* is *relational*, and thereby *symbolic*, rather than a chain of single, *indexical* references (stemming from initial “causes,” or dubbing, as S. Kripke has argued [6]).

2 Thematic linkage

When names evoke *secondary referents*, attributes of those referents and their contexts are partially transferred to the *immediate referents*, and the *immediate referents* may be developed thematically. We need not pursue an authors personal intentions, but the study of names ties us closely to the text at hand and to the pre-existing contexts (i.e., sources) to which the names may refer. That is to say, we begin with a name, and by studying how this word is used as a specific reference in different, pre-existing contexts (e.g., in the sources or culture of Shakespeares time), we may infer its relationship to the *immediate* context, understand its *symbolic* value, and gain thereby a richer understanding of themes in the work at hand.

Of course, it may be that a name has a different kind of reference and context that neither the author nor the audience could have known. For example, in *Much Ado About Nothing*, the character Dogberry insists, “O that I had been writ down an ass!” (4.2.86–87). Modern audiences laugh in part because the word *ass* now has an anatomical reference, and a director in the twenty-first century certainly has the artistic freedom to take advantage of this interpretation. However, an onomastic scholar is obligated to acknowledge that it is not an interpretation clearly available to Shakespeare or his audience. To appreciate Shakespeares achievement as an artist we need to focus on the texts of his plays and on the pre-existing references that could, and probably, would be understood at that time.

3 Plots and themes

Themes are developed as stories are told, and *MND* has three distinct plot lines that develop the general themes of marriage and true love. True love is based on personal choice, and a good marriage is the foundation of domestic and natural order. Characters in the main plot are nobles, and their names are all derived from classical literature, contextualizing the nobles as the educated class. The characters of the second plot are commoners, the “mechanicals,” and their names are all figurative references to specific English trades, placing

the imaginative context of this play clearly in England, rather than ancient Athens. The third plot is about the fairy world and the troubled marriage of its king and queen, and most of these names refer to elements of nature or to characters in folklore and offer a surprisingly beneficent vision of the natural order. Each of these plot lines illustrate the general themes in different ways.

4 The main plot

MND appears to have been written initially to celebrate a specific wedding of mature English nobles, and the main plot focuses on the approaching marriage of Theseus, often referred to as the “Duke,” and Hippolyta. These names have unmistakable analogs in Plutarch’s *Lives*, one of Shakespeares most frequent sources [9]. “Theseus” is the first of Plutarch’s stories, and Plutarch describes him as the founder of civic life in Athens, the cultural crucible of Western Civilization. The name thereby confers civic importance on this central character. His marriage to Hippolyta is described in a brief passage that Plutarch himself says comes from a unique and unnamed source. Plutarch notes that other stories tell of Theseus other marriages but that this story illustrates the settlement of domestic, as well as civic, customs for Athenian society. Plutarch explains that Hippolyta was the leader of the Amazons who initiated a peaceful end to the war with the Athenian men, a war that had been fought to an exhausting draw. The North translation of Plutarch, which Shakespeare used, emphasizes Hippolytas initiative with a sidebar note to the reader, “Peace concluded by means of Hippolyta” (71). Thus, the name *Hippolyta* is obscure and unique but epitomizes the settlement of the archetypal conflict of genders in classical literature. Shakespeares use of the name thereby focuses on marriage as the basis of social order.

While Theseus and Hippolyta are the central pair in this play, their marriage is a settled matter. For them there is no drama, just a celebration. The drama of the main plot lies in the tribulations of four young nobles, bestirred by the fickleness of the two young men, Demetrius and Lysander.

The fickleness is most clear in the character named *Demetrius*, and in Plutarch’s story of “Demetrius,” he is described as a Macedonian general who flourished in the footsteps of his father, Antigonus, after the death of Alexander the Great (323 BCE). At the beginning of *MND*, Demetrius appears to have abandoned Helena to pursue a more lucrative marriage with Hermia. He is thereby the plays most wayward character. Likewise Plutarch describes the greatest vice of the historical Demetrius as being “very free” in matters of love, “bearing, in this respect, the worst character of all the princes of his time” (1080). Also, Plutarch describes this Demetrius as following his fathers advice to marry for money, “Natural or not, / A man must *wed* where profit will be got” (ibid). Plutarch emphasizes Demetrius many reversals in both love and war. While Shakespeares Demetrius is not a warrior, his romantic interests are, at first, opportunistic – i.e., until he is charmed by Oberon and returns to his first, and therefore true love, Helena.

The name *Lysander* also refers to one of Plutarch’s story titles. It is the name of the Spartan general who defeated Athens in the Peloponnesian War (404 BCE). Plutarch describes *Lysander* as growing up outside royal bloodlines but with obvious virtues that overcame his background. Shakespeares Lysander “is comparable in that, despite his virtues, Egeus does not consider him a suitable husband for his daughter” [4, 292].

The names of the young women, *Helena* and *Hermia*, are also borrowed from classical literature. The name *Helen* or *Helena* is, of course, very common. It frequently appears in *MND* as *Helen*, without the final *-a*, depending on metrical convenience, and alludes to the exemplar of feminine beauty, Helen of Troy. Shakespeares use of her name displays his love of irony. Demetrius has abandoned her to pursue a wealthier marriage with Hermia, even though Helena is taller, blonde, and more beautiful. Unlike her namesake, Helena is constant in her love for Demetrius and sadly concludes, “Love looks not with the eyes but with the

mind” (1.1.234), confirming the subjective nature of true love and Hermias earlier words, “O hell, to choose love by anothers eyes!” (1.1.140).

Unlike the name *Helen*, references to the name *Hermia* are rare in classical literature, but Ovid, arguably Shakespeares favorite source, uses the variant *Hermione* to extol personal choice as a condition of true love. The speaker in *Ars Amatoria*, playfully asks, “Would you be able to prefer Hermione to Helena?” [5, n. 133]. The phrasing pairs the names of the young women in *MND*, links them together in the theme of personal choice, and parallels the central action of these young lovers. When Lysander is mistakenly charmed by the flower of passion, he offers an answer, “Not Hermia, but Helena I love” (2.2.113), phrasing that links the names to Ovids phrasing. Such references to *Hermia* and *Helena* thereby evoke the chaos of love that reverberates throughout classical literature, but the tribulations of these young couples are temporary and actually serve as dramatic foils to highlight the stability and order of Theseus and Hippolyta.

5 The mechanicals

The names of the “rude mechanicals” (3.2.9) show the presumed importance of hierarchy in the Elizabethan social order. They are, as Puck describes them, artisans who “work for bread upon Athenian stalls” (3.2.10), the lowest of the three classes of Athenian citizens as listed by Plutarch [2, 135]. Philostrate later describes them as “Hard-handed men that work in Athens here, / Which never labord in their minds till now (5.1.72–73). Also, the personal names of the *mechanicals* (*Bottom*, *Flute*, *Quince*, *Snout*, *Snug*, and *Starveling*) associate them figuratively, usually synecdochically, with particular English trades. G.B. Evans identifies the trades in a footnote as listed at the beginning of 1.2. All of the names are simple emblems of productive labor, and collectively they elicit an appreciation for the heart of the English economy.

Despite the snarky comments of Puck and Philostrate, the “mechanicals” are all portrayed sympathetically because their goal is to please the nobles with their play “*Pyramus and Thisby*” at the wedding celebration. It is a story of true love that ends tragically – the lovers die. It comes from Ovids *Metamorphoses*, was included in Chaucers *The Legend of Good Women*, appeared in sonnet form in 1584, and was the title of at least one other Renaissance play [3, 374–375]. However, the production by the “mechanicals” turns the tragedy into comedy because of their unsophisticated exaggerations – they fear a realistic lion, they personify the wall, and Bottoms rhetoric is pure bombast. Their actions and their names demonstrate the social gulf between them and the educated audience (real and fictional), and yet their ingenuous efforts arouse genuine endearment, “Beshrew my heart, but I pity the man” (5.1.290).

6 Symbols of the natural order

With all their well-intentioned bumbling, the mechanicals help establish England as the cultural context of *MND*, not the theatrical setting of Athens, and this context is solidified by the *secondary references* of *Oberon* and *Titania*, the king and queen of fairies roaming the English countryside. As rulers they *symbolize* the order in nature, but while the marriage of Theseus and Hippolyta brought brought peace to Athens, the contention between Oberon and Titania disturbs nature, which begets temporary hardship for all (e.g., 2.1.88–117). They squabble over “a little changeling boy” (2.1.120), but affections are then magically corrected, and order is restored.

Of course, the hierarchy of the fairy world mimics the idealized order of Elizabethan England. Subordinates refer to Oberon and Titania as “King” and “Queen,” and the pre-existing meanings of these names also reflect their royal status. The name *Oberon* comes from a fairy king in Lord Berners translation (c. 1533) of the 13th century French epic poem *Huon of Bordeaux*. The story of Huon describes *Oberon* as a diminutive fairy king who controls the appearance (but not the reality) of nature. He allies himself with Christianity but subordinates himself to the true author of creation [3, 393]. The turbulence of nature (the

wind, rain, and raging rivers) that he conjures to terrify passersby turns out to be simple fantasy. Thus, the name refers to a specific fairy king who offers much to the imagination but no real harm. Shakespeare thereby ameliorates at least some of the fears lurking in the hearts of his English audience, most of whom believed that accidents, minor or even fatal, were the pranks of malicious fairies. We see instead a fairy world as part of a comic fantasy, a “weak and idle theme,” as Puck explains, “No more yielding but a dream” (5.1.427–428). It is a poetic vision in stark contrast to the polytheistic (and common) view of fairies being the causes of daily troubles.

The name *Titania* is the only name in the realm of fairies or mechanicals that has roots in classical sources. However, Shakespeare creates a new meaning by changing a generic meaning of this word into a name subsuming disparate entities and bridging the imaginative expanse of classical mythology and English folklore. Ovid follows Hesiod in using the word generically to refer variously to Pyrrha, Tethys, Latona (Greek Leto), and Circe, or presumably to any goddess descended from the previous generation of gods (the Titans). Goldings translation, on which Shakespeare relied, describes these classical goddesses as if they were familiar creatures of the fairy world in the English countryside, i.e., as “the Fairies which / Reported are the pleasant woods and water springs to haunt” [7, 131], suggesting a synthesis of classical myth and English folklore. However, Shakespeare takes this synthesis a significant step further. By using *Titania* as a proper name, Shakespeare creates not only a queen, but also a linguistic sense of hierarchal order embracing a vast and diverse collection of spiritual forces.

The names of the subordinate spirits give special emphasis to the beneficence of the natural order and its rulers. Especially the name *Robin Goodfellow* illustrates Shakespeares reinterpretation of the demon-haunted world of traditional folklore. A publication in 1628 entitled *Robin Goodfelleow, His Mad Pranks and Merry Jestes* “shows a figure with devils horns and a phallus” [5, 36]. Thus, the name commonly identified blame for serious mishaps. At the same time, the terms *Pucks* and *Hobgoblins* referred to generic types of very pesky fairies. Shakespeare uses *Robin Goodfellow* as a proper name but also uses the terms *Puck* and *Hobgoblin* to refer exclusively to the same specific character. The words *Puck* and *Robin* alternate as synonymous references in the stage directions and prefixes. Shakespeare often uses generic labels or titles as his only reference to specific characters, but by using *Puck* and *Hobgoblin* to apply to a single character, *Robin Goodfellow*, he narrows the focus of possible harm from within the fairy world to a single source. The other fairies all refer to positive attributes.

This distinction is especially clear at the beginning of Act 2. Stage directions specify two fairies entering at opposite ends of the stage, suggesting two contrasting types of fairies. There is an unnamed, and apparently *representative*, fairy “at one door and Robin Goodfellow at another.” The *representative* fairy recites a poem associating himself and presumably most of the spirit world with the beauties of nature, its normal harmony, and benevolent intentions. He is in a hurry to “seek some dewdrops here, / And hang a pearl in every cowslipss ear” (2.1.14–15). He then contrasts himself with *Robin Goodfelleow*, describing that particular fairy as the “lob of spirits” (16) and as “that shrewd and knavish sprite” (33) responsible for mischief and mishaps. Shakespeare diminishes the potential threats of the spirit world even further by showing the most serious harm, juicing Lysanders eyes, to be a simple mistake. Most of *Robins* mischief amounts to his limited competence in the business of love, not to malice. He refers to himself as “an honest Puck” (5.1.431) and is certainly obedient to Oberon, who strives to match the true lovers and bless their unions.

Finally, Titantias attendant spirits obviously refer to elements of nature that commonly aid and sustain humankind. The meaning of *Peasblossom*, for example, augurs an abundant food supply and names the first character to scratch Bottoms hairy head. All four names, *Cobweb*, *Peaseblossom*, *Mustardseed*, and *Moth*, function as metaphorical endearments, and Bottom repeatedly addresses them with honorifics, *Master*, *Mounsier*, and *Cavalery*, possibly

because the roles were originally played by the noble children who attended the wedding for which the play was originally written.

At the least, the *secondary references* of these attendant spirits are harmless elements, and the actions of these characters, like the “mechanicals,” show their eagerness to please. They *symbolize* a varied but hierarchical world that envelops the other plot lines and contrasts sharply with the scary folklore published in Shakespeares own time. With these and all its names, *MND* represents a distinctive reinterpretation of the spiritual world and the sinews of love that bind the lives of nobles and commoners alike.

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СЕМАНТИКА АНТРОПОНИМОВ В РОМАНЕ Е. ВОДОЛАЗКИНА «АВИАТОР»

Ключевые слова: *антропонимы, петербургский текст, символ, Достоевский, воскресение, скрипач.*

Статья посвящена именам собственным главных героев романа Е. Водолазкина «Авиатор». Особое внимание уделено антропонимам, являющимся символами, что характерно для «петербургского текста», каковым является рассматриваемое в статье произведение.