William Makepeace Thackeray and Fyodor Mikhaylovich Dostoyevsky: Name sensitive Authors
In Homage to Great Novelists

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Abstract:
The article features characteristic names, hereinafter referred to as charactonyms, in the works by W.M. Thackeray (1811 - 1863) and F.M. Dostoyevsky (1821 - 1881). Thus, the paper may serve as a contribution to the studies of the legacy of the two great English and Russian writers. Having studied anthroponyms in the works of these writers, two types of charactonyms have been defined and considered from the perspective of translation - veiled characteronyms and charactonyms personalia, including a subgroup – charactonyms incorporating a characteristic common stem. To study these types of charactonyms the material has been mostly borrowed from the novel *The Newcomes* and the tale *The Rose and the Ring* by W.M. Thackeray and their translations into Russian. Names from the works by F.M. Dostoyevsky are also under consideration, especially: Stavrogin from the novel *The Demons* and Karamazov from the novel *The Brothers Karamazov*.
Keywords: anthroponyms, veiled charactonyms, charactonyms personalia.

Resumen:
Este artículo se enfoca en nombres característicos que denominaremos caractónimos, en las obras de W.M. Thackeray (1811 - 1863) y de F.M. Dostoyevsky (1821 - 1881). El propósito de este trabajo es contribuir a los estudios sobre el legado de dos grandes autores, uno inglés, el otro ruso. Al estudiar los antropónimos en los trabajos de estos escritores, hemos definido y considerado dos tipos de caractónimos desde la perspectiva de la traducción: caractónimos velados y caractónimos personalia, que incluyen un subgrupo de caractónimos que incorporan una raíz característica. Para estudiar este tipo de caractónimos hemos tomado material de la novela *The Newcomes* y el cuento *The Rose and the Ring* de W.M. Thackeray y sus traducciones al ruso. También hemos considerado nombres de los trabajos de F.M. Dostoyevsky, entre ellos Stavrogin de la novela *The Demons* and Karamazov de la novela *The Brothers Karamazov*.
Palabras clave: antropónimos, caractónimos velados, caractónimos personalia.

Résumé :
Dans cet article nous nous occupons des noms caractéristiques appelés charactonymes, chez W.M. Thackeray (1811 - 1863) et chez F.M. Dostoïevski (1821 - 1881). Le but de ce travail est de contribuer aux études sur l'héritage qui nos ont laisse ces deux grands auteurs, l'un anglais, l'autre russe. En étudiante les anthroponymes chez les deux écrivains, nous avons défini et considéré deux types de charactonymes dès la perspective de la traduction: des charactonymes voilés et des caractonymes personalia, dans lesquelles un sous-groupe de charactonymes qui incorporent une racine caractéristique est incluse. Afin d'étudier ce type des charactonymes nous avons utilisé matériel du roman *The Newcomes* et le conte *The Rose and the Ring* de W.M. Thackeray et ses traductions en russe. Nous avons aussi considéré les noms chez F.M. Dostoïevski, entre eux, Stavrogin dans le roman *The Demons* et Karamazov dans le roman *The Brothers Karamazov*.
Mots clé : anthroponymes, charactonymes voilés, charactonymes personalia.

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Introduction

Russian and British literatures are full of charactonyms, in particular the works by Denis Ivánovich Fonvizin, Mikhail Yevgrafovich Saltykov-Shschedrin, Anton Chekhov in Russia, and in Great Britain, the works by Richard Brinsley Sheridan, George Gordon Byron, Charles Dickens, Evelyn Waugh, William Makepeace Thackeray. Thackeray, a connoisseur of last names with satiric overtones, skilfully coined names for secondary literary characters, e.g. *Finch* (*a finch*: a small singing bird; not ignoring in this respect protagonists dubbed according to their "deeds", e.g. *Becky Sharp*: *sharp* a) quick and sensitive in attention, thinking, seeing, hearing etc., b) severe, angry); *Rawdon Crawley*: *to crawl* a) to move slowly, b) to try to win the favour of someone in a powerful position by being too nice to them. Studying charactonyms in literature, i.e. the names suggesting a certain feature of appearance or character, has already been a separate subject matter of numerous researches in literary onomastics (Rajec, 1978). However, to develop the theory of literary onomastics finding and defining new types of charactonyms is required.

The material for the research has been borrowed from the works of two great writers of English and Russian literature: Thackeray (1811 - 1863) and Dostoyevsky (1821 - 1881), who celebrate jubilees in 2011. Thackeray was one of the first British writers who applied charactonym personalia and F.M. Dostoyevsky started using veiled charactonyms in the works of Russian literature, which have marked a milestone.

It is noteworthy, that a separate analysis of charactonyms in Thackeray's works has not been made until now. Thus, the purpose of the article is to study such names in the works by these writers and the ways these names were rendered in Russian translations. To achieve this purpose, a task of identifying additional types of charactonyms should be implemented.

Charactonyms may be coined not only on the basis of the name which originated in a common stem understood as anthroponym or its element resembling in its form a lexical unit, e.g. English characteristic last name Hennie (*henny: hen-like*), but charactonyms are invented on the basis of a common stem borrowed from another language (veiled charactonym) and on the basis of a name of a literary character or a famous person (charactonym personalia).

A special attention will be focused on the two less studied types of charactonyms: veiled charactonyms and charactonyms personalia. The conclusion will sum up the main features of the charactonyms in question and the ways they are rendered in translation. To study these types of charactonyms the material has been mostly borrowed from the novel *The Newcomes* and the tale *The Rose and the Ring* by Thackeray. The names from Dostoyevsky's works will also be under consideration, in particular *Stavrogin* (The Demons) and *Karamazov* (The Brothers Karamazov).

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1. Veiled Charactonyms

To designate foreigners, authors use names matching a certain nationality, for instance John is English, Sam is American and last names reveal their identity via anthropoformants: *-son* (Wilson) *-man* (Kinsman), *Mac* (MacDowell), *O'* (O'Hara). Onyms may contain borrowings or international words, e.g. Fresco (from Italian *fresco).* Among such names there is a specific group of names with veiled meaningfulness, i.e. anthroponyms understood in the text as foreign but suggesting a characteristic of the name bearer. The use of such names may be regarded as a cross-language pun device.

In the source text, the names identify those they belong to and point to their nationality, but in the languages, from which they have been borrowed, such onyms have common stems that could be Greek, German, Italian anthroponyms, and these stems contain some additional trait. To illustrate these charactonyms the quote of A. Bantas, a Roman scholar, may be apt, as he wrote, "traditional name Mephistopheles really related to the Latin adjective *mephisticus* ("ill-smelling", "noisome") – thus suggesting the sulphurous vapours of hell" (1994, p. 82). To develop this idea it is worth assuming that the association between the trait the name suggests, and Mephistophilis, say, in Marlowe's play *Dr Faustus,* disappears.

Veiled charactonyms do not open their inner form, thus the names seem to have lost their stylistic function. However, these names may not be considered as lacking any additional connotation because many European languages have words similar in form and meaning. To support this assumption, the opinion of scholar Bruce Maylath who studied personal names in Henric Ibsen's works is quite relevant: "On occasion, English-speakers can also grasp the meaning of names drawn from such widely-known languages as German, French or Latin" (1996, p. 41).

Veiled charactonyms serve as a specific stylistic device. The device was common for English playwrights: Shakespeare (Malvolio from Italian *mala + voglia* "ill will"); John Ford (characters from the play *The Broken Heart*: Orgilus meaning in Greek 'inclined to angry', Bassanes meaning 'a test', Armostes meaning 'one who arranges or governs', Crotolon 'a rattling noise'); later in Thackerey's works and the works by Russian writers Aleksander Sergeyevich Griboyedov (Famousoff from the play *Woe from Wit*), Mikhail Yevgrafovich Saltykov-Schederin (Benevolenskiy, Servantov from the novel *The History of a Town*).

A veiled characterisation may be incorporated into a given name, as most names have common stems in the source languages. Sometimes such names make strong associations with the context where either the choice of the name is explained or else, they serve as a stylistic device, for instance Apostle Peter whose name acquired an additional meaning *rock* in Matthew 16:18 of the Bible: "And I say also unto thee, That thou art Peter, and upon this rock I will build my church…" (*The Holy Bible*, 1991, p. 547)*.*

In translation, such phrases may be regarded, in terms of the outstanding Translation Studies scholar Eugene Nida, as classical examples of formal

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equivalence, which makes the meaning of a phrase obscure and does not cause any emotions in readers (See Nida & Taber, 1969, p. 201). This circumstance may be less affecting for protagonists, as the names of protagonists and their interpretations are common knowledge having become model antonomasia and part of the international cultural heritage. Hence translating them seems irrelevant, but as to minor characters, translators could add to the characteristics and style of the novel, as the lack of information about bearers is set off by the characterization in the names.

In the gallery of protagonists in Dostoyevsky's works, readers can find last names Raskolnikov in *Crime and Punishment* derived from the Russian '*raskolnik* meaning 'schismatic' (traditionally referring to a member of the Old Believer's movement), Devushkin (*devushka* – 'a *girl*') from the novel *Poor Folk*, Myshkin (*mysh* – '*a mouth*') from the novel *Idiot*, Smerdyakov (*smerdet'* – '*to stink*') from *The Brothers Karamazov*, though readers can encounter veiled charactonyms. These last names run contrary to an opinion that charactonyms are mostly used in satirical works. The charactonyms in serious works are revealed on the basis of a deeper and profound analysis after having read the entire work. Among Dostoyevsky's characters with veiled charactonyms there are last names Stavrogin and Karamazov.

Nikolai Berdyaev, a Russian religious and political philosopher, was the first scholar who interpreted the last name Stavrogin (*Stavros* in Greek means *cross*) as alluding to inner sufferings of the protagonist in *The Demons* (See Berdyaev, 1914). The name Karamazov in *The Brothers Karamazov* reveals its inner form in Book 4, Chapter 6, "The Strain in the Cottage", where a woman addresses Alexei Karamazov as "Mr. Chernomazov". Victor Terras in his work *A Karamazov Companion* wrote: "Mr. Chernomazov" – an inadvertent pun: the first half of the name means nothing to Arina Petrovna so she changes it to something that has a meaning: *Chernomazyi*, swartny, where *cherno* means "black" and *maz* – "smear." She does not know, of course, that Turkish Kara also means "black". (2002, p. 205).

An example of such foreign names may be found in an extract from W.M. Thackeray's *The Newcomes* with guests from Italy and Germany being mentioned:

> *At the piano, singing, accompanied by Mademoiselle Lebrun, is Signor Mezzocaldo, the great baritone from Rome. Professor Quartz and Baron Hammerstein, celebrated geologists from Germany, are talking with their illustrious confrere, Sir Robert Craxton, in the door* (Thackeray, n.d., p. 84).

In the same novel, names may have reflected several traits of secondary characters: Schnurr and Spada. The last name Schnurr is mentioned in connection with the fortress Spielberg where he was detained in a dungeon, pointing thus to the German origin of the name. *Schnur* in German means *cord* and *Schnurre* is 'a *funny story'*, '*a joke'*. In the translation into Russian, this person has become Brednits. The Russian version reflects both meanings represented in the Russian stem 'bredni': containing the meaning *a drag-net* for the concept of cord or rope and the meaning of *nonsense*, thus expressing the connection with the context - *jolly-looking man* - and

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got out up a chimney, and through a window, implying that he escaped by means of cord implying his flexibility:

> Did you ever see a more jolly-looking man than Professor Schnurr, who was locked up in Spielberg, and got out up a chimney, and through a window? (Thackeray, n.d., p. 85).

> *Nu gde yeshchyo vstretish takogo zdorovyaka, kak professor Brednits, a ved' on byl uznikom Spilberga – vybralsya ottuda cherez dymokhod i dal'she – cherez okno.* (Thackeray, 1978, p. 101).

Spada is another interesting case. Though the last name is characteristic in English as it is similar to '*a spade', spada* is Italian for *'sword'* or *'court sword'*. Both meanings in the context are played upon: for *spade* as the passage describes gambling, and for *sword* the idea is enforced by his title, i.e. he is Cavaliere (Italian knighthood) and the sword is an attribute of any cavaliere. In the translation into Russian, the name is *Shpago* meaning *'an epee'* with added *-o -* a tool to romanise last names:

> Surrounded by her court and royal attendants, La Reine Marie used graciously to attend the play-table, where luck occasionally declared itself for and against her Majesty…When she had lost all her money her Majesty would condescend to borrow – not from those ladies: - knowing the royal peculiarity, they never had any money; they always lost; they swiftly pocketed their winnings […]. The officers of her household were Count Punter, a Hanoverian, the Cavaliere Spada, Captain Blackball of a mysterious English regiment… (Thackeray, n. d., p. 334).

The name Prugnaro from the tale *The Rose and the Ring* has no motivation in English, however it may be decoded via classical languages. The first part of the name resembles the Latin word *prudential* (occurring in the Latin phrase *Praetio prudentia prestart,* Wisdom Is Beyond Price*),* and the second part the Greek word *gnosis* meaning "knowledge". The use of morphemes from classical languages implies scholastic vocation. Interestingly, in the translation into Russian, the Chancellor of Bosforo was dubbed as *Ostolop,* meaning "a dumbhead".

Veiled charactonyms do not reveal their inner form and the problem of their rendering is that, on the one hand, these names seem having lost their meaningfulness in the figurative system of literary works, but, on the other hand, it would be wrong to consider that these names carry no overtones, as the stems of such names have a very loose, if any, connection with the vocabulary of a certain language - for instance Karamazov from Dostoyevsky's novel requires an additional explanation even for Russian speaking people to show the meaningfulness, though the characterisation as part of the literary plot requires either rendering or adaptation when being translated.

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2. Charactonyms Personalia

2.1. Names of Famous people given to Literary Characters

This section of the paper will consider charactonyms personalia, that is charactonyms borrowed from the names of famous people. They are names of famous people or literary characters (also referred to as canonical or eternal characters in Russian literary tradition), given to other people to make a certain association with the former. Egil Törnquist, a Swedish academic literary critic, studied a similar group of names. He described these names as archetypal, names which, to most of us are closely attached to a well-known person (Alexander, Eve, Mary, Beatrice, Napoleon) (see Törnquist, 2004, p. 109). Characteronym personalia are one of the most vivid means of characterization. They accumulate knowledge about controversial or extraordinary people whose biographies are subject matters of research, and life and deeds are being discussed through generations.

The name firmly associated with some famous bearer has a strong association with him or her, even if the new bearer has nothing in common with that person. The resource of famous names is often used in literature. In this case, the characteristic becomes vivid and concise at minimal language means. However, not all surnames and names associated with famous people can serve as charactonyms. Sometimes a certain name is common; it belongs to the accepted name list (nomenclature) and has become an ordinary name. This is true about Biblical names, which are the basis for the naming convention. Such names are common but the connection with the prototype is present to some extent. Here, the connection with the prototype is not firm, though it may be revealed by the context or the resemblance of the prototype and a new name bearer.

Many personal names Mathew, Michael, Paul and Peter contain some connection with the prototype, but as the names are part of naming convention nomenclature the association with Biblical characters becomes less obvious.

Due to the expressiveness of the name, which belongs to a famous prototype, there is a restriction: if the author does not want to emphasize the resemblance with the famous person, such a name should be avoided when naming a character. The names of famous people or characters have an imprint of a former famous or notorious bearer and this connotation will chase the new name bearer. Egil Törnqvist reminds in this regard that "this naming method is not without its risks. The name Abraham, for example, may set us thinking either about progenitor or about the American President." (2004, p. 109).

Similar names are applied to describe actual recent events in satirical works and parodies. The stylistic device is used as an allusion especially to Biblical and classical mythology and for acquiring some additional identification the names tend to be slightly altered. An example of caricaturing from English literature, namely from the tale *The Rose and the Ring*, looks relevant. The painter in the tale sir

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Tomaso Lorenzo is an allusion to Sir Thomas Lawrence, a leading English painter, remembered for his portraits:

> *Whilst he was lying sick in this way, there came to the Court of Paflagonia a famous painter, whose name was Tomaso Lorenzo, and who was Painter in Ordinary to the King of Crim Tartary, Paflagonia's neighbour.* (Thackeray, 1854, p. 53)

In this passage, the word *painter* serves as a means for supporting the association. Thus, the basis of charactonyms personalia is all the names with which there is an association with the prototype through the context.

If the name of the prototype is uncommon, it should be treated as meaningful even without any characterisation. *The Newcomes* mentions an MP with the last name Macduff:

> "*That is Mr. Huff, the political economist, talking with Mr. Macduff, the Member for Glenlivat.*" (Thackeray, n.d., p. 85)

Let's remember that Macduff is a character from the Shakespearean play *Macbeth*, the one who kills Macbeth at the end of the play. The name is associated with a quote *lead on, Macduff* which is a slightly incorrect quotation from *Macbeth*, where the actual words are "lay on, Macduff' now often used humorously when asking someone to lead you to a place.

Interestingly, that this meaningfulness is seen in the Russian name Ivan Susanin who was a Russian folk hero and martyr of the early 17th century *Time of Troubles*. The name "Susanin", despite the tragic background, has become an ironic cliché in the Russian language for a person who leads somewhere claiming to know the way, but who eventually proves not to.

2.2. Charactonyms Personalia with Common Stems

Among charactonyms personalia it is relevant to distinguish a subgroup, namely charactonyms personalia with an additional common stem. A trait may be represented in the inner form of a charactonym personalia. For instance, the fencing teacher from *The Rose and the Ring* has a name Kutasoff-Hedzoff. Readers can discern in it two phrases - *cut off smb's head* and *to head off* which can characterize a brave soldier. Here readers may notice the allusion to Prince Mikhail Illarionovich Golenishchev-Kutuzov (1745 - 1813), the Russian Field Marshal who defeated Napoleon's army during France's invasion of Russia in 1812. In the translation, he is named *Atakkuy,* 'attack':

> *… and as for the Captain of the Guard and Fencing-master, the **valiant and veteran** Count Kutasoff Hedzoff, he avo-d that [...] he never had encountered so expert a swordsman as Prince Giglio.* (Thackeray, 1854, p. 47)

A uchitel fekhtovania, gvardeiskiy kapitan, doblestniy sluzhaka graf Atakkuy, utverzhdal, chto […] nikogda yeshchyo ne vstrechal on cheloveka, stol' iskusno vladevshego shpagoi, kak nash prints. (Thackeray, 1979, 107).

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In *The Newcomes,* Lackland, that is an evident allusion to the British King John Lackland, contains a trait implied in the surname suggesting 'without land'. The hero from Thackeray's novel was a poor coronet. As to the translation into Russian, the equivalent has become Oskudel, which matches the concept 'to become poor'. Thus antonymic rendering has been applied here. First and middle names *Zeno F. Pokey* may make a contradiction: Zeno, philosopher; and *pokey,* from a small and unattractive place. The combination of the context – *honourable* used as a title of respect in the UK for MPs, some judges, and the children of some noble families– with such a controversial last name produces a comic effect. As to the translation into Russian the given name became Zenon (Zeno) and last name is Tupoumen created on the stem meaning *blunt*:

> *He lets the upper part of his house; Major-General the Honourable Zeno F. Pokey, of Cincinnati, U.S., lives in it. We saw Mrs Pokey's carriage in the court, and her footman smoking cigars there…* (Thackeray, 1854, p. 220)
> Verkhniy etazh doma on sdayot; tam obitayet amerikanskiy general-maior, dostopochtenniy Zenon F. Tupoumen iz Tsintdinati. My videli vo dvore kabriolet missis Tupoumen i eyo lakeev s sigarami vo rtu. (Thackeray, 1978, p. 253).

Another approach that may be of value when dealing with names in translation is finding a name in the target language symbolizing the same trait. However, one of the flaws of this method is that it does not reflect nationality. Here domestication may be exaggerating and baffling, that is if the translator rendered Macduff as Susanin in *The Newcomes* the overtone would be rendered, but the character would be regarded as Russian. This method looks oriented at domestication of translation, which is not popular currently. As an example of the total domestication, Nabokov's translation of Lewis Carroll's novel *Alice's Adventures in Wonderland* should be mentioned. Nabokov dubbed the girl protagonist a common Russian name Anya (Ann), so the title of the book in Russian became *Anya v strane chudes* (Anya in Wonderland) with a lot of other characters whose names sound Russian, i.e. Pet'ka for Pat, Krolik Trusikov for White Rabbit, to name but a few (Nabokov, 1992).

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Conclusions

In conclusion, it is worth mentioning that the analysis of charactonyms in the works by Thackeray and Dostoyevsky has allowed the consideration of specific types of charactonyms: veiled charactonyms and charactonym personalia. Veiled charactonyms are anthroponyms understood in the text as foreign, but suggesting a characteristic of the bearer. As to the onomastic material for this group the article has incorporated the following last names: Stavrogin, Karamazov, Mezzocaldo, Schnurr, Spada, Prugnaro.

Among characteronyms, names of famous people or characters, given to other people for characterisation, additional groups have been found: a) charactonym personalia: Lorenzo, Macduff, and b) charactonyms incorporating common stems and the name of a famous person: Kutasoff-Hedzoff, Lackland, Zeno F. Pokey.

Generalizing, the ways of rendering last names, studied in the article, in the works by Thackeray translated into Russian, veiled charactonyms were rendered by means of using characteristic stems: Mezzocaldo, Mezzoforte; Schnurr, Brednits; Spada, Shpago; Prugnaro, Ostolop. These examples show a creative approach to the names in translation. Charactonyms, being writers coinages, are closely connected with the whole figurative system of a literary work. However, rendering names may be seen as a pragmatic super-task, that makes the target text closer to the source text the translator performs; a poetic function which is of great value.

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