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## THE FUNCTIONS OF CHARACTERS' PROPER NAMES IN *MEN AT ARMS* BY TERRY PRATCHETT<sup>1</sup>

The aim of this article is to examine the functions of characters' proper names in *Men at Arms* by Terry Pratchett – a second novel in the City Watch Cycle. The study is based on the theory of “Two Acts” which divides the analysed functions into the permanent and the momentary. The first are identified, defined and discussed on the basis of the naming act in *Men at Arms* and the latter undergo an analogous process on the basis of the act of using a name in the novel.

### Keywords

onomastics, literary onomastics, characters' proper names, functions, Terry Pratchett

### 1. Introduction

The basic, obligatory function of proper names is identification and differentiation. It is true for both the real and the fictional world. However, this is not the only function an onym can serve. There is a plethora of other roles that can be performed and all of them are called secondary, as they may, but do not have to be served. The aim of this work is to examine all secondary functions served by characters' proper names in *Men at Arms*. In the novel, there are 144 named characters referred to with 259 *nomina propria*. The analysis is based on the Theory of Two Acts<sup>2</sup> which presupposes that the functions can be identified at the moment of naming and at the moment of use (the permanent and momentary functions respectively). Therefore, the body of this article will be divided into two parts to discuss the two types of functions separately.

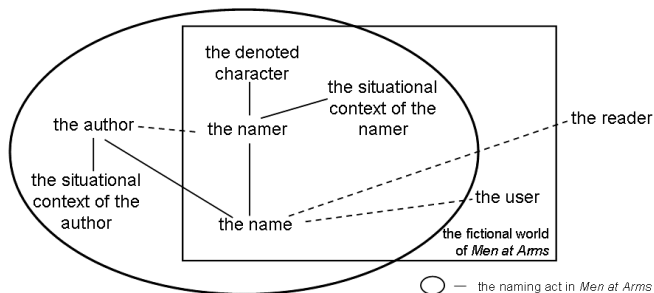
### 2. Permanent functions

Within the Theory of Two Acts, permanent functions are understood as roles served from the moment the character receives the name, regardless of the circumstances in which the name is used. They can be identified at the moment of naming, thus what is needed for their identification is the naming act.

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<sup>1</sup> This work is the second paper in a series of articles devoted to the City Watch cycle written by Terry Pratchett. Thus, some references can be made to the previous article from the same series even though it is still in print.

<sup>2</sup> The theory was first introduced and explained in detail in Gibka (2017).



**Diagram 1:** the model of the naming act in *Men at Arms*<sup>3</sup>

Since the elements of the naming acts in novels have been repeatedly defined (see for instance Gibka, 2015, 2016b, 2017), they will not be explained at this point, but will be briefly introduced at the beginnings of respective sections.

The analysis of the characters' proper names in *Men at Arms* showed that the onyms serve nine permanent functions in six relations.

**Table 1:** permanent functions served by characters' proper names in *Men at Arms*

Relation	Function	A proper name from <i>Men at Arms</i>
The name : the denoted character	semantic	<i>Mayonnaise Quirke</i>
	sociological	<i>Lance-Constable Coalface</i>
	localising	<i>Cornice-overlooking-Broadway</i>
The name : the namer	expressive	<i>Mr Clever Rocks in the Head</i>
The name : the name	poetic	<i>Edward d'Eath</i>
The name : the user	didactic-educative	<i>Humptulip</i>
	camouflaging	<i>Beano</i>
The name : the situational context of the author	allusive	<i>Mona Ogg</i>
The name : the reader	camouflaging	<i>Beano</i>
	humorous	<i>Thighbiter</i>

(1) Functions served by characters' proper names in relation to the denoted character

The denoted character is the entity that bears the name. In relation to that entity, the characters' proper names in *Men at Arms* serve three functions: semantic, sociological and localising. The first occurs when a name "characterizes a fictional figure (...) according to the metaphoric or the literal meaning of the name" (Wilkoń, 1970, p. 83). There are thirty-four characters' proper names that serve this role.

<sup>3</sup> Compare the basic naming act in a novel in Gibka (2017).

The names *Mister Simple* and *Mr Hunk* are given to Corporal Carrot and describe his behaviour and appearance and the appellation *Corporal self-proclaimed-human Nobbs* given to the watchman reflects how unlike a human he looks. Then *Edward d'Eath* (also introduced as *Lord d'Eath*, *Mr d'Eath* and *d'Eath*) becomes a murderer and his father, *d'Eath*, is introduced into the story at his own funeral. Next, the names *Fingers-Mazda* (the first thief), *Bjorn Hammerhock* (also *Mr Hammerhock* and *Hammerhock*), *the Librarian* and *the Bursar* all describe the denoted characters' occupations. On the other hand, *Black Roger*, *Foul Ole Ron*, *Dr Whiteface*, and *Mayonnaise Quirke* (also *Mayonnaise*) reveal features of the denoted characters' appearance:

'Mayonnaise Quirke, we used to call him,' said Colon. 'He's a pillock.'

'Don't tell me,' said Angua. 'He's rich, thick and oily, yes?'

'And smells faintly of eggs,' said Carrot (Pratchett, 1994, p. 222).

The next three names: *Capability Brown*, *Sagacity Smith* and *Intuition De Vere Slade-Gore* reflect skills of the landscape gardeners they denote. On the contrary, the name *Bloody Stupid Johnson* points to the lack of thereof. This gardener is also known as *Bloody Stupid*, *Bloody Stupid 'It Might Look A Bit Messy Now But Just You Come Back In Five Hundred Years' Time' Johnson* and *Bloody Stupid 'Look, The Plans Were The Right Way Round When I Drew Them' Johnson*. The last two are metonymically semantic. Finally, the remaining eight proper names need to be explained individually. *Mr Scant*'s salary equals one dollar and a new vest per year. *Cornice-overlooking-Broadway* (also *Cornice*) is a gargoyle. *Laughing Lord Scapula* was a man "with a very pointed sense of humour" (Pratchett, 1994, p. 19). *Death* is the anthropomorphic personification whose job is to release the spirits of dead beings. *Mr Clean* is a name given to Detritus to reflect his character and behaviour in comparison with another troll, Coalface. And lastly, the names *Mr Doodle* and *Detritus* are given to Leonard da Quirm because of his handwriting and terrible ineptitude in naming his inventions.

Next, a character's proper name serves the sociological function when it "indicates the character's social, group or national affiliation" (Wilkoń, 1970, p. 83) or "expresses (or suggests) the social inferiority or superiority of the character" (Kuffner-Obrzut, 2003, p. 493). In *Men at Arms*, there are a great number of characters' proper names that indicate the denoted characters' group affiliation:

1) forty-three city watch guards' names, for instance: *Lance-Constable Angua* (also *Constable Angua* and *Lance-Constable Whatshername*), *Lance-Constable Coalface*, *Lance-Constable Bauxite*, *Sergeant Kepple*, *Captain Quirke* (also *Captain Quirke of the Day Watch*), *Sergeant Maroon*, *Corporal Curry*, *Sergeant Muldoon* and *Lance-Constable Hrolf Pyjama*;

2) seven guild members' names: *Brother Beano*, *Dr Cruces*, *Dr Whiteface*, *Brother Boffo*, *Brother Grineldi* and *Queen Molly* (also *Queen Molly of the Beggars*);

3) and two wizards' names: *Archchancellor Mustrum Ridcully* and *the Dean*.

Moreover, there are also twenty-three names that express social superiority of the characters they denote, for example: *Lord d'Eath*, *King Paragore*, *King Veltrick III*, *Queen Alguinna IV*, *Queen Coanna*, *King Tyrril*, *Lord Rust*, *Lady Selachii*, *Viscount Skater*, and *Mad Lord Snapcase*.

The last function served in relation to the denoted character is the localising role. It is the first time any characters' proper names have been identified to perform the localising function in this relation (hitherto this role was served by the names in relation to the situational context of the author). Therefore, a new definition for this variant of the localising function is needed. This role is served in relation to the denoted character when his/her proper name sets him/her (and not the plot) in a specified place. In the discussed novel, there is one name – *Cornice-over-looking-Broadway* – which reveals Cornice's (who is a gargoyle) location.

### (2) Functions served by characters' proper names in relation to the namer

Nine characters' proper names in *Men at Arms* perform in this relation the expressive role. It "is served by a name which voices the feelings and emotions (...) of the namer (the fictional figure who gives the name to a character)" (Gibka, 2016a, p. 374). These appellations are: *Mr Hunk*, *Vimesy*, *Quickfang*, *Silverback*, *Corporal self-proclaimed-human Nobbs*, *Mr Clever Rocks in the Head*, *Lance-trying-to-be-Constable Detritus*, *Lance-Constable Whatshername* and *Bloody Stupid Johnson*. The first expresses Gaspode's jealousy of Carrot and the second Nobby's liking for his Captain. Then, *Quickfang* and *Silverback* reflect Big Fido's (which is a dog) admiration for wolves. On the other hand, the Patrician calls Nobby *Corporal self-proclaimed-human Nobbs* when he sees him for the first time and cannot believe his appearance to be that of a human being. Then Cuddy, a dwarf, names his fellow City Watch guard Detritus, a troll, *Mr Clever Rocks in the Head* and *Lance-trying-to-be-Constable Detritus* to show his dislike and disrespect for his colleague. Similarly, as he objects to her joining the watch, Captain Vimes does not bother to learn Angua's name at first and refers to her as *Lance-Constable Whatshername*. Finally, the name *Bloody Stupid Johnson* expresses the namer's anger and irritation with the landscape gardener's designs.

### (3) Functions served by characters' proper names in relation to themselves

In this exceptional relation, a relation in which only one element of the naming act is involved, the only function served by some proper names in *Men at Arms* and the only role hitherto identified is the poetic function. It emerges when the characters' proper names "do not refer to other elements of the naming act, but keep the recipient's attention on their structure" (Rutkowski, 2001, p. 100). Therefore, the role is served by "names whose internal organisation is of an exceptional kind, which attracts attention to the name's linguistic form in the first instance" (Rutkowski, 2001, p. 100–101). The onomasticon of the analysed novel offers two

*nomina propria* that perform this role: *Here'n'now* and *d'Eath*. The first denotes only one character, but the second denotes two men – a father and a son – and with regard to the young man it also appears in three other variants: *Edward d'Eath*, *Lord d'Eath* and *Mr d'Eath*.

(4) Functions served by characters' proper names in relation to the user

The category of the user encompasses all fictional characters in the world presented in the novel. In relation to this element of the naming act some characters' proper names in *Men at Arms* serve the didactic-educative and camouflaging functions. The first emerges when a character's proper name "enriches or preserves the knowledge" (Kęsikowa, 1988, p. 81) of the user. This happens when the user meets a name denoting a historical figure (historical within the world of the user) or of somebody who is still alive, but has accomplished something that makes him of educative importance. In the studied novel, there are five such *nomina propria*: *Lorenzo the Kind*, *Cirone IV*, *Humptulip*, *Lady Deirdre Waggon* and *Fondel*. The man denoted by the first appellation was the last king of Ankh-Morpork. The second name also belonged to a king, but a more successful one, one who ordered the construction of a sewer system in the city. *Humptulip* and *Lady Deirdre Waggon* were both writers, the authors of *How to Kill Insects* and *Book of Etiquette* respectively. Finally, *Fondel* composed the "Wedding March".

Next, the camouflaging function "appears when the name hides the identity of its bearer" (Gibka, 2015, p. 86) from the user. In the analysed novel, three characters are known only as *the Librarian*, *the Bursar* and *the Dean* and the names they received after being born are not known or already forgotten. Apart from these appellations, the camouflaging role emerges when Edward d'Eath pretends to be *Beano* and assumes both his appearance and his name.

(5) Functions served by characters' proper names in relation to the situational context of the author

The situational context of the author "refers to the circumstances accompanying the process of writing and especially of inventing names" (Gibka, 2015, p. 83). Out of three roles that can be served in this relation (localising, allusive and commemorative), one character's proper name in *Men at Arms* serves the allusive function. *Mona Ogg* had her painting done by Leonard da Quirm. The name alludes to one of the most famous paintings in the real world, namely *Mona Lisa*.

(6) Functions served by characters' proper names in relation to the reader

Analogously to the user, the category of the reader includes all people who will read the novel. In this relation, some characters' proper names in the discussed work serve the camouflaging and the humorous functions. The first can be defined exactly like in relation to the user with the exception of the reader being the entity

from whom the identity of the denoted character is concealed. In this relation, the list of *nomina propria* serving the camouflaging role is exactly the same as in relation to the user and so are the reasons for the emergence of this function.

The analysis of the humorous function served in this relation points the scholar to some discoveries about the relation itself, namely that what needs to be dealt with is an unknown group of people from the real world whose study might not always be possible. The possibility of a decisive examination relies on the nature and source of the function. That is why the camouflaging function can be analysed, but the humorous function cannot. It is impossible to examine the reaction to characters' proper names of all people who read and will read *Men at Arms*. However, what is possible is the examination of humorous elements of the names (as external qualities of the texts the names constitute). The elements are different, of different strength and thus have a different probability of amusing the reader. The first (and presumably hitherto the only) typology of humorous characters' proper names in a novel was proposed by Gibka and Rutkowski (2015, p. 169–182) and includes five categories. The first group comprises names with the most basic humorous element: the meaningless-meaningful incongruity (proper names sounding identically to common nouns). These names however are not very likely to make the reader laugh, as there are so many of them that the reader will most probably get used to them after reading a part of the novel.<sup>4</sup> The humorous effect of a character's proper name from the first category "can be reinforced when the name appears in a certain situational context. Then, this context serves as a «catalyst» (Lew, 2000, p. 131) "releasing the joke" (Rutkowski, 2016, p. 133). Then, a name like this moves from the first to the second group of humorous names: names with the meaningless-meaningful incongruity and a "catalyst". Among the characters' proper names in *Men at Arms*, there is only one appellation that belongs to this category: *Grabpot Thundergust* (also just *Grabpot*) and the catalyst for this onym is the fact that the dwarf denoted by it owns a cosmetic factory (his first name might suggest the way cosmetics are packed and his surname the smell of the products). The third group of humorous *nomina propria* consists of appellations with the neutral-not neutral incongruity (characters' proper names created from common nouns which are vulgar, colloquial or belong to semantic fields such as scatology, sexuality or physiology). The analysed novel provides a few more names with this type of incongruity: *Colon* (also *Fred Colon*, *Sgt Colon*, *Sergeant Colon*, *Mr Colon* and *Sgt F. Colon*), *Twurp*<sup>5</sup> and *Pyjama* (also *Lance-Constable Hrolf Pyjama*). The

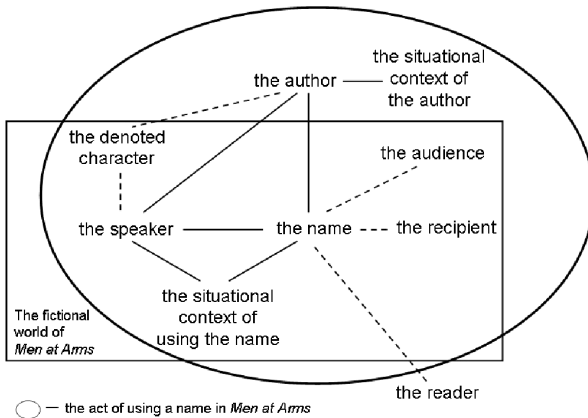
<sup>4</sup> All humorous characters' proper names in *Men at Arms* (appellations from the first category included) are discussed in a separate article devoted only to the humorous function in this novel, see Gibka (2018c).

<sup>5</sup> Compare the definition of "Twurp" [online] at <<http://www.urbandictionary.com/define.php?term=Twurp>> cit. 2017-09-29.

next category includes appellations which depreciate their denoted characters: *Bloody Stupid Johnson* (also *Bloody Stupid*), *Mister Simple* and *Dribbling Sidney*. Finally, the fifth group comprises “(mis)matched” characters’ name clusters: *Thighbiter*, *Here’n’now*, *Cut-Me-Own-Throat Dibbler* (also *Mr Cut-Me-Own-Throat Dibbler*) and *Jimkin Bearhugger* (also *Bearhugger*). There is also one name that does not seem to fit within the proposed categories: *Beano*. It is an appellation with the meaningless-meaningful type of incongruity as well as the correct-incorrect type. It has no catalyst and it is not a cluster, it does not depreciate the denoted character and because the incongruity is not of the neutral-not neutral type, it transgresses the proposed typology.

### 3. Momentary functions

Apart from permanent roles, characters’ proper names in a novel can also serve momentary functions. These are not served from the moment a character receives the name, but only in individual uses of the onym. That is why instead of the naming act, the act of using a name in a novel is needed to identify the functions.



**Diagram 2:** the model of the act of using a proper name in *Men at Arms*<sup>6</sup>

Similarly to the elements of the naming act, the elements of the act of using a name will be briefly defined at the beginning of each section.

Characters’ proper names in *Men at Arms* serve thirteen momentary functions in eight relations.

<sup>6</sup> Compare the basic act of using a proper name in a novel Gibka (2017).

**Table 2:** momentary functions served by characters' proper names in *Men at Arms*

Relation	Function	A proper name from <i>Men at Arms</i>
The name : the speaker	expressive	<i>Samuel Vimes</i>
	camouflaging	<i>B.S. Johnson</i>
	sociological	<i>Harthur</i>
	revealing	<i>ornice-oggerooking-Oardway</i>
	conative	<i>Arrot</i>
	humorous	<i>Bjorn</i>
The name : the name	poetic	<i>Here 'n' now</i>
The name : the situational context of using the name	conative	<i>C. W. St. J. Nobbs</i>
The name : the denoted character	sociological	<i>Mister Vimes</i>
	conative	<i>Fred</i>
The name : the recipient	revealing	<i>Bjorn</i>
	conative	<i>Chubby</i>
The name : the audience	conative	<i>Acting-Constable Cuddy</i>
The name : the author	revealing	<i>Constable Carrot</i>
The name : the reader	humorous	<i>Bjorn</i>

## (1) Functions served by characters' proper names in relation to the speaker

In relation to the speaker (the character who utters the name), the characters' proper names in *Men at Arms* serve six roles. First, the momentary expressive function emerges when a character does not create a new name, but uses one that already exists to express the emotions he/she feels at the time. These emotions (or feelings) can be the same as those of the namer or might be entirely different. In the analysed novel, there are five characters' proper names that serve this role. First, *Corporal Carrot* is said by Captain Quirke with anger and in a way highlighting Carrot's inferiority (Pratchett, 1994, p. 287). Similarly, Sybil Ramkin, who usually addresses Sam in a friendly manner, calls him *Samuel Vimes* to express her anger when the man comes home drunk (Pratchett, 1994, p. 105). Then, Carrot utters the name *Mrs Cake* with a mixture of surprise, disbelief and probably disgust when he guesses where Angua's lodgings are (Pratchett, 1994, p. 103). Finally, Captain Vimes uses the name *Quirke* with disbelief and anger when the Patrician tells him who takes over Vimes' investigation (93) and the name *Coalface* with great surprise after learning the troll the name denotes is now in the Watch (Pratchett, 1994, p. 329).

Second, the camouflaging function emerges when a character uses a name not knowing whom it denotes. When the organ at the Great Hall of Unseen University is played, the following conversation takes place: "‘Amazing! Who built it!’ ‘I don't know! But it's got the name B.S. Johnson on the keyboard cover!’"

(Pratchett, 1994, p. 325). Thus, it can be seen that the onym *B.S. Johnson* conceals the identity of its bearer from Mustrum Ridcully.

Third, the sociological function is performed when a character uses a proper name that indicates his/her social superiority or inferiority (as perceived by the speaker). This happens when Sergeant Colon calls a puppet named Arthur *Harthur* (Pratchett, 1994, p. 84).

Next, the revealing function is served by characters' proper names which when used by a speaker reveal a piece of information about him/her. In *Men at Arms*, there are five such appellations. The first three: *ornice-oggerooking-Oardway*, *Ister Arrot* and *Arrot* said by Cornice-overlooking-Broadway point to the fact that Cornice has his mouth stuck permanently open (Pratchett, 1994, p. 159–160). Then, the name *GerhardtSock* uttered by Dibbler shows his being afraid at the moment (Pratchett, 1994, p. 191). Finally, when asked about his name Silas Cumberbatch says: *SILAS CUMBERBATCH*, thus revealing his former occupation – a town crier (Pratchett, 1994, p. 301).

Then, the conative function occurs when the name uttered by a speaker causes him/her to react. There is one such character's proper name in the analysed novel. When influenced by Cornice Captain Vimes calls Carrot *Arrot*, he immediately corrects himself (Pratchett, 1994, p. 160).

Finally, the humorous role occurs when the character's proper name used by a speaker amuses him/her. In *Men at Arms*, there is one such onym: *Bjorn* used by Death when he speaks to Bjorn Hammerhock (Pratchett, 1994, p. 82–83).

## (2) Functions served by characters' proper names in relation to themselves

The name, here, can be simply defined as the appellation that is used. Similarly to the permanent equivalent of this relation, the only function that emerges here is the poetic role. The difference between permanent and momentary poetic functions is that the latter emerges and lasts in an act of use of the name only. Sometimes that means that characters' proper names which are not poetic from the moment of naming become so later, at the moment of one of their uses. *Men at Arms* however points us to another possibility, namely, a proper name that serves the permanent poetic function can be used in a way that highlights this role and thus the function is served permanently and momentarily at the same time. There is one such characters' onym: *Here'n'now*. And the act of use in question goes as follows: “‘Oh, no,’ he [Sergeant Colon] said. ‘What’re you doing here, Here’n’now?’” (Pratchett, 1994, p. 44). This proper name attracts attention to its internal organisation by itself, but in this act of use the attention is additionally attracted to it due to the word “here” being used just before the name.

## (3) Functions served by characters' proper names in relation to the situational context of using the name

The term *situational context of using the name* refers to all physical and social circumstances surrounding the act of using a proper name in a novel. In this relation, the definition of the conative role differs from the definitions of this function in other relations, namely the use of a name does not make the situational context of using the name react, but this use creates or reinforces a certain atmosphere. In *Men at Arms*, there are three uses of characters' proper name that serve this role and they all appear one by one. The names *Sgt F. Colon*, *Corporal, C. W. St. J. Nobbs* and *Cpl C. W. St. J. Nobbs* are used by Sergeant Colon in his report for Captain Vimes (Pratchett, 1994, p. 175).

(4) Functions served by characters' proper names in relation to the denoted character

This element of the act of using a name refers to the character whose name is used. There are two roles served by some characters' proper names in *Men at Arms* in this relation. First, the sociological function emerges when the social position of the denoted character is indicated by the name used. This happens when Captain Vimes is called *Mr Vimes* by Carrot and *Mister Vimes* by himself to point to the fact that Vimes lost his group affiliation as he retired and is no longer a City Watch guard (Pratchett, 1994, p. 360, 365).

And the conative role emerges when the denoted character reacts as he/she hears his/her name. One such situation occurs when Sergeant Colon is called *Fred* by Corporal Nobbs, and he says: "That's Sergeant to you, Nobby," (Pratchett, 1994, p. 40). Another occurs when a dog named *Fido* thinks about his name and it makes him eat his blanket, savage his owner and dive out through the kitchen window (Pratchett, 1994, p. 294) and shortly after that the dog changes his names to Big Fido (Pratchett, 1994, p. 298).

(5) Functions served by characters' proper names in relation to the recipient

The recipient is the character(s) to whom the name used is directed. The first role in this relation, the revealing function, occurs when a name used exposes a piece of information about the recipient. The analysed novel offers one such situation:

Death coughed. OF COURSE... SINCE YOU BELIEVE IN REINCARNATION... YOU'LL BE BJORN AGAIN.

He waited.

'Yes. That's right,' said Bjorn. (...)

UM. WAS THERE ANYTHING AMUSING IN THE STATEMENT I JUST MADE?

'Uh. No. No... I don't think so.' (Pratchett, 1994, p. 82–83).

This reception of the name *Bjorn* by Bjorn Hammerhock shows that he does not have a sense of humour.

Then, the conative role occurs when a name used invokes a reaction in the recipient. This happens six times. First, after hearing the names *Leonard* and *Chubby*,

the recipients repeat the names in a question like manner as they do not know whom the appellations denote and want to receive that information (Pratchett, 1994, p. 136, 38). Then, Angua is surprised and asks about the title after hearing the name *Queen Molly* for the first time (Pratchett, 1994, p. 165). Next, when Carrot reads *Mrs Cake*'s name included in the list of entities one is not supposed to ask about, he enquires about the lady's strong-mindedness (Pratchett, 1994, p. 72–73). Finally, when Captain Vimes hears the Patrician's first name (*Havelock*), it makes him think about not being able to get used to "the idea of the Patrician of Ankh-Morpork having a first name, or that anyone could ever know him well enough to call him by it" (Pratchett, 1994, p. 37). And when he hears Cornice call Carrot *Arrot* twice, he himself calls the man that way (Pratchett, 1994, p. 160).

(6) Functions served by characters' proper names in relation to the audience

The audience encompasses all fictional figures who witness the act of using the proper name, but to whom the act is not directed. The only function served in this relation, the conative function, can be defined analogously to most of the other definitions of this role, namely it emerges when a name used causes the audience to react. The analysed novel offers one such act of use of character's proper name. *Acting-Constable Cuddy* said by Corporal Carrot to Cuddy invokes the following reaction from Detritus, who hears the name: "'Hey,' said Detritus, 'how come he suddenly full constable?'" (Pratchett, 1994, p. 286).

(7) Functions served by characters' proper names in relation to the author

The person who wrote the analysed novel is understood as the author. In this relation (which is difficult to analyse as it includes the real world), one function is served. It is the revealing role and it occurs when a name used reveals a piece of information about the author. This is a new variant of this function, as hitherto the revealing role was identified in relation to the author only when his/her novel included uses of names taken over from other literary works. In *Men at Arms*, Corporal Carrot (Pratchett, 1994, p. 7) at one point becomes *Constable Carrot* (Pratchett, 1994, p. 28) (just to become Corporal not long after (Pratchett, 1994, p. 41)). This suggests that with so many characters and writing his sixteenth Discworld novel, Terry Pratchett made a mistake (it is probable that the mistake was made by the editors, but their job is rather to check for such mistakes, not create them).

(8) Functions served by characters' proper names in relation to the reader

Exactly as the category of the reader within the naming act, this element of the act of using a name encompasses all people who will read the work. Moreover, similarly to its permanent equivalent, the momentary humorous function served in this relation cannot be decisively determined; however, some names need to be mentioned as they acquire or increase a humorous element in an act of use. Two

characters' proper names without a permanent humorous element gain it in acts of use. The first – *Bjorn* – can be classified as a name with the meaningless-meaningful incongruity and a catalyst in the following use:

Bjorn didn't waste time asking questions. A lot of things become a shade urgent when you're dead.

'I believe in reincarnation,' he said.

I KNOW.

'I tried to live a good life. Does that help?'

THAT IS NOT UP TO ME. Death coughed. OF COURSE ... SINCE YOU BELIEVE IN REINCARNATION ... YOU'LL BE BJORN AGAIN.

He waited.

'Yes. That's right,' said Bjorn. Dwarfs are known for their sense of humour, in a way. People point them out and say: 'Those little devils haven't got a sense of humour.'

UM. WAS THERE ANYTHING AMUSING IN THE STATEMENT I JUST MADE?

'Uh. No. No ... I don't think so.'

IT WAS A PUN, OR PLAY ON WORDS. BJORN AGAIN.

'Yes?'

DID YOU NOTICE IT?

'I can't say I did.'

OH.

'Sorry.'

I'VE BEEN TOLD I SHOULD TRY TO MAKE THE OCCASION A LITTLE MORE ENJOYABLE.

'Bjorn again.'

YES.

'I'll think about it.'

THANK YOU (Pratchett, 1994, p. 82–83).

The second name – *Bloody Stupid* – is a shortened version of Bloody Stupid Johnson. When it is used in sentences: "For example, they contained the ornamental trout lake, one hundred and fifty yards long and, because of one of those trifling errors of notation that were such a distinctive feature of Bloody Stupid's designs, one inch wide" (Pratchett, 1994, p. 77) and "Under Bloody Stupid's errant pencil it was dug fifty feet deep and had claimed three gardeners already" (Pratchett, 1994, p. 77) the name might be perceived as an adjective describing the noun that follows. Therefore, the name acquires the meaningless-meaningful incongruity. On the other hand, the names *Colon* and *Sergeant Colon* which belong to the third category of humorous appellations increase their humorous element acquiring also a catalyst:

'Not Colon, then,' he said. 'He's not as young as he was. Time he stayed in the Watch House, keeping up on the paperwork. Besides, he's got a lot on his plate.'

‘Sergeant Colon has always had a lot on his plate,<sup>7</sup> I should say,’ said the Patri-  
cian (Pratchett, 1994, p. 25).

#### 4. Conclusions

The set of functions served by characters’ proper names in the second part of the City Watch cycle proved to be a lot bigger than that served by the discussed *nomina propria* in the first part (see Gibka, 2018b). Even though the number of (variants of) permanent functions is the same in both novels, the proper names of characters in the one written later serve as many as thirteen (variants of) momentary functions, while in the earlier book only five. However, this is not the author’s mistake with regard to *Guards! Guards!*, in *Men at Arms* simply more onomastic opportunities were exploited by him. It might be interesting to see if this tendency continues and while the Discworld expands, Terry Pratchett becomes more onomastically aware, competent, conscious and innovative. Even in this second part of the cycle, he uses names in such ways that three new variants of functions (not identified at the time when the Theory of Two Acts was introduced or when first studies conducted on its basis were done) had to be added to the list of those already identified. These were: the permanent localising function served in relation to the denoted character and two variants of the momentary revealing function – served in relation to the recipient and to the author. With so many momentary functions, the characters’ proper names in *Men at Arms* serve roles of this type in all relations in which any momentary functions have been identified.

However, not all secondary functions that could theoretically be served are performed by the analysed proper names. Moreover, while some functions are served by a great number of appellations (for instance the permanent sociological and semantic roles), other are performed by only one character’s name (for example the permanent localising function in relation to the denoted character or the momentary camouflaging role in relation to the speaker). This has proven to be true for all novels analysed up to this moment on the basis of the theory of Two Acts. Never, however, was it incongruous with any aspects of the examined novels.

Finally, since this theoretical approach enabled successful studies of functions of characters’ proper names in *Guards! Guards!*, *Straz! Straz!* (the Polish translation of the first City Watch part /see Gibka, 2018a/) and *Men at Arms*, it will be used to conduct analyses of the remaining parts of the chosen cycle as well as their Polish translations.

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<sup>7</sup> Compare “a lot on his plate” with one of the meanings of the word “colon”: “The main part of the large intestine, which passes from the caecum to the rectum and absorbs water and electrolytes from food which has remained undigested.” (the definition comes from <<https://en.oxforddictionaries.com/definition/colon>> cit. 2017-10-01).

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**FUNKCE VLASTNÍCH JMEN POSTAV V ROMÁNU *MUŽI VE ZBRANI*  
OD TERRYHO PRATCHETTA**

Cílem článku je analýza funkcí jmen postav v románu Terryho Pratchetta *Muži ve zbrani*, druhého románu cyklu *Městská hlídka*. Příspěvek je založen na teorii „dvou aktů“, která analyzované funkce klasifikuje na funkce permanentní a momentální. Funkce permanentní jsou identifikovány, definovány a probírány na základě pojmenovacího aktu v *Mužích ve zbrani*, funkce momentální jsou chápány na základě aktu užívání jména v románu.

**Klíčová slova**

onomastika, literární onomastika, vlastní jména postav, funkce, Terry Pratchett

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