

# The name of the person in the Romanian fairy tale

## Summary

Our research starts from the idea that the name of the person in the Romanian fairy tale is a relatively subtle linguistic structure, typical to a certain communication intent and carrying not only linguistic information but psycho-social and cultural too. The age of the names and their place into our expressive language is connected to the *essential historicity of the language as a cultural object* and to the importance the imaginary-allegorical stories used to have along ages.

The sense of the fairy tale persons is being achieved by studying the surface structures and the *significance* of the deep structures in close connection with the *signified* and the *signifier*. In spite of their stability, these names have known, along centuries, under the influence of recurrency, several adaptations by *re-semanticizations*, according to the intention of communication and to the general framework of communication generated by the historical, emotional and social parameters, becoming universally *plurivoice* in terms of sense and universally *pluriphone*, in terms of form.

As with most of onomastic works, the necessary methods of research are the ones that combine the science of the literary text with the science of the language. The name of the person is being structured as a material reality of the language, with internal thinking impulses, intuitions and perceptions, beliefs and feelings, poured into the sonorous substance of the language according to its vocalism configuration and reported to the external social command.

Valuably, the name of the person in the fairy tale is framing into the principle of the instrumental economy, into that of intelligent creation and usage of the linguistic expression means, as a result of the codifying of the semantic substance by which the opening is persuasively triggered within the positive semiotics and the closing within a negative semiotics. In this respect, the name of a person represents metaphorically the measure of a life instance mentioned for its eternalization into a stable linguistic form, which is chronotopically penetrated by the ethos, the ethnos and the logos of a people in the process of its linguistic becoming, as an epistemic support.

Without being exhaustive, the present research brings theoretical specifications, linguistic and practical analysis on the persons' names presented in the study corpus from Annex one. In this sense, I found it appropriate to present the synchronical and diachronical study of the name from the Romanian fairy tale, identified as a resistance linguistic element into an intentional communication event. Therefore, the name is a result of a premeditating action of the content of a message in the sense of expressive codifying and instrumentalization by an

authorized emitter who has obtained the devotion and who, in order to obtain the maximum immediate and lasting suggestion is exhibiting a real strategy of seduction and persuasion.. The name of the person is a reference point of a vast demonstrative strategy of behavioural and sapiental initiation at different levels of history. The argumentation may be done to the extent we study the universal communication phenomenon, historically, institutionalized by the story-telling practice.

By not trying to solve the enigma concerning the genesis of the fairy tales and their circulation, I found it appropriate to make the short presentation of the unanimous interest of the modern history in all the folk products. Considered as belonging to the *extra-muros* culture and systematically opposed to the major culture, much more opened to te transcendental values, the fairy tale and the name of its persons get out of anonymity suffering adaptations to the new ethical and aesthetical time standards directly expressed through the language.

In Europe, the fairy tale is a minor product limited to an exit and comfortable intention out of reality. The English puritans rejected many of the elements which may be considered terrifying toeday , trying, in the same time, a softening of the reception phenomenon in the sense of growing the audience. The French adapt it to the refined court games, in small fairies or bagatelles, corresponding to roccoco fashion while the Germans adapt it to a didactic demonstration for children and rural population.

The romantics will be the ones who will discover the amount of ethical, aesthetical and mythological information, the richness of symbols and the size of cannnotations , the untraslateability of the emotions surprised into the linguistic cliches, all of them deriving from an archaic, conservatory and repeatitive era.

For the Romanian fairy tale, we had to notice in Prolegomene the fact that it does not come from the written text, that the first fairy tale collection is published by Albert Brothers and Arthur Scott, in 1845, in Banat, a multicultural zone in which the inhabitants are largely bilingual, ant that, starting with 1862, we witness a real avalanche of fairy tale collections, some of them better, som others of a medium value, according to the eminent scientist B.P.Hasdeu, collections which will occupy in the Romanian literature, for a long time, the space designed to the children and youth literature-a literature of the adventure, in a rather unpermissive period concerning the birth and growing of subjectivism.

The name of the person from the fairy tale, undoubtly prior to these texts, has a history that brings it into a remote but reairable past, quite close to the genesis of the Romanian language and people, because quite a lot of the fairy tale persons are the embodiment of the Romanian folk mythology; The Sun and the Moon or Fat-Frumos and Ileana Consinzeana, Baba Cloanta, Inia Dinia, Muma Padurii, Jumatate, the Good-Willing Giants are htonian forces adapted to the universal

cliches of the intrigue by the euphorical itinerancy. The phenomenon of the aesthetical reception of the fairy tale is permanently questioning the fictional pact with the reader which once imposed the elimination of the mistrust by constituting the positive semiosis. The historical, social and cultural mutations have transformed the language by adapting it systematically to the ideatic substance of the fairy tale, the name functioning as a stereotype stimulus by which the polarising structures were deliberately and pragmatically accessed. Our research is studying the paradigm of the name of the main persons starting from the hard register up to *sermo humilis*, remarking the stable and the mobile signs which permitted repeated adaptations and resematizations from the imaginary to the repairable name.

In this respect, we have studied the structure of the persons-the noun, the adjective and the verb-remarking the semantic classification of the concrete noun, the derivation with diminutival and augmentative suffixes, the conversion, the gender and number oppositions, articulated-unarticled. We have thus identified such monolexematical names: Mar, Par, Afin. Dafin, Neghinita, Mazarel, Cotosman, Greucean, Laptita, Gainarita, Piplecuta, Flamanzila, Gerila, Setila, Talerus and plurilexematical names-the syntagmes. Formed on upon the basis of some significant affinities that represented the expression of some aesthetical intuitions in the language that is chronically adapting to the collective mental and which are semantically fulfilled by the apparent mobility of the connotations, the person name syntagms are based on the genitive or accusative noun building. Here comes the issue of choosing the preposition by juxtaposing the qualifying adjective, of devotion, as we call it, -frumos, viteaz, voinic, nebun, istet, nazdravan and the verbal syntagm built with the direct object –Sfarma-Piatra, Clatina-Munti, Stramba-Lemne and with the adverb, motivating the name with the manner circumstantial object connected to man or domestic animal: Alearga Repede, Aude-Bine, Vede-Bine or zoonames; Cainii Sfintelor Miercuri or Vineri.

The name of the persons is creating synonymical relations of phraseology type, synonymy of equivalence, of vicinity, of similarity, unavoidable, paradigmatically demonstratable, which appears in the oral communication within the the segment source-ebb. It is operating in all the language compartments, not only in vocabulary: phonetically, morphologically and syntactically. In the expressive register, the emitting noun finds unlimited possibilities of adopting the content-stable-to the form-naturally free of constraints. Anatomy is a typical literary procedure, especially to the demonstrative one like the fairy tale and the myth. The name of the person is achieved as an archetype symbolically with several semantic opposite centers like: divine-mortal; nice-ugly; good-bad; light-dark; hard-working-lazy; witty-silly.

The pluridenomination phenomenon typical to the oral productions represents mentally, according to E. Cosariu, the need of adaptation into an ideal ideatic status and a clue of stability in interpretation to the language necessity.

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The name from the universal fairy tale carries a content of thought and living valorified into the language. It is written within a system of symbolical representations and continues its historical adaptation along the *initiation-evoking-playing*, according to the imaginary universal archaic and its literature. That is what J. Starobinsky calls the ascending aliorisis, in other words the jumping from the primitive ignorance to the codified knowledge. The name of the person achieves, at the euphorical level, a relatively stable and compact characterization by cumulating *stable and mobile signs* which allow it to operate as a moving factor, like a pointed finger, according to U. Eco's concept of toposensitiveness towards *the happy-ending*.

Within the semiotical framework of the narrative significations, according to A.J. Greimas's analysis, the name of the person is building relationships with:

-*contrariety, as being situated between real and fantastic*

-*contradiction, upon the real-non-real axis*

-*compimetry, upon the real-non-fantastic axis.*

The semantic content of the person name is being achieved into an affective climate of security, it is being installed into the decisional structures of the self, allowing the cognitive jumping from the knowledge and literal interpretation to the metaphorical interpretation, in the sense that it allows the recognition and the adherence to certain values.

The significations of the person name from the cult fairy tale are a good opportunity of *aesthetical amnesia*. Thus, it can be a lyrical interlude, strongly anchored into the romantic mythology and poetry, as we find it in M. Eminescu's fairy tales, a genial exercise of artistical virtuosity, with I. Creanga, a didactical persuasion tool, with I. Slavici, humoristic interludes with I.L. Caragiale, evokative of cultural symbols with Al. Odobescu, B.St. Delavrancea, V. Colin, V. Eftimiu.

From the perspective of the Romanian authorized or cult fairy tale, the name of the person reveals its belonging to an original philosophical aesthetical and original system for which the fairy tale is a challenging element.

The last chapter is researching the person name from the perspective of the emotional function of the language, of the expressive register features-the affectiveness and as a moment of literary language evolution-an unintentional expressivity refined by the recurrency as a result of the perpetual adaptation of the content to the form. Attention has been given to the diminutive with aesthetical

and ethical values, as a symbol of affectiveness, to the donative-object report, shortened and conotative-subject, unlimited and to the dimension of the poetical language specific to the orality in which we rediscover, into a universal allegory, the marks of our conceptual-linguistic ethnicity : the mythological metaphor in a folkloric variant, the epithet, the synecdote the metonymy and the personification.

The conclusions point out the stable semantic structure of the name of the person which achieves a compact characterization of the function-identity report. The name of the person, represents, in a modern lecture, a real school of the knowledge of our emotional emancipation, a genuine royal way of an initiation travelling towards universal peace.