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LITERARY PROPER NAMES

IN THE 1830 - 1860 PERIOD

SUMMARY

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They speak about proper names for more than a century, not in linguistics, but in logic and philosophy or in anthropology and onomastics. There are various ways of approaching proper names and our observations are not limited to the distinction between proper name-common noun. The literary proper names are analysed from a morphological and semantic point of view.

Anthroponomy and toponymy, the two parts of onomastics that are being analysed by us in the present thesis, provide a material that is full of linguistic facts, with stylistic, sociological, historical, ethnological, aesthetic and cultural implications. Due to proper names, the writers have the possibility to capture, to suggest the essence of their characters.

The main objective of our research is that of realizing a systematic description of literary proper names, which is able to capture the semantic and morphologic features thanks to which they achieve their own identity among other linguistic units.

The thesis has a profile which refers, through its title, to onomastics, one of the linguistic disciplines. It is transposed in the literary texts that are part of the works of writers selected from the 1830-1860 literary period, such as Costache Negruzzi, Dimitrie Bolintineanu, Vasile Alecsandri and Nicolae Filimon. We planned a rich and transparent material documentation, which includes also the critical interpretation of previous contributions. A merit of the thesis is the combination between the synchronic and diachronic approach, the two components being inseparable.

The methods used for the research are those that combine the literary text sciences with the language sciences. We used, first of all, the interpretive method, taking into consideration the methodological, wide approach. This method targets a series of samples for analysis, the collection and selection implying their quantification and processing. We took into account the structural and semantic analysis of literary proper names. From this point of view, the analysis of the onomastic material is conceived as a description of the morphologic and semantic characteristics.

Another approached method is the descriptive research. This method consists of systematically observing and presenting the general and particular manifestations concerning the literary proper names.

For this reason, the conclusions are quantifiable, objective, and the generalization of the data leads to conclusions that can open new ways of research. We want to analyse the literary

proper names from an etymological perspective, emphasizing their initial significance and then decide about the meaning they gain in the literary context used by the author, where the literary proper names express their denotative meaning.

The current state of the research in the field of anthroponomy and toponymy allows us to have an overall vision regarding the achievements of these disciplines in our country in order to establish the place of the Romanian onomastics in the international context of the field, and what tendencies of evolution and development it shows at this moment.

The concerns regarding the study of the Romanian onomastics are present in the works of known historians Alexandru Zenopol, Vasile Pârvan, Nicolae Iorga, geographers Simion Mehedinți and linguists. The procedure of names that characterizes the character is relatively old in the Romanian literature, being found since the writing of Dimitrie Cantemir, more exactly *Istoria Ieroglifică* (Hieroglyphic history).

The first to analyse the character names and a reference point is Garabet Ibrăileanu with the study *Numele proprii în opera lui Caragiale* (Proper names in Caragiale's comic works), which appeared in the *Viața Românească* (Romanian Life Magazine, 1926).

Nicolae Drăganu is the author of the research named *Români în veacurile IX-XIV pe baza toponimiei și a onomasticii*.

The most extended work regarding anthroponyms is *Dicționarul onomastic românesc* (The Romanian onomastic dictionary) compiled by the historian N. A. Constantinescu, which uses mainly the onomastic material from historical sources, glossaries, together with a large introduction which describes the history of the Romanian anthroponymic system and the denomination system.

Alexandru Graur is the author who brought once more the anthroponyms to attention with the volume *Nume de persoane* (Person names, 1965). He presents, in an accessible manner the situation of the given names and of the family names at the other peoples cultures, giving a lot of examples, to emphasize they give a lot of examples, to emphasize the characteristics of the Romanian onomastic system, the theoretical information is still valid today.

An important name is that of Ioan Pătruț, who introduced a new approach of toponymy and anthroponomy, by discussing about the method used in the drafting of the dictionaries of N.A. Constantinescu and Iorgu Iordan, by establishing new principles and methods of onomastic analysis as well as by systematizing the approach of the relation toponym-anthroponym.

Among the works published in the volume, the most well-known are *Onomastica românească* (Romanian onomastics) (1980) and *Nume de persoană și nume de locuri românești* (Romanian person names and Romanian place names) (1984).

The researcher Rodica Marian talks about, in the work *Numele proprii în Luceafărul lui Mihai Eminescu* (Proper names in Mihai Eminescu's Luceafărul) (1987), the intended significations of the literary proper names.

Augustin Pop talks about *Obiectivele onomasticei literare* (The objectives of literary onomastics) in an article which appeared in 1990 in „*Studii de onomastică*” (Onomastics studies), the novelty being the appearance of the word simbonim to describe the literary proper name.

Numele proprii în dimensiunea sintactică a textului poetic (Proper names in the syntactic dimension of the poetic text) is one of the few articles that deal with the problem of the literary proper names in the lyrical genre and it is written by Carmen Vlad and Emma Tămăian in 1990.

The authors discuss about the problem of resemantization of the proper names referent within the text. One of the authors, who dealt with anthroponyms from the epic text, is Mariana Istrate. An important work, which emphasizes the importance of the literary proper name and its functioning in the text as a symbol, is *Numele propriu în textul narativ. Aspecte ale onomasticei literare* (The proper name in the narrative text. Literary onomastics aspects) (2000).

Domnița Tomescu published the work *Numele de persoană la români* (Romanian person names) (2001), with the subtitle *Perspectivă istorică* (Historical perspective) that presents the formation and evolution of the person names system for Romanians, from the medieval period up to the period of modernization of the anthroponomical inventory, being a good introduction for a new Romanian historic onomastic dictionary.

A recent study, published in 2009, belongs to Mihai Ignat, who debates the subject of onomastics in the Romanian novel, from a diachronic perspective, analyzing the expression of literary proper names from Nicolae Filimon to Marin Preda.

Most of the studies regarding literary proper names appeared in *Limba română* (The Romanian language), where we also find the contributions of authors such as: Gheorghe Bolocan, in *Studii și cercetări de onomastică* (Onomastics research and studies) with articles written by: Onufrie Vințeler, Rodica Marian, Ion Toma, Elena Șodolescu-Silvestru, Iustina Burci, Emilian BureJea, Alexandru Cristureanu or in the Magazine *Limbă și literatură*

(Language, and literature), a major contribution to the field being that of Fulvia Ciobanu (1966). Besides these, we remind the literary characters dictionaries, which deal with the significance of texts characters from the point of view of their name.

We consider that a thesis in the literate onomastics fields, based on applied research and contouring of the main theoretical implication debates is welcomed in the text sciences, because of the interest for the status of proper names in literature shown lately.

In this way, we can contribute in a practical manner regarding the proper names in literary texts from the 1830 - 1860 period. The new elements are presented in the third chapter, dedicated exclusively to the role of literary proper names in the works of authors from the 1830 - 1860 period. Therefore, we decided to analyze the literary proper names from texts belonging to authors such as: Costache Negruzzi, Dimitrie Bolintineanu, Vasile Alecsandri and Nicolae Filimon.

Our approach is interdisciplinary, involving the onomastics branch, the linguistics and literary-works science. We also observe the author's intentions regarding the names he gave to the characters or places in his work. The history of onomastic literature in the Romanian space revealed that, from one era to another, the anthroponomy work hypothesis diversified, the conceptual universe of the discipline developed and the analysis and interpreting models got better.

The thesis, named *Literary proper names in the 1830-1860 period*, consists of two sections, the first one is theoretical and the second one is a text analysis. In the first part we have gathered theoretical information regarding the literary proper names from a carefully selected bibliography. This enabled the reporting to the prior stage of knowledge in the studied issues.

The first chapter, named *Defining the concept of literary proper name*, shows the difference between the proper name and the literary proper name, then, it explains the way in which the literary proper names are given, which is their contextual significance and whether they are justified or not. Also, a classification of proper names is made, distinguishing various categories, among which anthroponyms (family names, given names, pseudonyms, nicknames and appellation) and toponyms, the ones analyzed by us.

Of course that in order to be able to analyze literary proper names recurrent in the

selected texts, we had to understand the meaning of proper names, the way in which they are given, first in the everyday life, then in texts. Knowing that literature is a copy of reality, the differences between proper names and literary proper names are very small. The authors give their characters names inspired from the daily life, from their life experiences. So, the names become information sources resulted from religious and moral beliefs, the author uses all kind of resources, especially cultural, being influenced by social factors, mass-media, the anthroponomical fashion, and, not last, by other texts. The attribution of a name is a symbolic, religious act, as well as a civic act.

The literary proper names created by authors have a stylistic role. There is a possibility, as seen in many situations, that they are chosen for comical or ironical purposes, because, as we pointed before, the names express aesthetic values, showing qualities or defects of the person. In the majority of cases, the name of the actor has implicit qualities. We have noticed that affectivity or the attempt to approach to the character is manifested by choosing diminutive names, such as: *Ionuț, Nică, Nuțu*.

The Romanian person names be classified into two big groups according to the terminology and to the classifications made by N.A. Constantinescu. Depending on their character and laic or religious significations, there are Christian proper names (calendar) and late (created by people, taken from neighbors). There are also ancient names (from the era of the Romanian language development, being related to the big national holidays or to the popular ones, such as: *Bun*, -a (<Bunavestire), *Florica* (<Florii), *Singiorz os Giorzu* and *Zorj* (<Georgius), *Maria* (< Maria), *Mann*, scholars names. These are, mainly, names from the Old Testament, written in the calendar, but there are also names that aren't written in the calendar: Adam, Aron, Asineta, Eva, Noe, Rahela, Reveca, Serafim, Solomon.

The laic names are divided in various categories. There are old Romanian names created from Latin or Thracian words, like: *Albu, Aurica, Bradu, Bucur, Corbu, Cucu, Faur, Făt, Fecior, Frate, Lupu, Marele, Micu, Mamu, Musat, Negru, Paun, Soare, Sora, Tat, Ursu, Vulpe*. Then, there are the old, Slavic origin names that form the most important group. They have the same place in the Romanian onomastics as the German influence in that of the Romania peoples of the West. Another category consists of the names borrowed from other peoples, and there are the Romanian creations.

The first Romanian voivodes and their relatives have Slavic names, such as: *Dragos*

and *Bogdan, Litovoi*, brother of *Barbat, Seneslav* and *Tîhomir, Error* in documents and chronicles. Another series of Slavic names were received after the year 1400 from the Slavic neighbor peoples, Serbs, Bulgarians and Ukrainians as nicknames which then became family names: *Begu* (<sbeg „adapost”/ “shelter”), *Bejan* („fugar”/ “fugitive”), *Bol* („tare”/ “strong”), *Bet, Bor* („lupta”/ “fight”), *But* („violent”/ “violent”), *Drug* („tovaraș”/ “comrade”), *Dub* („stejar”/ “oak”), *Gârde* („m  ndru”/ “proud”), *Ghizdav, Glav, Ciod, Hrabor, Hote, lubu, Lepa, Modru, Muja, Scorea, Socol*.

The created literary proper names, attested only in fiction, and accepted as simple conventions, are encountered in fairy tales. Their nature is mostly motivated, because, if the author wants his character to be a short man with a beard, he will probably be called the dwarf *Statu-Palm  -Barb  -Cot*.

Although, from a theoretical point of view, the proper name has a single meaning, there are cases in literature when, given to another character, it gains other significances, depending on the context. For example, the character *Patrocle for Dumbrava minunat  * (*The amazing old oak forest*) has the significance of the mythological hero.

Sometimes, the names are reduced to an initial (Ms. S. ..., who marries M..., lady P., minister’s wife, Mr. N., Mrs. A., the ex-minister N. T.), the reason for using these initials is that of concealing the identity of important persons to whom the text refers. On other occasions the names of the characters are reduced to classes: *nobles, peasants, servants* etc.

Another particularity is the habit of conserving the name over time, especially in the case of noble families, whose name is preceded by the appellative: *duce, conte, baron* (Duke, Count, baron) like in: *coana Chiri  a, cocon Guli  a* or *chera Duduca*. Interesting remarks regarding the classification of characters can be made starting from the texts written by Nicolae Filimon. In the novel *Ciocoi vechi   i noi / (The old and new slumlords)*, the negative characters have suggestive names: *Dinu P  turic  , Andronache Tuzluc, chera Duduca, Neagu Rupe-Pine*. The names of the *ciocoi* (slumlords) are transparent, obtained by suffix addition: *Borobo  t  * (from *Borobo  t  *= stupid deed), *Ciol  nescu* (from *ciolan*= meatless bones), *Chioftea* (from *chiftea*= meatball).

By analyzing the way in which the literary proper names have been given, we have come to the conclusion that most of them are motivated, and this is the reason why we have made classifications of the motivation types that characterizes the name- literary character

relation. From the semantic point of view (the information carried by the name) two types of motivation can be distinguished: motivation by denotation (by the “literal” meaning of the etymon, both of the radical as well as of the affixes, no matter if it comes from a foreign language or from the Romanian language), and motivation by connotation (everything related to biblical, historical allusion, evocation of a personality, of a social or cultural context, more exactly, everything situated in the intertextuality sphere and is related to a name or is being suggested by a family name or by the name of a person).

For example, *Zița* and *Veta*, from Caragiale’s comedy, are, as Ibrăileanu shows, slum names. Most of the names from literature, that are interesting, fit into this category. It is obvious that, for both categories, there are ironical names that use denotation or connotation as well as names that are motivated at the same time by both denotation and connotation.

Depending on the motivation source (according to the one that gives the motivation) there is: intratextual and extratextual motivation. The first applies when the motivation is given by the narrator or by the character. For example, *Costache Giurgiuveanu* explains his family name by telling about his ancestors, who: “when *they left they sold all of their sheep and they made money and several brothers bought a big estate near Giurgiu. That’s why they were called Giurgiuveanu.* (Călinescu, 2009: 11). The second type of motivation, the extratextual, appears in the cases when the motivation is inferred, discovered by the reader or offered, “disclosed” by the writer himself in a certain circumstance, in an autobiographical text etc.

If we do not find the motivation for a name, this does not mean that it does not exist. The preference for a certain name can sometimes be related to a personal connotation, known only by the author. *Tanti Ghenca* (Auntie Ghenca) from *Cartea nunții* (The wedding book) doesn’t have a beautiful name, but it seems G. Calinescu likes it, since he dedicates her even a poem, *Ghenca* (on a pretext by Andre Gide, admits the author), in which appears the same old auntie from *The moth house*.

We met at authors, especially at Ioan Budai-Deleanu, the procedure of naming the character after their characteristic features. This is why the author is a great name creator, in *Tiganiada* (The gypsies’ camp) we have a wide range of literary proper names obtained by various procedures: composition, derivation with suffixes and prefixes, proper names that refer to physical or moral human features, household objects, plants, birds, animals.

The names offer, through their meaning, information about various other aspects, such as

physical features (*Chiorul*) (Blind), social class (priests: *Evlaviosu*, *Ortodoxos*, *Sfântoevici*, *Sfântoescu*, intellectuals: *Filologos*, poets: *Prozorian*, *Versurian*, deputies: *Criticos*, *Politicos*, the journalist is called: *Polemițchi*, doctors: *Flaimuc*, *Guturăian* (from *guturai*=catarrh), *Rețetescu* (from *rețetă*= prescription), the infantry officer: *Baionetescu* (from *baioneta-bayonet*), Latinized or Greek names specific to the era, such as *Elena*, that are identifiable through popular denomination forms (nicknames, appellations -*Ionică a Floarei*, *Ion Pop at Glanetașului*). The motivated character of anthroponyms is also reflected by means of certified proper names, belonging to the vocabulary.

We have met similar naming particularities at Vasile Alecsandri, the author considering another criterion, that of nationality. So, the Germans are named *Goldimmer*, *Șoacătemberg*, the Greeks, *Cacohrononachi*, *Efghenidis* or *Menastiropulos*, and the French teacher, *Şarl* (Charles). Other names of French etymology are: *madame Desal*, *Fovel*. He names the thieves *Pungescu* (from *pungă*-bag), *Buzunărescu* (from *buzunar*= pocket), the quarrelsome *Harță* (from *harță*=haggle), while the servant is named *Slugărică* or *Serviescu* (servant). On the other hand, there are nicknames that bond the person to the popular imagination.

Some specifications must be made in the chapter talking about the literary toponymy. Besides-their space orientation role, sometimes time orientation, the role of toponyms is an informational role because they contain data. about various properties, useful states of the geographical objects. They are used to convey information about language and history phenomena.

The toponyms can serve as orientation in the case of the nomad life movements, as shown in *Tiganiada* by Ion Budai-Deleanu. The name of the localities that mark the road of the gypsies passes through „*rezonanșele toponimiei, un fel de hartă alegorică umoristică a acțiunii eroi-cornice*” “the resonances of the toponymy, a kind of humoristic allegorical map of the hero-comical action” (Petrescu, 1974: 217). Here we meet places like: *Cioara* (from *cioară*=the crow), *Zănoaga*, *Tândarânda* (probably non existent), *Flămânda* (from *flămând* =hungry), *Inimoasa* (from *inimă*=heart), *Spateni* (from *spate*= back), *Bărbătești* (from *bărbat* - man).

Just like in the case of people's proper names, the name of places can be real or made-up. The toponymy of a literary work can be very diverse, no matter the literary genre, and it contains names of continents, countries, lands, cities, villages, estates, forests, ravines etc., therefore,

both micro-toponyms and macro-toponyms. Sometimes, the name of the toponym is based on the properties or features of the land (eg: *Adâncata* (from *adânc*=deep), *Sărăceni* (from *sărac*=poor)). For many of them we can recognize the origin, the meaning used by the author. A remark must be made in this case, namely: „*în ultimul timp, tot mai mulți specialiști sunt de părere că numele nu trebuie traduse, căci astfel se creează alt nume*” (“lately, more and more specialists believe that the names shouldn't be translated because, in this way, a new name is created”) (Vințeler, 2010: 265). We believe that the texts should be accompanied by some explanations in order to understand the meaning given by the author.

Another essential idea is that „*Numele de locuri se comportă ca și numele de persoane*” (“Place names act like people names”) (Graur, 1972: 6). Both can be changed. It happens often that place names become person names and the other way round. Place names are more stable than person names because they don't die like people do.

For a better understanding of the problem of toponymy, the researcher must have a good knowledge of history in order to etymologically analyze the word that names a locality. There are also special cases when the name of the places changed because their geography was modified.

Although the authors declare their texts are authentic, we cannot believe that all the places and people are real. Even when referring to a real place, known by everybody, the creative force of the author, through a personal vision, changes the described space. Remembering what we said before, regarding the character, the same can be said about texts toponyms. If some writers provide the reader with a lot of information, very precise in most of the cases, in order to create the effect of authenticity of the novel, others provide very imprecise information deliberately.

This happens usually in the fiction texts, filled with imaginary lands. There is a very tight bond between anthroponomy and toponymy, and this can be proved through legends about various places, explained with anthroponyms or vice versa. We have found that, regarding the theatre plays toponymy, the space is indicated just as a name; without any other description, specifying the place in a theatre play is optional because the text describes mores of people in general and not just those of people from a certain locality. Thus, *Chirița* represents the bad taste and false culture of the upstart boyards from any city of the country.

The literary character *Dinu Păturică* (*păturică*= small blanket) is the ambitious and perfidious young man who could be met in any geographical region of the country, and so on. Therefore, the roots of the hero are not important, they are irrelevant.

By giving exotic names to places, the author shows the snobbism of the characters. The writers prove to be excellent toponymists when they create comical names for places: *Atârnați* (from *a atârna*= to hang), *Balamuci* (from *balamuc*= madhouse), *Bădărani* (from *bădărân*= uncivilized), *Belești* (from *a belt*= to strip of skin), *Căcărăzeni* (from *căcărăzeni*= dung), *Ciuperceni* (from *a ciopârți*= to shack), *Frecăței* (from *a freca*= to rub), *Fundeni* (from *fund*= arse), *Găureanca* (from *gaură*= hole), *Măciuci* (from *măciucă*=club), *Gropeni* (from *groapă*=pit), *Putrezeni* (from *a putrezi*= to rot), *Puturosu* (from *a puț*= to stink), *Secăturile* (from *a seca*= to dry), *Vai de Ei* (literally: Poor them).

The study of imaginary place names shows that their mechanism of invention cannot be reduced to generally applicable rules. Every name must be studied as a unique element, and its origins must be reconstituted in the author's cultural and biographical context more than in the philological one. We gave toponymy examples from other works because in the 1830-1860 period, the toponymy is reduced to some history references because the texts are inspired from the history of our nation. Therefore, they don't belong to Costache Negruzz; Dimitrie Bolintineanu, Vasile Alecsandri or Nicolae Filimon.

Regarding the onomastic category of zoonyms, the study of the researcher Stefan Pașca, named *Nume de persoane și nume de animale din Țara Oltului* (Person names and animal names in Olt County) (1936) is fundamental. The zoonyms are mostly used in the literature for children. There are two zoonyms that we met in Alecsandri's works, namely *ca(elu)ja Fifi a* (female puppy *Fif'ta*), of *coana Chirița*, that died from „jigăraie” (popular name of pharynx inflammation) and cat *Lurca*. This category of names has the same problem because, in fact, literature works the same in every situation, for any kind of text.

In the second chapter, we have illustrated *The literary onomastics in the 1830-1860 period as part of the Romanian literary proper names*, by outlining the main features of this period, then applying it to the work of a precursor of the 1830-1860 period, Ioan Budai-Deleanu, taking into consideration the variety of characters created. Analyzing his work is an important connection, and at the same time, a passing point to what the 1830-1860 period

meant in the Romanian literature. Of course, many Romanian researchers, linguists, literary critics, stylists have been preoccupied with this subject, especially because proper names are very often met in literature.

It was very difficult for the writers of that period to find the right topic, to create new characters, as well as to convey a unique environment, taking into consideration the fact that they authentic Romanian literature was still being developed. The fact that the main source of inspiration was the national history was reflected in literary proper names identified in texts and analyzed by us, both anthroponyms and toponyms.

What we have found regarding the naming is that, like their contemporaries, the writers from the 1830-1860 period took in) account the anthroponomical system into force in that specific period, according to which, the peasants were named only by their surnames, and the patronyms were used only for noblemen and church representatives. They were named by name and patronym or by name, surname and patronym and when the social status changed, so did the denomination.

In the Romanian literature, Ion Budai-Deleanu is the initiator of some literary methods and modalities, using for the first time the proper names as ways of onomastic description of the created characters. His works, as well as those of Ion Heliade Radulescu, Costache Negruzz, Alexandru Odobescu, Vasile Alecsandri, are filled with satire and humor.

The comedy does not only come down to certain scenes. In order to express it, the authors use a varied palette of stylistic means, from lexical and syntactic contrasts, to character opposition, synonyms and repetitions, play upon words and merger of fantasy and realism. In order to manage to convince the readers and create an authenticity effect, the authors select their characters from the real world, from among all of the social classes. Creating a veritable character gallery, its author carefully selects each one's name, making it so that it corresponds to his or her lifestyle, to their innermost identity.

Each character of the literary work *Tiganiada* (over 240) is outlined, lives, acts according to his name, without it seeming forced or lacking reality. The text is an allegorical pretext to criticize the problems of the contemporary society, by means of the story about the gypsies' camp. This way, the discontentment and disgust related to the censorship brought by the feudal society, characterized in the Romanian Principalities by the political decay. The writing is full of allusions and brings forward a few aspects, such as: the hypocrisy of the

church, the perfidy of the aristocracy, all camouflaged in a series of comic, allusive happenstances. First of all, we need to make the remark that, throughout the text, the gypsies do not have surnames. One of the explanations would be that the naming is a consequence of this community, which has been kept in slavery and remained at the purlieu of civilization. In order to name his characters, Ion Budai-Deleanm appeals to known modalities, such as composition and derivation, thus obtaining a series of gypsy proper names. Using composition, the following names were formed: *Baroreu, Boroșmândru, Corcodel, Jundadel*.

The derivation of literary proper nouns in *Tiganiada* involves two procedures: derivation using the diminutive suffix *-el*, thus generating names like: *Aordel, Cucavel, Mugurel, Nasturel, Parpanghel, Parnavel, Șuvel*, with the remark that *Aordel, Cucavel, Parpanghel, Parnavel* and *Șuvel* are real proper nouns, which have as a root a gypsy word. The other literary proper nouns reflect plant names *Mugurel, Viorel*. Other proper nouns are *derived with the suffix -ea*, such as: *Butea, Corbea, Costas, Purdea, Șoldea, Sperlea, Țintea*. Also, some of them are derived from root-words of gypsy origin, other from Romanian words.

The second derivation procedure is with the augmentative suffixes: *-an, -an, -oi*. The derivation with the suffix *-an* is emphasized by the literary proper nouns: *Hârgău, Janalău*. The derivation with the suffix *-an* is highlighted by literary proper names, such as: *Găvan, Ghiolban, Gogoman, Slobozan*. The derivation with the suffix *-oi* is highlighted by the literary proper nouns: *Dârloiu, Gormoi*.

The name of the main characters of *Tiganiada* are not all mere inventions, they reflect, in their majority, an anthroponomy of the time. Many of them are confirmed today as Romanian surnames and, most probably, have previously known a side expansion. Kept for long in a backward state of civilization, living at the outskirts of society, looked down by other people, the gypsies were those preserving the old anthroponymic forms.

The primitive custom of naming themselves after plants and animals, preserving old Romanian names of Slavic origin (*Drăgan, Drăghici, Dragomir, Dragosin*) become surnames in our culture, the preservation of other names, not valued by other people, either due to their phonetic obviousness, or because they were borne by gypsies, all these are facts that Ion Budai-Deleanu knew and took into account in his literary works.

Apart from the derivation with diminutive and augmentative suffixes, there also is derivation with different suffixes, but what is more of interest here is not the suffix, but the root. A first

category of literary proper nouns is derived from plant names, as in *Bobul* (from *bob* =grain), *Brândușa* (a flower= *Crocus*), *Mugurel* (*mugurel* =diminutive of *bud*) or animal names, as in *Bălăban*, *Corbea* (from *crow*=raven), *Șoșoi* (*șoșoi*=hare). Other derivate names reflect physical impairment: *Butea*, *Ciuntul* (one hand), *Cârlig* (hook), *Cocoloș*, *Covrig* (pretzel), *Titirez*. Ion Budai-Deleanu thus creates a caricatural dimension of the gypsy caste, whose representative are: dirty, ragged, slow-witted, shabby, noisy, kleptomaniac, all being told with a hint of comedy. The author chooses to reflect their features through their names. Electing their names is not made solely using the criterion of semantic clearness, but also involving phonic effects, deriving from the onomatopoeic elements, such in the following literary names: *Cucu* (cukoo), *Cocoloș*, *Cucavel*, *Dodu*, *Gogu*, *Șoșoi*, *Titirez*.

There are names obtained by derivation, showing the children's age: *Neicu*, *Danciul*, *Parnavel*, *Purdea*, *Parpanghel*. Some literary proper names underline their social class: Barbu, Baroreu, Ciormoi, Corcodel, Ghițu, Goleman or the character's moral values: *Dodu*, *Dondul*, *Gogu*, *Gurilă*, *Lepăduș*, *Mândrea* (from *mândru*= proud), *Mutul* (from *mut*= mute), *Neagul*. To these, literary proper nouns are added involving gastronomic features, with a clear comical intention: *Ciurilă* (from *ciur*= sieve, strainer), *Papară* (from *papară*=scrambled eggs). A taxonomy of the epic work's characters can be done, based on their exaggerated culinary preoccupations, or sometimes, the object of their craft are hinted at by names such as: *Bratul* „goldsmith”, *Cucavel*, „strainer maker”.

A special category of literary proper nouns is designated by God's councillors: *Velzevuz* (*Belzébuth*), *Mamona*, *Velial*, *Moloh*, *Asmodeu*, *Velfegor*. The author does not neglect the lesser characters in the text. They reflect a multitude of states, starting with *Mitru Perea*, *Cocon Adevărovici* (from *adevăr*= truth), *Chir Filologos*, *Entices*, *Musofilos*, *Mandrila*, *Erudițianul*, *Idiotiseanul*, *Jupân Răbdăceanul* (from *răbdare*= patience), *Chir Simplitian* and on with other character of the religious realm, *Părintele Sfantevici* (from *sfânt*=saint) or *Sfântoescul*, *Părintele Desidemonescul*, *Evlaviosu*, *Ortodoxos*, *Ciuhurez* of *Broșteni*, *Popa Nătăroi* of *Tândarânda*, *Arhonda Suflăvânt* (literally Blow-wind) and, off from Voltaire's short stories, *Micromegas*, due to the fact that they furnish a vast material for a cultural anthropologic demarche. It is obvious that the names have been assigned to the characters in order to satirize, to ironize, by associating the significance of the word that generated the name and the name itself. It can be noted that the proper nouns are chosen and

obtained, either by derivation or by composition. They are distinct from the rest of the characters by the appellative indicating their social inclusion.

Another category of made up characters have supernatural powers, much like the fairy tale characters. They will be labeled as mythological characters: *Corcodeł*, *Vântoasele*, *Solomonarii*, *Babele*, *Strigoaicele*. Apart from the proper nouns differentiating unique, singular characters, there are also categories of characters pertaining to groups. Such characters are the strainer makers of *Goleman*, who bear pitworks, sing from bagpipes, and from “unpierced straines”, *Parpanghel*’s silversmiths bring copper hammers and knives, the cauldron makers are waiving armors through the air, *Drăghici*’s smiths have knives, reaps, scissors, mail, *Neagul*’s spoon makers sing on a trough, while the procession is concluded by *Corcodeł*’s boys and lads, their only weapons being their big mouths.

Regarding the toponymy, a few landmarks can be found. Their part taking in the war is limited to their deployment from *Alba* and *Flămânda* to *Spăteni*, between *Bărbătești* and *Inimoasa*, and the places they receive as a fief are located between *Corbi* and *Cetatea Neagra*. The author inserts among the real toponyms like *Alba* and *Flămânda*, some made up ones, such as *Bărbătești* and *Inimoasa*, in order to increase the veracity, authenticity and a false impression that the reader can identify, in the event he so decides, the road taken by the nomadic Gypsy camps.

Considering the *Tiganiada* characters’ pleiad, we reach the conclusion that, for the first time in Romanian literature, the idea of creating a satirical text in which the author detect and criticize the shortcomings of the contemporary society, belongs to Ion Budai-Deleanu. He puts together more than 240 fictional characters, grouped in castes and according to racial criteria, setting the action in the XV-th century. The author combines conflicts and drawbacks from the social, political, literary sphere in a biased, treacherous, hypocrite society, all under a humorous and allusive discourse.

The third and most extensive chapter of the thesis, *Literary proper names in the period 1830-1860* is applicative, following the way in which the onomastics is reflected in the texts of authors like: Costache Negruzzi, Dimitrie Bolintineanu, Vasile Alecsandri and Nicolae Filimon. Why have I chosen these authors? Because their texts are the most relevant, offering numerous literary proper names, necessary to our analysis.

The novelty of the subject is brought by this third analysis chapter, in which I have tried to cover a greater number of texts of the aforementioned authors, circumscribed to different genres and literary species: poetry, short story, plays, dramas. Multiple articles have been written about the proper names from Vasile Alecsandri's plays, but we have brought under the spotlight other names, apart from those already analyzed. In the case of the other three authors, the situation was slightly different, given that literature was scarce on this topic, thus having more maneuver space for the analysis and interpretation of the literary proper nouns.

The volume *Amintiri din junete* (*Memories of my youth*) contains a few literary proper nouns which have drawn our attention and we have submitted to discussion. The cultural context was characterized by the intense study of the Greek language in the public schools. Thus, such a literary proper noun, reflected in the onomastics of the text is *Zoe*, from the second text of the tome *Amintiri din junete*. It has a Greek etymology and bearing the meaning of "Life" (Constantinescu: 1963: 175). The name *Ipolit* comes from the Greek language from *Ipolitos* and means „he who unties the horses" (Constantinescu, 1963: 87), and *Arsenie* comes from the Greek name *Arsenios* with a theme meaning „man" (Constantinescu, 1963: 16). The Russian hypocoristic *Saşa* comes from *Alexandru* < the Greek *Alexandros*, used as an adjective, meaning „he who protects the people".

In Negrucci's works, we have not found the Alecsandri's irony and sarcasm, and the characters' have names preponderantly from Chisinau's area, of Slavic, Bulgarian, Russian origin: *Olga*, *Iliaj*, *Ivan*, a fact justified by the studies of the author in the East and by the fact he was a proficient speaker of this language. The proper nouns, people names such as *Voronțov* and *Feodorov* are of Slavic origin and derived with the suffix-ov. *Feodorov* comes from the Ukrainian form *Feodor* or from the Latin *Theodorus* < *Tender*, the current, cultural form. (Constantinescu, 1963: 158 – 159). *lablonovski*, *Potofki*, *Ion Sobiefki* are, also Slavic origin names. Others are derived with suffixes: -escu: *Drăgănescu*, *Sclipicescu*, -ini. *Teodorini*, *Turlupini*, the Greek suffix -los: *Lacherdopolos*.

Moreover, the toponymic of the texts is represented by cities or towns from *Moldova* (*Moldavia*) or *Chișinău*. The language of the writing, as regards the literary onomastics, combines Greek and Slavic origin elements. Negrucci has illustrated correctly, through his literary creations, the right way of literary enrichment, he has opened, at the same time as

other writers of his time, broad perspectives of artistic use of the old language and popular language treasure, without exhausting the elements specific to the regional or old patois.

The character's world is made up of rulers, boyards, damsels, peasants, peasant lads and *begg'ars*. It is noticed that the narrator never hides the identity of the historical characters to which he refers in his *Letters*, except for the names of some important personalities of Iași society, only referred to by means of their profession or social statute and their initials: *the Frenchman, dr. S.*, and the simple folks have only given names, as in the case of *Lumânărică* (*diminutive of candle*). It is to be noted the way of designating the character when he or she is not present, by employing some “explanatory evaluative terms”, by which the author labels his/her heroes, according to the criterion of the social statute: a *waiter, a commissioner, a fried hazelnuts merchant, the doctor, a servant, villagers, gendarmes*, etc.

In the case of the writings of Dimitrie Bolintineanu, the characters are not well delineated, they are not depicted as complex personalities, except for the central character. As pioneers of the genuine Romanian literatye, our authors, and particularly Bolintineanu, rely heavily on adaptions and translations. In Dimitrie Bolintineanu's literature, the most obvious feature is the redeeming spirit, namely that those characters acting against the moral principles, against the social conventions and against the law are punished, most of the times by their own death, in the text's denouement.

A feature to be noticed is the definite articles in male proper names: *Iliescu* and *lancul*, which doubles the proceeding of individualization, as well as naming the characters just by their given name and initial.

Out of sheer desire to maintain the text's authenticity, but also to protect the identities, the author evokes dignitaries or boyards employing initials, e.g.: *Iancul B, Mr. A.*, to the boyard *Nae P.*, the colonel *P*, the logothete *B*, Mrs. *S*. Other times, introduces proper nouns which seem inspired from the foreign literature: *Vet, Lux Cheren, Edem, Els, Radon*. An interesting fact is that he introduces, for the first time in literature, the fantasy ballad, and that he recurs to literary themes pertaining to the folklore, like: *ielele* (a type of evil fairies), *strigoii* (similar to vampires), the witches.

Apart from these, there are the literary proper nouns implying a feature, suggesting human characteristics, e.g.: *Fedeles* (*a small barrel*). Used in the locution „tied hand and foot”, synonym with „to tie tightly, in order not to be able to escape.” (DEX, 2012: 386). The

same with the proper noun *Caraiman*, which „derives from the form *Caraman*, of Turkish ethimology, *karaman* meaning „dark haired.”

Costache Negruzzu avails himself of literary proper nouns with diminutive forms, e.g.: *-ica* in: *Lumânărică*, *Toderică*, *Stanici*, *Ştefănică* and *-et* in Captain *Turculeț*, but the great majority' of the anthroponymes correspond to real names, not being made up. Perhaps we should bring up one of the texts connected with the fairy tales, where the scholars *Păcală* and *Pepelea* sit next to *Scaraotchi* and *Statu-Palmă-Barbă-Cot* in *Academia de la Podul Iloaei* (*Podul Iloaiei Academy*). To be sure, this original, rare association is deeply ironic. In historically inspired texts, proper nouns such as: *Aprodul Purice*, *Hroiot* (Hungarian origin), *Coste the cup bearer*, *Arbore the Hetman*, *Ştefan*, *Tomja*, *Alexandra Lăpuşneanu*, *Mircea Voda*, *Vornicul Moțoc*, *Postelnicul Veveriță* (*Chamberlain Squirrel*), *Spătarul* (*spade bearer*) *Stroici* and *Spancioc* can be found.

Although extensive, the exegesis deemed that Bolintineanu's main works are his poetry and two of his novels, namely *Manoil* and *Elena*. In respect to us, to underline the role and significance of the literary proper nouns in Bolintineanu is difficult, given that his characters, except for the central figure of each text, are not well contoured, are not complex personas. Being mere apprentices in the growth of genuine Romanian literature, our authors, particularly Bolintineanu, relies a great deal on adaptions and translations. The so called genuine texts are written in the style of the foreign literature, particularly the French literature. This is why the characters seem to mirror other characters from universal novels, familiar to the readers, their destinies being close to identical.

Bolintineanu's poetry makes excessive use of the diminutives: „zinuliță”, „pastorelul”, „fluerel”, „pastoral”, „fețioare”, „guriță” etc., as well as of the terms of endearment. A fair amount of his ballads are of historical inspiration, his texts synchronizing with the requirements of the literary genre they are affiliated to. Thus, the mentioned literary characters are *Ştefan ccl Mare*, *Mircea Vodă*, *Daniil Sihastrul*, *Vlad Țepeș*, *Neagoe Basarab*, *Petru Rarer*, *Mihai*, *Radu*, *Şerban*.

In our demarche of presenting the significance of some literary proper nouns in Dimitrie Bolintineanu's texts, we turn now to the author's prose, deeming that these texts are relevant to our direction, due to the fact that they offer a wider analysis material. The

concerned novels are *Manoil* (1855), a novel yielding a retrospective view on Romanian society, *Elena* (1862), the second novel, a sort of extension, following the same theme, and *Doritorii nebuni (The willing madmen)* (1864), which, nevertheless, has not known the same success as the first two.

Aspiring to keep the texts' authenticity, but also to protect the identities, the author makes use of the same proceeding as Costache Negrucci, that of employing initials when referring to a demilitary figure or boyard, e.g.: *Mr. A.*, to be boyard *Nae P.*, the colonel *P.*, the logothete *B.*, Mrs. *S.*

Other times, he introduces proper nouns which seem inspired in the foreign literature: *Vel, Luț Cheren, Edem, Els, Radoți*. An interesting fact is that he introduces, for the first time in literature, the fantasy ballad, and that he recurs to literary themes pertaining to the folklore, like: *ielele* (a type of evil fairies), *strigoi* (similar to vampires), the witches. Analyzing the significance of literary proper nouns of Vasile Alecsandri's works, we have reviewed the majority of his published writing, even the ones that remained in the project phase, starting from comedies, progressing through drama, vaudeville and operetta.

We have noticed the fact that the names elected by the author are carefully selected, with a fine consonance between the borne name and the name bearer. It was envisaged that the name be representative for the hero, but also to have a comic indication. Most of the names are derived from diminutives (thus creating a contrast between the name and the character), or are composed, always with a Latin, German, Italian, Slavic or Greek resonance. The central idea is that the character's name has a meaning, and this particular fact is intentional. Some names refer to animals, birds, insects, etc., whose characteristics are transferred to the characters, becoming essential qualities (or faults).

Other times, the author manifests the intention of creating a satire or social critique, and in this respect he selects literary proper nouns derived with suffixes of various origins: Greek, Latin, Slavic, Romanian: *Loghiotatos, Manastiropulos* (from monastery), *Carcalechi, Trufandachi* (from *trufanda*=freshly sprouted vegetables), *Evghenidis, Mustocsidis, Bostanus* (from *bostan*=pumpkin), *Cartofilus* (from *cartof*=potato), *Castravetovici* (from *castravete*=cucumber), *Pungescovici* (from *punga*=bag), *Bursufiescu, Buzunarescu* (from *buzunar*=pocket). Alecsandri shows a good hand in naming his characters. The police commissioner is *Săbiuță* (from *sabie*=a diminutive of spade), the poet is *Acrostihescu* (from acrostic), to the

jealous man *Zuliaride*, to the good, trustworthy boyard *Stâlpeanu* (from *stâlp*= post), a criticized practice.

All the more, Alecsandri employs *referable* literary proper nouns, inspired from history, even if they are a re-writing of a personality, according to the author's view: *Ovidiu*, *Mecena*, *Virgil*, *Horațiu*, *Despot- Vodă*, *Ruxandra Doamna*, vornicul *Moțoc*, boyard *Ștefan Tomșa*, which appear as well in the works of other authors, such as Negrucci.

The few names inspired by fairy tales: *Tandaler*, *Păcală*, *Pantalone* (from *pantaloni* =trousers), *Parpanghelos*, *Tartaglia*, *Zâna Lacului* (lake fairy), *Zâna Codrului* (forest fairy), *larna* (winter), *Crivățul* (winter wind), *Zorilă* (from *zori*=dawn), *Murgilă* (from *murg* =dark bay horse), *Strâmbă-Lemne* (literally justiciary bend-wood). The comedies, vaudevilles and farces contain the most interesting literary names, which we have subjected to analysis as comic names, by their own structure, by the contrast between the name and the statute, the social environment, the occupied position: *Gahița Rozmarinovici*, slugerul (supplier) *Gângu*, *Tache Lunătescu*, *Trufandachi*, *Slugărică* (from *slugă*= servant), *Grigori Barzoi*, *Mănciurică* the cook, *Burtăverdescu* (from *burtă verde*= green belly), *kir Hăpcescu*. Other times, the author gives the opportunity to the literary characters to ridicule and persif late one another, as in the play *Crai-non* (New moon), in which the communication crisis theme can be identified, where the name of *DochiJa* is erroneously pronounced by a prefect: *Tarsița*, *Locsița*, *Prohirița*, *Panchița* and, finally, *Zoița*.

I have identified a series of denomination categories in Vasile Alecsandri's works. First and foremost, the author has used diminutive and augmentative forms with the purpose of emphasizing the contrast between the name and the character's physical aspect. Here are a few examples that fall into this category: *Tremurici*, *Bârzoi*, *Ciupilă*, *Nărilă*, *Zgârcilă*. Other names are chosen from the culinary domain: *Măzărescu* (from *mazăre*=pea), *Ghiftui* (from a se *ghiftui* = to eat to repletion), *Barabulă* (from *barabulă* =regional word for potato), *Bostanus* (from *bostan* pumpkin), *Castravețovici* (from *castraete* =cucumber), *Colivescu* (from *colivă* = type of wheat desert typically cooked commemorating the dead), *Trufandachi*, and some of them denominate plants: *Afin* (blueberry treet), *Arbore* (tree), *Brustur* (burdock), *Bujor* (penny), *Garofeasca* (from *garoafă*), *Rosmarinovici* (from *rozmarin* =rosemary), *Urzichi* (from *urzică*=nettle).

Many times, a certain personality feature, more often than not a negative one, is directly referred to through the name. Here are a few examples that relate to mental and moral peculiarities, the author making use of adjectives, verbs or common nouns: *Buimăcilă*, *Buzunărescu*, *Calcăstrăchini* (literally *Steps in the plates*, meaning *He who errs a lot*), *Clevetici* (from a *cleveti*=to plot), *Păcălescu*, *Pungescu*, *Pungescovici*, *Zgârcea* (from *zârcit*=greedy).

Another satirical proceeding is to derive using Greek origin suffixes: -os (*Manastirooulos*, *Parapanghelos*), -achi (*Cacohrononachi*, *Enachi*), but also to complete the name with courtesy additions, like Nr, as in: *kir Zuliaridi*, *kir Hăpcescu Manole*, latin suffixes such as -us (*Bostanus Coptus*), -ica (*Calipsica*), -uc (*Funduc*), Slavic suffixes: -ice (*Stroici*), -ilă (*Ciurilă*, *Chirilă*), -ovici (*Castravetovici*), -schi (*Potoschi*), Romanian suffixes: -esc, -escul (*Buzunărescu*, *Cernelescu*). Some literary proper nouns are created with the preposition of, meaning „from”: *Grigori Bârzoi ot Bârzoieni*.

Another thing that I have noticed is the designation by inclusion into a category. The category might be the social class (commissioners, merchants, doctors, servants, villagers, gendarmes, peasants, gypsy musicians, upholsterers, monks), age (gentleman, damsels, lads, girls), nationality (a German, a gypsy, a French tailor, a German shoemaker, a Greek pastry chef).

The high class characters bear names with a certain sonority, for instance *Afrodita*, *Agamemnon*, *Zuliaridi*, *August Octavian Cezar*, *Despot Eraclid*, while the lower class are named with their given names plus their occupation: *Măndica* a village girl, *Papă-Lapte* apprentice, *Leonil* young painter, *Funduc* cook, *Nicolae „steel” servant*.

Vasile Alecsandri resorts to an old system for the wives' names, derived with suffixes from their husbands' names -aia, -easa, -iasă, -oaiă, -uia as in: *Şerbaia* (Şerbu's wife), *Petreasca Niculaiasca* (Petre Niculae's wife) or in the form *jupanița Laudaroiaia* (mistress *Laudaroiaia*, from *lauds*= boasting), *jupâneasa Neagu* (mistress Neagu), *Chiritoaia ispravniceasa* (Chirita, the ispravnik's wife).

Another category is made of the the traceable names, namely those literary proper names with a correspondence in the verifiable historical facts. Still, they are reshaped according to the author's mentality and artistic fiction and are aesthetically transformed:

Ovidiu, Mecena, Virgil, Horatiu, the emperor August Octavian Cezar from the drama „Ovidiu” or Alexandru Lapușneanul, Ruxandra Doamna, vornicul Moțoc, the boyard Stefan Tomsa from „Despot Soda”.

The invented literary proper names are often found in fairy tales and are generally artificial. In „Sfinziana and Pepelea” we encounter characters like: Papură Împărat (Bullrush Emperor), Pârlea Vodă, Lăcustă Voda, Tânărală, Păcală, Pantalone, Zâna Lacului, Zâna Codrului, Zorilă, Murgilă, Strâmbă-Lemne.

In Nicolae Filimon, the onomastics is well delineated in the novel *Ciocoii vechi și noi* (*The old and new slumlords*), by suggestive literary names. A share of the chosen names are combinations of a popular name and a sobriquet, as it is the case of *Costea Chiorul* (One eyeCostea) or *chera Ducuca* (*lady*). Other names contain the onomastics motivation, constituting a reflection of the temper, as in the case of *Neagu Rupe-Piele* (*Break-Skin*), *a man born to be an executioner*, *Vlad Boroboăță*, *Dimache Pingescu* (*from pingele= shoes*) (*Spătar*) (*Spade-bearer*), *Tudor Ciolănescu*, *Neagu Chioftea*.

There are also proper names that become even more suggestive by contradiction with the person bearing them, like *Nikita Calicevski* (*from calic= poor*), where the name ceased having a direct link to the person and their status, given that the name bearer has become a baron.

Another onomastics particular chanced upon is that in which the author only makes use of the initials when it comes to evoking boyards and demnitaries: *the Ban C...*, *the Ban X...*, *the wife of Vornic G...*, *the Great Master of the Royal Court T...*, *the Vornic I...*, *F...*, *the Ban R...*, *G...*, *the Arma* (*Punishment enforcer*) *M...*, *the Ban Grigorie B...*, *the Serdar* (*Protector of the land*) *D...*

Related to the toponimics, it is only represented by a few mentions, which we have attained in our analysis, more precisely: the lands *Răsucita* (*from răsucit= twisted*), *Plansurile* (*from plans= cry*) and *Chinuielile* (*from chin= torment*) and *Valea Călugărească* (*Monks' Valley*). The author's intention to communicate also by names is obvious, by its use of sobriquets (in the case of negative traits), or of common nouns.

From the analysis, it can be derived that in the process of signification of the the anthroponomy of the literary work, the context is fundamental. The names are relevant according to several criteria: the semantic criterion, the name's etymology, its sonority, the rate of occurrence and the relation with the entire onomastic system of the literary piece.

Mention must be made that the onomastic system specific to the literary world, in spite of the fact that it is nurtured from the reality's fountain, is not a mere copy of the same. Making a note of the narrative function of the proper name in the text, we can reach the conclusion that the text generates a symbolic reshaping of the name, which shall acquire a new, derivative significance, correlated with the text's significance, in complete accordance with the observation that the proper noun gives structure to the narration.

In conclusion, the onomastic plasticity of the texts of the 1830 - 1960 period is accentuated, emphasizing the master skills of the writers circumscribed to this literary era. At the same time, it is also obvious their will to express by name, employing the most diverse techniques, as shown and detailed in the case of each analyzed work.