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INFORMATION CODING OF PROPER NAMES IN LITERARY TEXTS

Summary. Proper names in literary texts are more than just labels. They often carry hidden meanings, cultural references, or narrative functions. This process is known as information coding.

Authors carefully choose names to: reflect a character's traits or fate. Create symbolic or ironic meanings. Refer to historical, cultural, or literary sources. Guide reader interpretation and expectation.

Keywords: information coding, proper names, onomastic code, transformation of a word's form

Information coding of proper names in literary texts deals with how authors use names (of characters, places, or objects) to convey information, meaning, and relationships within the story. Proper names aren't just labels they often carry cultural, symbolic, thematic, or narrative significance that enrich the text.

What Is Information Coding of Proper Names?

It's about the ways proper names encode extra-linguistic information beyond identifying a person or place. This includes: Cultural or historical references. Character traits or destinies. Symbolic or thematic cues. Intertextual or mythological echoes. Authors rely on readers recognizing or interpreting these cues to deepen understanding.

Functions of Proper Names in Literary Texts: Names distinguish characters or places "Elizabeth Bennet" identifies a specific character in *Pride and Prejudice*

Symbolism – Names carry symbolic meaning "Hope" in *The Grapes of Wrath* symbolizes optimism

Intertextuality – Names allude to other texts or myths *Achilles* as a character name evokes Greek myth.

Characterization. Names suggest personality traits or roles "Ebenezer Scrooge" suggests miserliness.

Thematic coding. Names relate to major themes or motifs *Pandora* evokes the myth about curiosity and consequences.

Cultural historical information. Ex: Naming a character *Julius* may evoke associations with *Julius Caesar*, implying power or betrayal.

Semantic or Descriptive information. Names may have literal meanings or connotations (e.g., *Grace* suggests elegance).

Narrative or Plot-related Information. A name might hint at a character's fate or role (e.g., *Mort* suggesting death).

Intertextual References. Using a name from a famous text or myth to invoke certain qualities. Ex: *Tolkien's Middle-earth*.

Names like *Gandalf*, *Aragorn*, and *Mordor* are richly coded: *Gandalf* means *wand-elf* in Old Norse, reflecting his wizard status. *Aragorn* means *revered king* in Tolkien's constructed languages. *Mordor* means *black land*, encoding a sense of evil and desolation.



Cognitive Aspect: Proper names activate background knowledge in readers' minds. They function as shortcuts to complex information, aiding comprehension and engagement. When names are culturally or symbolically coded, readers infer character roles, traits, or narrative expectations.

The term "information coding of proper names" typically refers to how proper names (like people's names, places, or brands) are processed, represented, and stored in the mind or in systems such as computers or communication protocols. The interpretation can vary depending on the context (linguistics, neuroscience, computing, or information theory) [1, p.5]. Here are some ways to understand it across domains.

1. In Linguistics and Psycholinguistics (Human Cognition)

This refers to how the brain encodes, stores, and retrieves proper names, which is different from how it processes common nouns or verbs.

Proper names are harder to remember than common nouns because they are arbitrary and have fewer semantic cues (e.g., *John* vs. *teacher*).

They are often stored with episodic memory (e.g., *I met Sarah at the conference*).

Cognitive models suggest that names are linked to semantic and perceptual nodes (e.g., *Bruce and Young's face* recognition model).

Proper names have a special status in memory; damage to certain brain areas can result in anomia the inability to retrieve names, even when object recognition remains intact.

2. In Information Theory. Computer Science. This can refer to how proper names are encoded into data for transmission, storage, or processing. Encoding names involves character encoding standards like UTF-8, ASCII, or Unicode, allowing names in different scripts (e.g., Arabic, Cyrillic, Chinese) to be represented digitally. In databases or search engines, names may be normalized (e.g., *stripping diacritics, handling name variants*) to improve matching.

Named Entity Recognition (NER) systems extract proper names from text and encode them as specific types (e.g., person, location, organization). Ex: *name: Søren Kierkegaard, encoding: UTF-8, entity_type: person*

3. In Sociolinguistics or Anthropology *the coding of names* may refer to cultural or social encoding-the meaning, function, or symbolic weight of names in society. Proper names can encode ethnic, religious, or familial information. For example, in many cultures, names encode gender, heritage, lineage, or social status.

Ex: *bin* in Arabic names (e.g. *Omar bin Al-Khattab -Omar, son of Al-Khattab.,*) encodes *son of*.

Unlike common nouns (e.g., *dog, city*), proper names (e.g., *Fido, Paris*) do not describe a category, but rather refer to a unique individual or entity. This makes them referential but not descriptive, which has implications for how they're processed.

Language, as a keeper and translator of cultural and historical values, operates with an extensive baggage of various means for nominating new objects, their description and representation. A proper name acts as one of the means of linguisticizing new knowledge, and a form of representation of the knowledge accumulated in the language as a whole.

Onyms have an encyclopedic meaning, which makes it possible to incorporate a large amount of information, but an adequate reading of the information behind the name depends on the background knowledge of the recipient. A proper name can be considered as a code with the help of which the verbalization of the author's communicative message occurs, it implements cognitive, communicative, expressive, axiological and password functions in the text. For a comprehensive study of the functioning of the onomastic code of culture in the literary text, the work of *Lev Kassil Be ready, Your Highness!* was analyzed. This work is saturated with the realities of the corresponding era, and proper names in it sometimes represent social practices characteristic of that time. They are used to represent social status, indicate the political situation, not only identify a person, but also draw patterns of behavior typical for a given era.



For an adequate perception of the work, it is necessary to decode the encyclopedic and socio-cultural information presented in proper names. The implementation of the coding function by the name is aimed at revealing the semantic potential, the semantic development of the proper name, its use as a universal linguistic unit capable of simultaneously activating the function of linguistic economy and the function of multilevel interpretation.

In U. P. Prirodina asserts that the significance of onomastics for linguistic research is connected with the preservation of archaisms that have been lost in the language as a whole, as well as with innovations and trends in language development. The increased interest of researchers in onomastics is explained by the unique status of proper names in language [2, p. 6]. The inventor of such a poetic form as the acrostic is considered to be the Greek philologist and playwright Epicharmus, who lived in Syracuse in the 5th century BCE. Since then, masters of words from various eras and movements have turned to this type of poetic game - acrostics were especially popular in the literature of Late Antiquity, the Middle Ages, and the Renaissance, and the art of encoding names and entire phrases in poetic dedications was demonstrated by poets of the 19th-20th centuries. Nevertheless, the flourishing of visual poetry occurred at the turn of the 19th-20th centuries in France. Research by philosophers R. Barthes [3 p. 247] and L. Wittgenstein indicates that in written texts.

B.Yu. Norman [4, p. 234]. identifies the following characteristic features of word play: 1) Word play contains an aesthetic element. The pleasure experienced by both the speaker and the listener lies in perceiving the beauty and elegance of what is said; 2) Play is almost always associated with a humorous effect. As a rule, word play is aimed at making the interlocutor laugh. According to the British philosopher G. Home: *"This kind of wit largely depends on the choice of a word with multiple meanings; thanks to it, various linguistic tricks become possible and simple thoughts take on a completely different appearance. Play is necessary for humans as a rest after labor; therefore, people love play so much that they also enjoy word play..."* [5, p. 458]. G. Home (A word is a sign behind which stands the designated object; it consists of two parts: meaning and form. In reality, each part of a word strives to be free and independent. Linguists often refer to a dialogue from the tale Alice in this regard.

Another type of language play is based on the transformation of a word's form and meaning. This occurs when two different words are combined into one. L. Carroll was a master of this type of transformation, creating such hybrid words as *chortle* (*chuckle* + *snort*), *slithy* (*slimy* + *lithe*), *galumphing* (*galloping* + *triumphant*). The transformation of both aspects of a word – its content plane and expression plane – creates a new linguistic sign, a new word, the meaning of which is difficult or impossible to uncover, which, in turn, constitutes a language game. In L. Carroll's fairy tale "Through the Looking-Glass," there is the poem "Jabberwocky," [6 p. 21]. At the syntactic level in poetic works, a technique for creating syntactic deviations called chiasmus (mirror construction of a phrase) is used. Chiasmus is actively employed in journalistic texts.

The language game brings great pleasure to the reader, as "here there is the deception of an anticipated prediction, the joy of recognizing something familiar and known, the secret satisfaction from breaking taboos, and the mischievousness of reversing and distorting..." [4, p. 127]. According to I. A. Kargapolova, "the entire literary work (text) can be called a game, since it possesses all its constitutive properties: structural organization, completeness, and the presence of immanent rules. Thus, the language of literature can be viewed both as a sphere of linguistic play and as a game itself" [7, p. 79]. This kind of game, in a broad sense, we call a literary game. It is a general term for the process of encoding information by the author in a literary work and the process of decoding and interpreting hidden meanings by the reader.

One of the leading domestic specialists on the works of L. Carroll, N. M. Demurova, asserts that one of the most challenging tasks a translator faces when working on L. Carroll's fairy tales is the large number of names appearing in both Alice stories. In each chapter, Alice



encounters new characters whose names represent unique codes. These names serve as signs behind which lie personal hints, literary allusions, and significant aspects of national culture. [8, p. 320]. The coding function performed by a name is aimed at revealing the semantic potential and meaning development of that name, as well as its use as a universal linguistic unit that can simultaneously activate functions of linguistic economy and multi-level interpretation. Thus, according to the onomastics specialist V.V. Robustova [9, p. 165]. for a full understanding of the work, it is important to decipher the encyclopedia

In the works of L. Carroll, there are few names that refer to real people, and many more are connected with English folklore and are often completely incomprehensible to someone from another culture. The name of a character in L. Carroll's works often determines their personality and everything that happens to them. In the third chapter of the fairy tale "Alice in Wonderland," the Mouse tells the story of its life: *"Mine is a long and a sad tale!"* said the mouse, turning to Alice, and sighing. *"It is a long tail, certainly"*, said Alice, looking down with wonder at the Mouse's tail; *"but why do you call it sad?"* And she kept on puzzling about it while the Mouse was speaking, so that her idea of the tale was something like this... [6, p. 36].

Then the reader is introduced to a shaped poem that tells about the adventures of a Mouse. The story (tale) resembles a mouse's tail (tail) in shape. The play is based on the similarity of the phonetic forms of the words: tail and tale.

Fury said to a mouse that he met in the house, *'Let us both go to law: I will prosecute you. – Come, I'll take no denial; we must have the trial; for really this morning I've nothing to do.'* Said the mouse to the cur, *'Such a trial, dear Sir, with no jury or judge, would be wasting our breath.'* *'I'll be judge, I'll be jury,'* said cunning old Fury: *'I'll try the whole cause; and condemn you to death'* [6, p. 37].

*A boat, beneath a sunny sky
Lingering onward dreamily
In an evening of July –
Children three that nestle near.
Eager eye and willing ear,
Pleased a simple tale to hear –
Long has faded that sunny sky:
Echoes fade and memories die:
Autumn frosts have slain July.
Still she haunts me, phantom wise,
Alice moving under skies
Never seen by waking eyes.
Children yet, the tale to hear,
Eager eye and willing ear,
Lovingly shall nestle near.
In a Wonderland they lie,
Dreaming as the days go by,
Dreaming as the summers die:
Ever drifting down the stream –
Lingering in the golden gleam –
Life, what is it but a dream?* [6, p. 223].

Onomastic creativity is one of the most vivid and distinctive features of poetry. Poetic art provides wide opportunities for searching, choosing principles of naming, using names and their transformation: it opens the freedom of associative connections and comparisons, contributes to the creation of new forms and meanings in context, as well as the search for original ways of integrating them into the text, which leads to the formation of a multilayered semantic structure [10, p.40].



A poetic text is graphically marked in relation to other types of texts. The visual poetic text is the result of a synthesis of two types of activity- poetic (verbal) and visual (graphic). In addition to shaped verses, one can encounter verbal “labyrinths,” anagrams, and cryptograms in which the author’s name is hidden. Authors adhere to the approach of double coding of information, applying both verbal and visual codes. They believe that the desire to complement texts with something else.

Scientific Novelty. The study offers a new perspective on the role of proper names as a means of information coding in literary texts. It reveals the multilayered semantic and cultural functions of names and demonstrates how they contribute to the implicit communication between author and reader.

Scientific Results. The research identifies different types of information coded in proper names-semantic, cultural, symbolic, and intertextual-and classifies the mechanisms through which these codes operate in literary discourse. It also establishes the relationship between onomastic choices and narrative strategies.

Practical Significance. The findings can be applied in literary analysis, translation studies, and linguistics. Understanding the information coding of proper names enhances text interpretation, supports more accurate translation of literary works, and contributes to onomastic and stylistic studies.

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Bədii mətnlərdə xüsusi adların informasiya məqsədilə kodlaşdırılması

Xülasə

Bədii mətnlərdəki xüsusi adlar sadəcə etiket deyil. Onlar çox zaman gizli mənalara, mədəni istinadlara və ya süjet funksiyaları daşıyır. Bu proses informasiyanın kodlaşdırılması adlanır.

Müəlliflər adları diqqətlə seçirlər ki, obrazın xüsusiyyətlərini və ya taleyini əks etdirdirsin, simvolik və ya ironik mənalara yaratsın, tarixi, mədəni və ya ədəbi mənbələrə istinad etsin, oxucunun mətnə yanaşmasına və gözləntilərinə istiqamət versin.

Açar sözlər: informasiyanın kodlaşdırılması, xüsusi adlar, onomastik kod, söz formasının transformasiyası



Г.Х.Юнусова

Информационное кодирование собственных имён в литературных текстах

Резюме

Собственные имена в литературных текстах – это не просто ярлыки. Они часто несут скрытые смыслы, культурные отсылки или выполняют повествовательные функции. Этот процесс называется информационным кодированием. Авторы тщательно подбирают имена, чтобы: отразить черты характера или судьбу персонажа; создать символическое или ироническое значение; сделать отсылку к историческим, культурным или литературным источникам; направить интерпретацию и ожидания читателя.

Ключевые слова: информационное кодирование, собственные имена, ономастический код, трансформация формы слова

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