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**A Corpus-Based Study
of Names in
Lovecraft's Fiction
BA thesis**

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ABSTRACT

In the case of H. P. Lovecraft's stories the more important creatures can be divided between humans and monsters. The monster names in Lovecraft's texts have been subject to several studies, but it is apparent that the human names have not been thoroughly examined in the context of this particular story world. Thus, the main aim of this study is providing an analysis of character names with the use of collocations, etymology and semantic prosodies. This study focuses on higher social status as the possible key trait for human characters, since it could indicate positive semantic prosody within the context of Lovecraft's writing.

The introduction gives an overview of the relevant aspects of Lovecraft's fiction and what the study will specifically focus on. The literature review section explains how the study at hand is related to previous research concerning Lovecraft, the corpus-based method and semantic prosody. There are sections to further explain the concept of semantic prosody and the history and terminology for the methods used alongside details about the corpus and the software. The main section is the analysis section with data on the human and monster names. The results are presented at the end with the conclusion and possibilities for further research.

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1 INTRODUCTION

Howard Phillips Lovecraft was a fiction writer at the beginning of the 20th century, whose works can be categorised as horror, science fiction, mystery or a number of other story types that relate to American pulp magazines of the time. Lovecraft mostly wrote short stories of people trying to survive the threat posed by different ancient otherworldly beings, which could be seen as aliens, but instead of them using technological advancements there was a clear focus on the supernatural and magical, which does not exactly fit with the traditional tropes of the science fiction genre. Horror, however, seems to be a more accurate descriptor, since insanity, death and horrifying sights are regularly occurring themes. Not only has the sight of these god-like creatures driven the characters to insanity but also the mere mentioning of their names may have had that effect as well.

There have been studies concentrating on the etymological side of the names in Lovecraft's writing, such as 'Teratonymy: The Weird and Monstrous Names of HP Lovecraft' (Robinson 2010), in which the author brought out the different linguistic and cultural influences in Lovecraft's story world. However, corpus-based and corpus-driven computer-assisted approaches are rare for the same subject matter. The reason for this is most likely the fact that corpus linguistics is a comparatively new scientific method and using it to study literary onomastics or even fictional works in general is not yet as developed a practice as the more traditional methods. However, computer-assisted research could enable literary scientists to work on large text corpora with relative ease and give unique insights that may differ from the results achieved by traditional methods, such as with the use of semantic prosody. The previous reasons influenced the choice of a corpus-based approach for studying names in Lovecraft's texts.

Exploring the semantic prosodies or 'shadings' of positive and negative meaning related to character names in Lovecraft's writings requires a definition of 'positive'. In

Lovecraft's case this seems to be in some way related to powerful traits such as wealth, lineage and education, since many of the protagonists the reader ought to identify with are higher class men from New England. Thus, the main hypothesis for this paper will be the assumption that social status is a key positive trait for Lovecraft's human characters.

Trying to give an overview of all of the names mentioned in the corpus far exceeds the possible scope of a Bachelor's thesis, which led to the choice to study a smaller selection of names. The names chosen to represent human characters are the 10 most popular given names in the United States over the past century, since many of Lovecraft's stories take place in a semi-realistic New England. The analysis of human names is balanced with a small selection of Lovecraft's alien names in order to see how the corpus-based method would compare when applied to characters of a drastically different type in the same corpus.

2 LITERATURE REVIEW

Howard Phillips Lovecraft's fiction gained a cult following after his death and has, as a result, been studied a fair amount. Research concerning names in Lovecraft's fiction, however, has few examples of thorough study. In articles concerning this specific author's writing the most commonly discussed aspect of naming tends to be monstrous and alien names, although the main characters of Lovecraft's stories tend to be humans from the United States of America. Most of the research concerning names is focused on etymology. The utilisation of newer approaches, such as using corpus-based or corpus-driven methods was sparse overall. Given Lovecraft's reoccurring themes of dissonance between the unknown and the known or the monstrous and the humane, it stands to reason that the naming conventions for monsters as well as humans ought to be explored, which could benefit from computer-assisted methods.

The characters in Lovecraft's stories can generally be divided into two categories – humans and monsters, which suggests an opposition similar to good and bad or benevolent and evil. This relates to semantic prosody, which can, indeed, benefit a lot from using corpus-based research programs, such as AntConc freeware corpus analysis toolkit (Anthony 2019) or any kind of software that has the functionality to show a list of the occurrences of certain keywords alongside their context.

Semantic prosody is the way neutral words, such as names in the case of this research, can be perceived with positive or negative associations through frequent occurrences with particular collocations (Svenja 2006:10). A previous study related to Lovecraft's stories and the study of semantic prosody focused on exploring Lovecraft's story world from a stylistic point of view and looked at few proper nouns representing 2 places and 2 monsters (Spencer 2011:61–68), leaving out all names of humans. When it comes to people, Spencer (2011:57–58) stated that despite the occurrence of many named characters it is common for Lovecraft to identify characters through their social or familial roles. Spencer also noted in her study that wealth and relationships in Lovecraft's writings ought to be subjected to further research (Spencer 2011:106), which does relate to the study of semantic prosody via the representation of social status and titles.

Judging by H. P. Lovecraft's own intentions the monstrous names, such as 'Cthulhu', are supposed to be simply a human's attempt at pronouncing or writing absolutely non-human words (Lovecraft 1976:10–11, cited in Robinson 2010:128). Robinson (2010:128) concurs and takes the analysis a step further by suggesting that these monstrous names are not only non-human names, but are specifically made to be monstrous themselves in sound, form and sense.

However, not all of Lovecraft's monster names are completely indecipherable,

since there are parts that can be found in words from other languages and cultures. George T. Wetzel (1980:82, cited in Robinson 2010) traces the origins of certain word parts used by Lovecraft to Egyptian god names and African tribal deities. Moreover, Kabbalism and Semitic culture are frequently used in Lovecraft's works (Robinson 2010:131), which may have influenced the creation of several names. This could be the case with Lovecraft's Yuggoth, Azathoth, Yog-Sothoth, Nug-Soth, and shoggoth, which are all making use of the '-oth' suffix (Robinson 2010:131).

In contrast to the names of cosmic horrors Lovecraft used character names drawn from or inspired by the culture of urban New England (Robinson 2010: 129). One of the few examples of a human name being analysed in Robinson's article (2010:133) is 'Gilman', which is the name of a member of a prominent family in the fictional New England town of Innsmouth, where the inhabitants develop gills through breeding with alien fish creatures, which makes the 'gill'+ 'man' pun quite apparent.

No studies could be found that would make an effort to compare and contrast a selection of names and semantic prosodies from both human and monster categories. The lack of information of this kind concerning the subject at hand necessitates the study of these elements with a corpus-based approach.

3 SEMANTIC PROSODY

The term semantic prosody was coined by Professor John Sinclair in 1988 to refer to a linguistic phenomenon, which shows collocations being able to colour the meaning of a word or provide a semantic 'shading' (Louw 1993:32). More accurately, the term describes how seemingly neutral words can have positive or negative associations due to words that occur with them.

Names are some of the more seemingly neutral words, due to the fact that people

with the same name do not have to have much in common and that the meanings of names themselves are often not immediately clear without knowing their etymological backgrounds. However, using corpus linguistics to study the semantic prosodies of names can offer useful insights.

It has been noted that searching a character's name from the corpus may help with getting an overview of that specific character's role and presentation within the context of the story (Svenja 2006:66-67). This may be a sensible approach to studying characters from works that span multiple books, because it offers a way to fairly easily pick out relevant references. There is no reason why this should not also be used for shorter and more contained pieces, since it is still a good way to focus on a single character's presentation in a way that simply reading may not support (Svenja 2006:69). It has even been suggested that due to the non-intuitive nature of semantic prosodies they may reveal something about the writer's attitudes (Louw 1993:157 cited in Svenja 2006:69).

Svenja (2006:67) suggests that corpus studies are also of use to studying certain groups of people or characters within a corpus. In the context of this research it testifies for the choice of studying human and monster names and contrasting them against each other.

The most relevant of prior works related to both Lovecraft and semantic prosody is Hannah Spencer's (2011) stylistic study of Lovecraft's fiction. In the way of proper nouns she looked at 3 monstrous names, deciding not to directly touch upon human names in Lovecraft's works.

4 METHODOLOGY

Martina Schwanke is considered to have pioneered the first clearly corpus-based method of analysing literary names in her 1992 Philosophical doctorate thesis *Name und Namengebung bei Goethe. Computergestützte Studien zu epischen Werken* ('Names and Naming in Goethe. Computer-Assisted Analysis of Epic Texts'). A decision was made to follow the lead of Martina Schwanke, who studied names in Goethe's works, and start with the periphery rather than the names themselves (Schwanke 1992:154–91 cited in Van Dalem-Oskam 2016). Her first step was to study the occurrences of the word 'name' through the use of a KWIC or keyword-in-context style approach. This idea is expanded on in the analysis section of this corpus-based study.

A difference can be made between corpus-based and corpus-driven testing. A corpus-based approach would mean that there are more general base assumptions about the validity of certain linguistic forms or structures. Thus, the main goal of such a research would be to analyse the patterns of use and variation that relate to those predetermined language features. Corpus-driven research, however, would use the corpus to show that some specific linguistic construct emerges from it and thus gives evidence of validity. (Biber 2009)

In this particular study the corpus is used to analyse the patterns of use related to human and monster names in Lovecraft's work. The selection process behind each name group is further explained at the beginning of their respective sections. Any evidence to support the analysis is presented in the form of examples from the corpus, which fits the profile of a corpus-based study.

The names of characters are used as keywords for the corpus, so they can be analysed for collocations and positive or negative semantic prosodies. From regular text analysis and preliminary corpus searches of Lovecraft's fiction (The H.P. Lovecraft

Archive 2014) it is apparent that much of what is considered positive about Lovecraft's characters is related to nobility, wealth and education. In 'Pickman's model' the word 'nobility' collocates with 'reverence' and in 'The Mound' it is seen listed with 'dignity' and 'kindness', whereas in 'The Transition of Juan Romero' the concept of not being related to nobility is seen as 'ignorant and dirty'. The word 'wealth' is related to 'beauty' in 'The Hoard of the Wizard-Beast' and collocates with 'grandeur' in 'The Horror at Martin's Beach'. Furthermore, 'education' collocates with 'brilliancy' in 'The Mound' and is seen alongside 'taste' and 'intelligence' in 'The Lurking Fear'. For these reasons the concept of higher status in any of the aforementioned ways is focused on within the analysis of this study.

4.1 Corpus Description

The corpus consists of 99 of Lovecraft's fictional works, which contain 701,146 words in total, found on The H.P. Lovecraft Archive (Loucks et al 2014) website. The list of stories and individual word counts can be found in the appendices section.

Most of the stories were written solely by H. P. Lovecraft, but some were the result of collaboration, such as 'Under the Pyramids', which also featured the writing of Harry Houdini. Since it would be unreasonable to try and separate the contributions of different authors within the same text, the choice was made to treat all of the works fully as examples Lovecraft's writing and style.

4.2 Software Description

The management and analysis of a corpus as large as this in the time restraints of a Bachelor's thesis would be fairly impossible without computerised tools. This research utilises the AntConc freeware corpus analysis toolkit version 3.5.8 (Anthony 2019) for

concordance and text analysis, which is usable for computers using the Windows, Macintosh OS X or Linux operating systems. The main functions used was the concordance tool, which shows search results in a ‘KWIC’ or keyword in context format, and the file view tool, which shows the keywords in the context of the whole file. The concordance plot tool was also used for getting a general view of the number and distribution of keyword results. A screenshot of the concordance tool view of the AntConc program with the keyword ‘James’ is provided following this description (Figure 1).

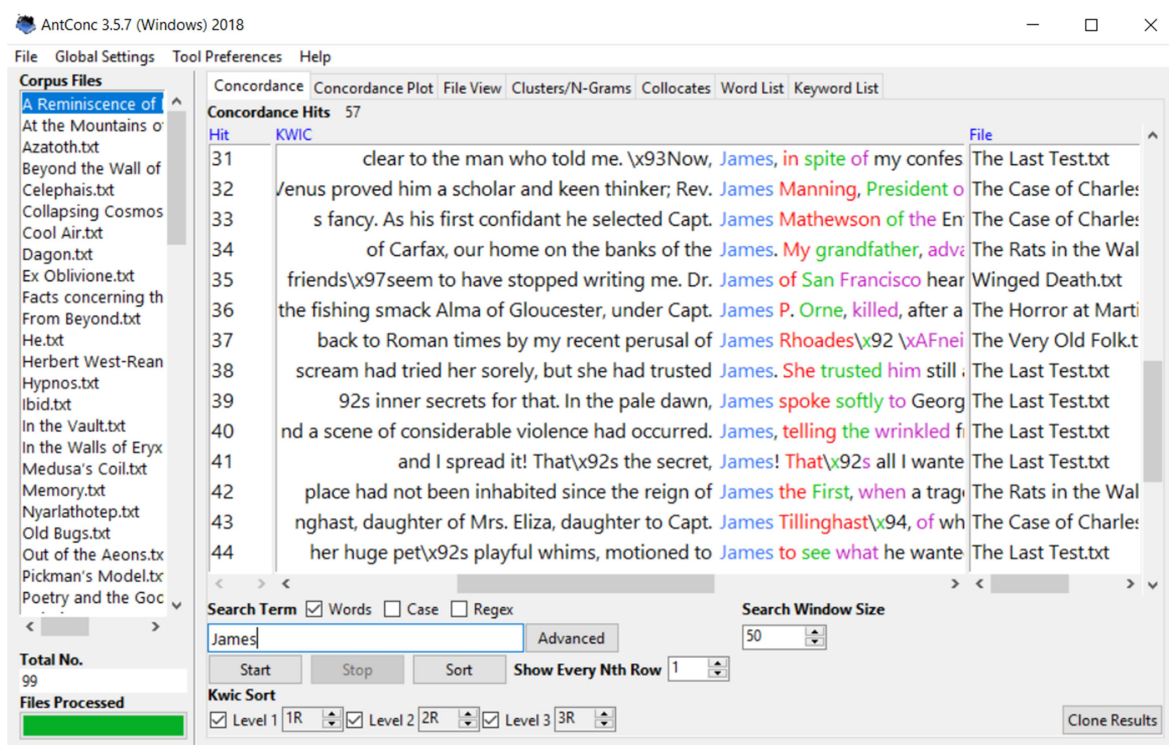


Figure 1 - AntConc Concordance View of Keyword ‘James’

5 ANALYSIS

Following the example of Martina Schwanke, the analysis section begins with searching the concordance for name related words and making generalisations about the use of names in Lovecraft’s works (Schwanke 1992:154–91 cited in Van Dalem-Oskam 2016).

The word 'name' does not collocate with many actual names, but is paired with words such as 'address', 'abode', 'place', 'business' and 'origin' in 10 separate cases. These connected words clearly show that in Lovecraft's fiction the word 'name' is connected mostly to human concepts, since the monsters in these works do not have anything to do with such ideas as business or address. It is true that locations are sometimes referenced alongside mentions to these creatures, such as Cthulhu and the city of Rlyeh in the 'Call of Cthulhu', but it is not true for any of these cases that also collocate with 'name'.

The word 'name' occurs near monster names only a handful of times and often with an adjective describing the terrifying nature of the word itself, such as 'the shunned and dreaded name of Yian-Ho', 'the abhorred name of Yian-Ho' ('The Diary of Alonzo Typer'), 'the awful name of Yog-Sothoth' ('The Case of Charles Dexter Ward'), 'the dreadful name of Yog-Sothoth' ('The Dunwich Horror'), 'the frightful name Yog-Sothoth' ('The Dunwich Horror'), 'the odd name Yog-Sothoth' ('The Case of Charles Dexter Ward'). (The H.P. Lovecraft Archive 2014)

The word 'Named' heavily refers to human names starting with a laundry worker named Anastasia Wolejko ('The Dreams in the Witch House') to a Bostonian man named Zenas Low ('The Shunned House'). The obvious exception to this regularity is a deity referred to as the Not-to-Be-Named One ('The Mound'), whose name includes the word 'named' and thus is not really introduced with the word. This trend suggests that the concept of being named may have been too specific or human to use with the cosmic god characters as it would suggest that they were named by something or someone, which may take away from the inherent mystery of there being strange names.

5.1 Names Referring to Humans

Lovecraft is known to have used the names of acquaintances on several occasions, such as Richard Upton Pickman in ‘Pickman’s Model’ being named after a Professor Upton (Joshi, Cannon, 1999:219 cited in Robinson 2010:129). He also made use of the names of other New England people, who he may not have known personally, but considered generally notable, such as Francis Wayland Thurston in ‘Cthulhu’ being a combination of Brown University president Francis Wayland and a prominent New England industrialist called Robert Lawton Thurston (Joshi, Cannon, 1999:219 cited in Robinson 2010:129). Lovecraft’s stories emulating the New England atmosphere offers a variety of possible human names to study. The method for exploring various factors in Lovecraft’s writing involves using linguistics software to search the corpus for appropriate names and analysing etymological meanings, collocations and considering semantic prosodies.

However, due to the limited capacity of a Bachelor’s thesis a selection had to be made. The decision was made to study 10 of the most common names given in the United States over the past century, since it would make sense for such an approach to give useful and meaningful data that relates to Lovecraft’s idealized New England population. The 10 names were taken from a list of the most popular names based on Social Security card application data (US Social Security Administration 2018). The names and the number of their concordance occurrences are as follows, ranked by the name’s popularity, starting with the most popular:

Name	Amount of concordance hits
1. James	57
2. John	83
3. Robert	100

4. Michael	3
5. William	29
6. David	1
7. Richard	6
8. Joseph	82
9. Thomas	19
10. Charles	185

In the following segment the findings of the corpus searches are presented and the important interpretations, etymological, prosodic or otherwise, are brought out. According to the focus of this research a special emphasis is put on highlighting the references to the importance of social standing, titles and family renown that seem to be characteristic of Lovecraft's writing and representation of names.

'James', the most common name in the US over the last century, offered 57 results over 9 different stories – namely 'Winged Death', 'A Reminiscence of Dr. Samuel Johnson', 'The Case of Charles Dexter Ward', 'The Rats in the Walls', 'The Horror at Martin's Beach', 'The Very Old Folk', 'The Shadow over Innsmouth', 'The Shadow out of Time' and 'The Last Test'. 43 of those mentions came from 'The Last Test' which was Lovecraft's revision based on Adolphe de Castro's 'A Sacrifice to Science'. Within that work, on 8 different occasions the full name 'James Dalton' is mentioned, which attests to the overly specific academic style characteristic to many of Lovecraft's works, but also may note the fact that we are dealing with a character of such repute and standing that their name is better presented in full.

Although there was no specific meaning to the name 'James' that could be found through etymological analysis, the important status of the name is apparent. The name in

question is related to two of Christ's disciples and several kings, particularly the Scottish house of Stewart (Hanks et al 2006). In 'A Reminiscence of Dr. Samuel Johnson', which has a reference to the title of a doctor already in the title, a Mr. James Boswell is mentioned and referred to as 'a young Scotchman of excellent Family', which is a direct reference to some extra value given to a person due to the social status of their family and the name's relation to the house of Stewart. Moreover, in 'The Case of Charles Dexter Ward' there were several people bearing the name under discussion and only one of them lacked a proper title. The aforementioned characters are Rev. James Manning, Capt. James Mathewson, Capt. James P. Orne, Capt. James Tillinghast and the odd one out - James Green.

The use of the name 'John' surpasses that of the name 'James' in Lovecraft's writings with a total of 83 hits. 15 of those accounts came from 'The Mysterious Ship', which do not accurately portray the importance of this name within the work, since the file of 'The Mysterious Ship' contains two slightly different versions of the story. However, the names of John Brown, John Gregg, John Griggs and Henry John occur within both stories and are thus, in a way, doubled. These names do not seem to have many references to higher status excepting John Griggs, who is mentioned to be the magnate of the village, which connotes a position of power.

The second largest amount of hits was found from 'The Case of Charles Dexter Ward', which is considered the longest work of fiction that Howard Phillips Lovecraft wrote. In it a John Brown is also mentioned on several occasions as a local magnate and the leader of a group of people, who are determined to fight the antagonist in the story. Other reputable Johns in that story include Rev. John Graves of King's Church and John Carter, publisher of the Gazette. In addition to the human names there were also mentions of the John Carter Brown and John Hay Libraries of Brown University.

Furthermore, the name 'John' was used in 'The Mystery of the Grave-Yard or A Dead Man's Revenge' on 14 occasions. Although there are also mentions of Mr. John Bell the main focus seems to be on 'a famous western detective' called King John, which emphasises the name's royal connections.

The name of John also has divine connotations, since it comes from the Hebrew *Johanan* meaning 'God is gracious' and was featured as the name of several characters in The Old Testament as well as many saints and holy men in history (Hanks et al 2006). This meaning can be seen from the name 'St. John', which is supposed to denote devotion to Saint John (Hanks et al 2006). This name is used as a personal name 12 times in 'The Hound' since the story is about the narrator's friend, who is referred to as St. John. This may be both a given name or a surname, but the reference to religious themes is rather clear and may be meant as a dissonant detail, since these characters deal with unholy powers and are, in the end, undone by supernatural forces due to them robbing a grave. This could be interpreted as a repercussion or punishment for disturbing the sanctity of a grave and using dark magic.

Searching the corpus for 'Robert' gives exactly 100 hits counting the 2 references to Robert E. Howard with whom, among others, Lovecraft wrote 'The Challenge From Beyond'. Most of the mentions, 67 in number, came from 'The Trap' written by H. P. Lovecraft and Henry S. Whitehead. Of the 67 mentions 8 made use of the full name 'Robert Grandison', which belongs to a character, who gets trapped in a mirror and needs to be saved by the narrator.

The most direct reference to a Robert with higher status comes from 'Facts Concerning the Late Arthur Jermyn and His Family', where most of the story is about a nobleman exploring the roots of his ancestry, which warrants the title of 'Sir' collocating with the name 'Robert' on 6 occasions, in one case stating that 'Sir Robert Jermyn, Bt., had

been an anthropologist of note' and in another that 'Sir Robert married a daughter of the seventh Viscount Brightholme'. There may also be a link to the origin of the name 'Robert', which is Germanic and combines *hrōd* or 'fame' and *berht* or 'bright, famous', adding to the fame and nobility of the character. This focus on the nobility of the family is most likely very intentional, since the twist of the story is based on a dark secret of cross-breeding with white ape gods somewhere in the bloodline. This revelation may be seen as giving a higher spiritual status to the family, but in the reality of the story this supposed godliness strongly contrasts and, in a way, ruins the status gained from a higher class and leads to the suicide of Sir Robert Jermyn.

Another story in which special status becomes apparent from the concordance is 'The Alchemist'. In this piece of writing the keyword 'Robert' seems to have definite connections to nobility with references to 'the next young Comte, Robert', which makes use of a title comparable to Count, and 'Robert, son of Godfrey' and 'Louis, son to Robert', which consistently emphasises the importance of lineage.

The name 'Michael' sees comparatively little use in Lovecraft's writing. The concordance shows only 3 hits. Of the 3 results found 2 are from 'The History of the Necronomicon' and a single result from 'The Mysterious Ship'. Even with such a small body of results there are some observations to be made. The Michael that was referenced twice in 'The History of the Necronomicon' has the title of Patriarch on both occasions. It is also worth mentioning that in both of these concordance lines Patriarch Michael is stated to have burnt a Greek translation of the Necronomicon, which is one of the main sources of occult knowledge in many of Lovecraft's stories. This action may reflect the angelic origins of the name, since the archangel Michael would most likely be opposed to the dark knowledge of the Necronomicon. The archangel was also often depicted bearing a flaming

sword, which may be referenced in the way Patriarch Michael burns the translation of the book (Hanks et al 2006).

Searching the corpus for the name ‘William’ gave a fair amount of results, 29 in total. The name features in 13 of Lovecraft’s texts – namely ‘The Shunned House’, ‘The Call of Cthulhu’, ‘The Rats in the Walls’, ‘The Shadow out of Time’, ‘The Haunter of the Dark’, ‘The Little Glass Bottle’, ‘The Diary of Alonzo Typer’, ‘Out of the Aeons’, ‘Ibid’, ‘The Lurking Fear’, ‘The Man of Stone’, ‘The Case of Charles Dexter Ward’ and ‘A Reminiscence of Dr. Samuel Johnson’. There are several possible reasons why this name could have been chosen by Lovecraft.

‘William’ is a common English name with a noble connotation due to the royal family’s naming traditions and is, as such, a logical name to choose for fairly wealthy New England gentlemen, many of whom also had impressive titles, such as Dr. William Minot in ‘Out of Aeons’, Sir William Brinton in ‘The Rats in the Walls’ and Professor William Dyer in ‘The Shadow out of Time’. The main example of prosodic ‘shading’ among them comes from the concordance line ‘Of seven cultivated men, only Sir William Brinton retained his composure...’ This is a rare display of courage in Lovecraft’s works and is thus an example of positive semantic prosody.

In literary onomastics as well as in general literature studies it is often assumed that the author’s choices have strong intent and meaning. When dissecting ‘William’s’ historical predecessor ‘Wilhelm’ to its etymological constituents ‘will’ and ‘helm’ (Hanks et al 2006) it can be interpreted as ‘protector of the will’, which does fit Lovecraft’s themes of characters needing to protect themselves from madness or general loss of will. In fact, Professor William Dyer and Sir William Brinton are few of the characters in Lovecraft’s stories, who in some way resisted or defeated the otherworldly threats that they were forced to deal with. Lovecraft may not have consciously intended to connect the name’s

meaning with the characters and their stories, since such specific details are unknown, but the connections are certainly worthy of note.

Searching for the name 'David' in the corpus gave only one result, which was found in 'A Reminiscence of Dr. Samuel Johnson'. Even so, there are several references to special status within that single concordance line. The sentence references '...Mr. David Garrick, the Actor and early friend of Dr. Johnson...', which already suggests social status through acquaintance with learned higher class people and involvement in the arts. An important added value concerning the social status of Mr. David Garrick comes in the form of him being called a member of 'the CLUB', which references a literary club of high class gentlemen. It is noteworthy since a membership in such a club certainly attests to values related to the higher class and could be considered, as such, a sign of positive semantic prosody.

The name 'Richard' showed up 6 times over 3 separate stories, which were 'Out of the Aeons', 'The Dream-Quest of Unknown Kadath' and 'Pickman's Model'. A higher status is most apparent in the line from 'Out of the Aeons', where a character is introduced as '...Richard H. Johnson, Ph.D., curator of the Cabot Museum of Archaeology...'. In this case the character is shown as an accomplished scholar with a prestigious work position, which denotes strong authority in their area of expertise.

The rest of the mentions of the name 'Richard' are all related to a character called Richard Upton Pickman, who is introduced as '...the greatest artist I have ever known...' and that 'Boston never had a greater painter...' both in 'Pickman's Model'. In 'The Dream-Quest of Unknown Kadath', however, this character has changed drastically and the mention of him being 'once the artist Richard Pickman of Boston' is shadowed by the fact that he is now seen as a ghoul, whose physique is described thusly: 'It was naked and

rubbery, and had acquired so much of the ghoulish physiognomy that its human origin was already obscure.’

The aforementioned dissonance between an accomplished artist and an inhuman ghoul is probably meant to add to shock of encountering a monstrous creature in general. The dissonance is even stronger when taking into account the etymological background of the name ‘Richard’, which is of Germanic origin and combines *rīc* or ‘power’ and *hard*, meaning ‘strong, hardy’ (Hanks et al 2006). Knowing this layer of meaning of the name sets the ghoulish rubbery creature even more apart from the human it used to be and the name it used to carry.

‘Joseph’ as a keyword offers 82 results. The overwhelming majority of these hits, 78 in number, originate from ‘The Case of Charles Dexter Ward’ in which a man is exploring the history of his ancestor Joseph Curwen. Furthermore, 74 out of the 78 mentions of the name ‘Joseph’ in ‘The Case of Charles Dexter Ward’ use Joseph Curwen’s full name (with the exception of 2 mentions in which the name was listed as ‘Joseph C.’ amongst other names listed in the same format). This, in addition to the preciseness of Lovecraft’s academic writing style, may also be intended to emphasise how foreign Joseph Curwen is to the main character, who is supposed to be his relative. This sort of formal treatment may be out of respect to a deceased relative, but it is also likely show caution or even fear in the face of learning unknown facts about their own family’s history, which, in the end, did cause a lot of suffering to the protagonist.

It is worthy of note that among the 74 mentions of Joseph Curwen there do not seem to be any references to a social status in any way respectable or higher than normal besides the single instance where the title of ‘Mr.’ is used with his name and his profession is stated as ‘merchant’. It might be that the negative ‘shade’ of meaning was intentional for this human character, since he is in many cases introduced in a more negative way. Some

of the phrases found in the concordance are ‘man of horror’ and ‘sinister’, with his actions being referred to as ‘hideous’ or ‘noxious mysteries’. This creates a kind of infamy that has the opposite effect to Lovecraft’s usual reputable figures.

The name ‘Joseph’ originates from Hebrew *Yosef*, which means ‘(God) shall add (another son)’ and its biblical uses, other than Virgin Mary’s husband, include Joseph of Arimathea, who buried Jesus in his rock tomb and, as told in a legend, brought the Holy Grail to Britain (Hanks et al 2006). The name’s wondrous background is reflected in Joseph Curwen in a twisted way. In ‘The Case of Charles Dexter Ward’ the character not only uses his male descendant as a magical vessel of sorts, but also raises the dead and conjures dark magic of other sorts.

The name ‘Thomas’ resulted in 19 hits from 11 different pieces of literature, namely ‘The Strange High House in the Mist’, ‘The Case of Charles Dexter Ward’, ‘Winged Death’, ‘The Horror in the Burying-Ground’, ‘The Call of Cthulhu’, ‘The Picture in the House’, ‘The Trap’, ‘The Shunned House’, ‘The Horror at Red Hook’, ‘The Nameless City’ and ‘Under the Pyramids’. This certainly attests to the wide use of the name by Lovecraft, but also means that the characters named Thomas do not appear often within the stories they are mentioned in.

The concordance includes several characters with references to a special status. The most obvious references mention certain titles, such as Dr. Thomas Slauenwite, also referred to as Thomas Slauenwite, M.D. in ‘Winged Death’ or Rev. Thomas Barnard in ‘The Case of Charles Dexter Ward’.

Other mentions of the name have a slightly different presentation of status, which is mostly based on the reputation of certain professions and could, as such, be less convincing. Such characters include Thomas Olney, who is told to have been a philosopher, who ‘taught ponderous things in a college by Narragansett Bay’ in ‘The

Strange High House in the Mist', New York police detective Thomas F. Malone in 'The Horror at Red Hook' and 'almanack-maker' Isaiah Thomas in 'The Picture in the House'. The last of these may not seem like an especially reputable profession, but with the importance of knowledge and books in Lovecraft's fiction it is safe to say that one of the makers of such items would bear a significant reputation in this context.

One, who did not exactly fit these groups was Thomas W. Bicknell, who was described as 'a controversial guardian of tradition', which was meant in relation to the historical sciences and scholarly debate. Still, as a man of knowledge and authority he is worthy of note when listing characters with a social standing that is higher than normal.

The etymological background of the name 'Thomas' is related to an apostle of Christ of the same name in the New Testament (Hanks et al 2006). This relation does not seem particularly relevant to Lovecraft's depictions of the characters with the same name. There may be, however, connections to biblical concepts within the story itself that would not be revealed through a corpus search of the name itself.

The name 'Charles' resulted in 185 hits, which is more than in the case of all the previous names. The clear reason for this magnitude of results lies in 'The Case of Charles Dexter Ward', which is one of Lovecraft's longer pieces and provided 163 of those hits. Although there are many results, not many of them seem to implicitly reference higher social status. Within that story the name 'Charles' is more related to concepts like 'madness', 'insane', 'oddities' and 'bizarre' than anything reputable.

Still, there were a few characters with notable reputations, such as Captain Charles Leslie or Charles A. Shields in 'The Diary of Alonzo Typer'. Charles A. Shields seemed to have a role in some matter of succession regarding the ownership of a house, village, and extensive rural areas. The properties were auctioned off to the Shields family and subsequently left 'in a state of absolute neglect'. The purchase of these kinds of properties

alone would be enough to show relative wealth, but the ability to then neglect it all without selling it on may be evidence of the Shields family's considerable wealth.

The name 'Charles' comes from the Germanic *karl*, meaning 'free man' and is historically connected to royalty (Hanks et al 2006). The latter part makes it fitting for stories with themes of succession and ancestry, but the idea of being free strongly contrasts the character of Charles Dexter Ward, who is restricted by his obsession for his family history and considerable insanity, because of which he is also confined at a mental hospital.

5.2 Names Referring to Monsters

The monstrous names used in this section were chosen with previous studies in mind, so as to add to what is already known. For example, George T. Wetzel (1980:82, cited in Robinson 2010) makes the connection between the suffix '-hotep' in the name 'Nyarlathotep' and similarly constructed Egyptian god names. Robinson also agrees with the statements that the origin of the name 'Cthulhu' is most likely related to the word 'chthonic', which is derived from Greek (Robinson 2010:133). However, the corpus linguistic method may offer further useful insights to the use of the name itself within the context of the stories.

The name 'Nyarlathotep' provided 48 concordance hits. 16 of these occurrences collocated with the phrase 'crawling chaos', for example '...the crawling chaos Nyarlathotep...' in the story 'Nyarlathotep'. This pattern was also apparent in 'The Dream-Quest of Unknown Kadath' and 'The Last Test'. The search for 'crawling chaos' showed only 4 hits that were independent from the name 'Nyarlathotep' and 2 of those references were from 'The Dream-Quest of Unknown Kadath' in which the phrase 'crawling chaos' is

well established to represent Nyarlathotep, since the story features them paired on 14 occasions. (The H.P. Lovecraft Archive 2014)

The phrase ‘crawling chaos’ was also mentioned in the thesis by Hannah Spencer (2011:68), who found it to be representative of negative semantic prosody and reminiscent of ceremonial worship. This seems likely, since Lovecraft’s unfathomable alien gods and the threat they pose to the protagonists tend to be seen as evil from the narrator’s point of view and shown as such in the writing.

Other understandings of the phrase ‘crawling chaos’ include explaining it as a title, which would mirror the multitude of high status doctors and scholars seen in the case of the humans Lovecraft wrote about. However, it is true that the hierarchies and actual expressions of status are not very clear when it comes to Lovecraft’s alien gods.

It may also be feasible to treat ‘crawling chaos’ as a translation or a word synonymous with the name Nyarlathotep. The name and translation often occurring together could be the result of a misunderstanding of the alien language.

Further prosodic ‘shading’ found in the text was also mostly negative and fear-inducing. A few of the examples of words used with the name ‘Nyarlathotep’ are ‘monstrous’, ‘mad’, ‘sinister’ and ‘horror’. All of the previous examples indicate that this monstrous name carries a strong negative prosody.

Arguably the most known of Lovecraft’s deity names is Cthulhu, for which there are 47 hits in the corpus over 10 different stories, mainly ‘The Call of Cthulhu’ and ‘At the Mountains of Madness’. Cthulhu’s name has a fairly obvious negative semantic prosody with descriptions such as ‘monstrous and unmentioned’, ‘horror’ and ‘dead’. The latter may seem more neutral compared to the others, but within Lovecraft’s horrific story world

the dead may rise and pose a serious threat. Various examples of this can be found from a concordance search of the word 'dead', such as 'revivification of the dead', numerous examples of 'dead-alive' creatures and the use of necromancy to '...call up the Shape of any dead ancestour...' etc.

Other collocations of 'Cthulhu' include 'cult' which has quite clear negative prosodic 'shading' and 'fhagn', which is a word in the chant used to summon Cthulhu and due to its unknown and alien nature also denotes negative 'shading'. The most outstanding collocation, however, would be the word 'great' as it describes Cthulhu on 11 occasions within the concordance. The word 'great', mentioned in the concordance 11 times, may be one of the more neutral adjectives that collocated with the name, but alongside the other descriptions it effectively intensifies the negative semantic prosody.

6 RESULTS

Most of the human names analysed showed positive semantic prosody in some way or could be considered neutral. All of the names had some links to social status via wealth, education or lineage, which, in the context of Lovecraft's writings, can be considered positive.

Half of the human names, namely 'James', 'William', 'David', 'Richard' and 'Thomas' featured characters with doctorates within their concordances, which shows a considerable weight to the positive semantic 'shading' related to higher education. References concerning lineage, wealth or related titles, such as 'Sir' were most prevalent when it came to the names 'Robert', 'William' and 'Charles'.

There were also various mentions of professions that could be considered reputable and thus positive within the context of Lovecraft's works. There were 3 different characters

with the name 'James', who had the title of Captain. With 'Richard' there was also a character, whose painting talents were highly appreciated by the narrator. For the name 'Thomas' there were mentions of characters, who were described as a philosopher, New York police detective and an 'almanack-maker'. These were all considered sufficiently reputable to be counted towards positive semantic prosody.

Another important class of characters was that of the clergy, with there being reverends bearing the names of 'James', 'John' and 'Thomas'. In the case of 'John' there was also a character mentioned by the name of 'St. John', which is related to the saint and also shows irony due to the character being involved in unholy dealings. A different biblical connection showed a patriarch by the name of 'Michael' burn a book of occult, which could be representative of the archangel Michael and his flaming sword.

The definite exception to the trend of human characters being represented in a positive way was the name 'Joseph'. This name occurred mainly with references to a villainous character called Joseph Curwen, who performed dark rituals and interacted with Lovecraft's monstrous aliens. The character was given the title 'Mr.' only once, although negative collocations such as 'man of horror' and 'sinister' were often present.

The name 'Charles' reflected the negative semantic 'shading' of the previous name. The reason for this was most likely the fact that Joseph Curwen hugely influenced the character of Charles Dexter Ward, who started to show increasing signs of insanity due to it. Insanity is also an important result of interaction with monsters of magic. This serves as an explanation as to why Charles, who is the protagonist of the story, is described in a more negative light. Moreover, the name 'Richard', which most importantly referred to Richard Upton Pickman, showed collocations that at the beginning of 'Pickman's Model' were evidence of great artistic skill, but later collocated with monstrous descriptions. All of

this shows that it is the constant influence and interaction with the monsters and their magic that turns the semantic prosody of Lovecraft's characters from humane and positive to negative and monstrous. Both monster names gave plenty of evidence of inherent negative meaning related to cult activities, death and chaos. In the case of Nyarlathotep the main point of interest was the 'crawling chaos' collocation, which offered a possible connection between the monsters and the humans. 'Crawling chaos' could be anything from a translation to a title, the latter of which is a common factor when it comes to human characters.

7 CONCLUSION

This study focuses on the corpus study of previously less researched human names within Lovecraft's story world. The hypothesis of social status being a key positive trait for Lovecraft's human characters is shown to be largely true. The names were analysed based on their collocations, etymologies and semantic prosodies, which revealed many connections to the concepts of wealth, lineage and education. These ideals seem to carry a positive semantic 'shading' in Lovecraft's stories and are shown to be important to the human characters. Within the study the names of humans are also contrasted against a few monstrous names and it becomes evident that the semantic prosodies related to the monsters are hugely negative. The few examples of human characters that are not apparently positive or neutral are shown to be connected to monsters or magic, which explains these exceptions as being between the two categories. Overall, the positive meaning of high social status can be considered a key trait for Lovecraft's human characters. The matter could be, however studied in more depth by using a larger sample

size of names or comparing the data found by corpus searches with traditional text-analysis methods.

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APPENDICES

Appendix 1: The Corpus Word Count Table

Title	Year of Publication	Words (701,146 in total)
1. A Reminiscence of Dr. Samuel Johnson	1917	2,049
2. At the Mountains of Madness	1936	40,891
3. Azathoth	1938	481
4. Beyond the Wall of Sleep	1919	4,325
5. Celephais	1922	2,522
6. Collapsing Cosmoses	1938	629
7. Cool Air	1928	3,419
8. Dagon	1919	2,221
9. Ex Oblivione	1921	3,159
10. Facts concerning the Late Arthur Jermyn and His Family	1921	3,692
11. From Beyond	1934	3,046
12. He	1926	4,267
13. Herbert West—Reanimator	1922	12,009
14. Hypnos	1923	2,818
15. Ibid	1938	1,766
16. In the Vault	1925	3,416
17. In the Walls of Eryx	1939	11,922
18. Medusa's Coil	1939	16,878
19. Memory	1919	358

20. Nyarlathotep	1920	1,154
21. Old Bugs	1959	2,998
22. Out of the Aeons	1935	10,197
23. Pickman's Model	1927	5,519
24. Poetry and the Gods	1920	2,546
25. Polaris	1920	1,521
26. Sweet Ermengarde	1943	2,712
27. The Alchemist	1916	3,687
28. The Beast in the Cave	1918	2,488
29. The Book	1938	1,172
30. The Call of Cthulhu	1928	11,913
31. The Case of Charles Dexter Ward	1941	51,122
32. The Cats of Ulthar	1920	1,350
33. The Challenge from Beyond	1935	6,098
34. The Colour out of Space	1927	12,466
35. The Crawling Chaos	1921	3,015
36. The Curse of Yig	1929	6,937
37. The Descendant	1938	1,503
38. The Diary of Alonzo Typer	1938	8,208
39. The Disinterment	1937	4,590
40. The Doom That Came to Sarnath	1920	2,705
41. The Dream-Quest of Unknown Kadath	1943	42,599
42. The Dreams in the Witch House	1933	14,799
43. The Dunwich Horror	1929	17,531

44. The Electric Executioner	1930	8,006
45. The Evil Clergyman	1939	1,697
46. The Festival	1925	3,665
47. The Green Meadow	1927	2,337
48. The Haunter of the Dark	1936	9,333
49. The History of the Necronomicon	1938	707
50. The Hoard of the Wizard-Beast	1994	2,207
51. The Horror at Martin's Beach	1993	2,393
52. The Horror at Red Hook	1927	8,323
53. The Horror in the Burying-Ground	1937	5,871
54. The Horror in the Museum	1933	11,357
55. The Hound	1924	2,990
56. The Last Test	1928	19,215
57. The Little Glass Bottle	1959	464
58. The Lurking Fear	1923	8,173
59. The Man of Stone	1932	6,452
60. The Moon-Bog	1926	3,421
61. The Mound	1940	29,582
62. The Music of Erich Zann	1922	3,460
63. The Mysterious Ship	1959	1,235
64. The Mystery of the Grave-Yard or A Dead Man's Revenge	1959	1,293
65. The Nameless City	1921	5,032
66. The Night Ocean	1936	9,765
67. The Other Gods	1933	2,037

68. The Outsider	1926	2,601
69. The Picture in the House	1919	3,348
70. The Quest of Iranon	1935	2,776
71. The Rats in the Walls	1924	7,983
72. The Secret Cave or John Lee's Adventure	1959	574
73. The Shadow out of Time	1936	25,332
74. The Shadow over Innsmouth	1936	27,034
75. The Shunned House	1928	10,749
76. The Silver Key	1929	4,990
77. The Slaying of the Monster	1994	345
78. The Statement of Randolph Carter	1920	2,478
79. The Strange High House in the Mist	1931	3,776
80. The Street	1920	2,235
81. The Temple	1925	5,389
82. The Terrible Old Man	1921	1,150
83. The Thing in the Moonlight	1941	1,259
84. The Thing on the Doorstep	1937	10,964
85. The Tomb	1922	4,166
86. The Transition of Juan Romero	1944	2,715
87. The Trap	1932	8,481
88. The Tree on the Hill	1940	4,333
89. The Tree	1921	1,634
90. The Unnamable	1925	2,951
91. The Very Old Folk	1940	2,717

92. The Whisperer in Darkness	1931	26,633
93. The White Ship	1919	2,537
94. Through the Gates of the Silver Key	1934	14,405
95. Till A' the Seas	1935	3,319
96. Two Black Bottles	1927	4,861
97. Under the Pyramids	1924	10,972
98. What the Moon Brings	1923	730
99. Winged Death	1934	9,996

RESÜMEE

TARTU ÜLIKOOL
ANGLISTIKA OSAKOND

Ander Peedumäe

A Corpus-Based Study of Names in Lovecraft's Fiction

Korpuspõhine uurimistöö nimedest Lovecrafti kirjandusteostes

Bakalaureusetöö

2019

Lehekülgede arv: 37

Annotatsioon:

H. P. Lovecrafti lugude puhul on võimalik tähtsamad tegelased jaotada inimesteks või koletisteks. Lovecrafti koletiste nimesid on uuritud mitmetes uurimistöodes, kuid inimtegelaste nimesid on nende lugude kontekstis võrdlemisi vähe käsitletud. Seega on antud uurimistöö peamiseks eesmärgiks tegelaste nimede analüüsimine kollokatsioonide, etümoloogia ja semantilise prosoodia abil.

Antud uurimistöö põhineb eelnevatel uurimustel, mille kohaselt on võimalik korpus-uurimuste abil saada kasulikke andmeid tegelaste ning tegelasgruppide kohta. Inimtegelaste analüüs peaks eeldatavasti viima tulemusteni, mis rõhutavad kõrgemat ühiskondlikku staatust. Lovecrafti puhul võib see viitada positiivsele semantilisele prosoodiale.

Bakalaureusetöö piirides ei olnud võimalik hoolikalt uurida kõiki Lovecrafti nimesid, mille tõttu oli tarvis teha valik. Kuna Lovecrafti lugude peamiseks inimtegelasteks olid New Englandi kõrgema klassi mehed, siis põhineb uurimus 10 Ameerika Ühendriikide viimase sajandi kõige populaarsemal mehenimel Lovecrafti lugude kontekstis.

Uurimustöö tulemusena selgus, et suuremalt jaolt omavad inimeste ja koletiste nimed vastavalt positiivse ja negatiivse tähenduse tundemärke. Peamine erinevus puudutas inimesi, kes olid koletistega piisavalt kokku puutunud, et nende 'täendusvarjund' saaks olla muutunud pigem negatiivseks.

Märksõnad:

H. P. Lovecraft, tegelaste nimed, korpuspõhine analüüs, etümoloogia, semantiline prosoodia, ameerika kirjandus, žanrikirjandus

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