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Functions of Personal Names in Frank Wedekind's Plays

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Those who are familiar with a few basic facts of
Frank Wedekind's biography will understand why this play-
wright did not feel at home in the bourgeois society of
late-nineteenth-century Germany.[1] Born in 1864 as the sec-
ond son of a German liberal activist who had emigrated to
the United States in 1849 when the democratic revolution
of 1848 had failed, and as the grandson of a self-made man
and Swiss political revolutionary, Frank Wedekind felt
nothing but contempt for the hypocritical, saturated and
nationalistic philistines of his day. Had the family
stayed in San Francisco, where Frank's mother had been an
actress in a German theatre and where Frank's brother was
born, Frank might have turned out to be the first American
playwright of international stature, a forerunner of Eu-
gene O'Neill. But instead, Frank Wedekind became a German
playwright. His parents, although naturalized American cit-
izens, decided to return to Germany in order to raise their
children in a German environment. In 1864 they settled in
Hannover, and Frank was born there soon after their arri-

val. However, it was only for eight years that the Wede-
kinds were able to enjoy life in Germany. Bismarck had be-
come too powerful for Father Wedekind's taste. Renewed
political activity again got him into trouble, and as a
consequence, in 1872 the family left the German *Reich* for
good. A wealthy physician, Dr. Wedekind bought a medieval
castle in Lenzburg, Switzerland, and this is where Frank
grew up. Although born in Germany, Frank was an American
citizen, and to his Swiss schoolmates he always remained
"Frank Wedekind from San Francisco".

The Wedekind family life was full of tensions, and so
was Frank's complex personality. As an uprooted young man,
he led a restless life in many European cities (Zurich,
Paris, London, Berlin and, most of the time, Munich), a
life of bohemian excesses and of literary ambitions and
frustrations. He went to prison for *Majestätsbeleidigung*,
because he had satirized Kaiser Wilhelm as a traveling im-
perialistic fool; he was involved in a number of political
and theatrical scandals and fought many bouts with his cen-
sors on both political and moral grounds; in short, he was
the most provocative and perhaps the most important German
playwright of the *fin de siècle* period. He and his wife,
actress Tilly Newes, played all the important roles of the
Wedekind repertoire and finally succeeded in securing We-
dekind's difficult and provocative plays a place in thea-

tres all over Germany. Royalties made him wealthy, but he
who had started his literary career as a writer of commer-
cials for Maggi soups, as a cabaret singer in Munich, and
as a major contributor to the famous satirical magazine,
Simplicissimus, did not live to see the success of his
plays during the years of the Weimar Republic, when the
Expressionist playwrights, young Bertolt Brecht among
them, took to him as their literary forerunner.

Let us take a quick look at the first names of the
Wedekind family. The father was Friedrich Wilhelm, and
this combination of names must have had a negative influ-
ence on the man, because these were the very names of the
Prussian kings and emperors. For a man who admired George
Washington, these names certainly were not very appropri-
ate, but they were among the most frequent first names for
males in nineteenth-century Germany. Frank's mother bore
the then fashionable name of *Emilie* -- Rousseau, Romanti-
cism, the Sentimental Age, and so on. And what names did
Father Wedekind select for his children? *Armin, Erika, Don-
ald*, and *Emilie* -- nothing very unusual about these names,
except, perhaps, that Armin, who was born in San Francisco,
was given a Teutonic name. His namesake is the Germanic
general who defeated the Romans in the year 9 A.D. and who
was a national idol in the nineteenth century.[2] Such patri-
otic name-giving can also be observed among many Americans

of German descent; when one lives far from the political
battles of the day, one tends to onomastically cling to a
grand national heritage rather than the current name fash-
ions. The remaining two Wedekind children were called
Frank and *Willy*, but these are only abbreviated forms,
whereas the full official versions are self-explanatory in
the context of Dr. Wedekind's political convictions: *Ben-
jamin Franklin* and *William Lincoln*. Both sons were born in
Germany, and the ironic relationship between political re-
ality and programmatic name-giving is evident once again.
It is no wonder, then, that Frank Wedekind himself was
very name-conscious. For example, the names he gave to his
daughters, *Anna Pamela* and *Fanny Kadidja*, very unusual
names for German girls, could tell us interesting stor-
ies.[3] But instead, let us turn to literary onomastics, es-
pecially to the functions performed by personal names in
Wedekind's plays.

An ardent though unconventional moralist, Wedekind
can also be called a realist, although not in the narrow
sense which the term has acquired in literary criticism.
His style of playwriting is rather grotesque (often rooted
in the grotesque distortion of fantastic satire), but at
the same time the majority of the members of his stage so-
ciety can be clearly recognized as representatives of the
bourgeois society of the Bismarckian Age. Another large

group of Wedekind characters consists of outlaws and artists, or rather *artistes*. Wedekind was a circus fan, and instead of "All the world's a stage", his motto might have been "All the world's a circus".[4] Thus in his plays we meet characters like the acrobat Rodrigo Quast, a braggart whose name exhibits an ironic contrast between the grand romantic coloring of the first part and the prosaic associations evoked by the second part (*Quaste* is the German word for 'tassel' or 'brush');[5] or the circus rider Fritz Schwigerling, who is hired as educator for aristocratic daughters; or the prophet of a new sexual philosophy and morality, dwarf-giant Karl Hetmann,[6] who commits suicide when he is humiliated by being offered the job of a circus clown; and, most conspicuously, the nameless animal trainer of the prologue to Wedekind's most famous play, *Erd-geist*, the first of the two Lulu plays, who introduces Lulu as a snake and as "Urgestalt des Weibes", i.e., as a temptress and archetypal woman.

But before we come to Lulu and the archetypal aspects of her name, let us examine the names in one of Wedekind's early plays, *Frühlings Erwachen* ('Spring Awakening'), which was published in 1891, but not produced until 1906, because the censor had classified it as immoral. Wedekind's main theme, the relationship between nature and society, or, more precisely, the confrontation between anarchic sex-

ual urges and the bourgeois order of society, is already
at the center of this early play. A group of adolescents
in a small town make their first sexual discoveries in a
naively serious way. They cannot avoid breaking taboos,
and now society interferes. Wendla Bergmann, a girl of
fourteen years, dies of an abortion performed on her moth-
er's orders, and the young lover, Melchior Gabor, is sent
to a reformatory. These incidents refer to an episode in
Wedekind's youth in which some of his friends were in-
volved. Their real names were *Adolf Vögtlin*, *Moritz Dürr*,
and *Oskar Schiebler*. If you compare the color and struc-
ture of these names and of the fictional names in the play
(*Melchior Gabor*, *Moritz Stiefel*, *Hans Rilow*, and *Ernst Rö-
bel*), there is not much difference; they are all realistic,
that is, plausible.

But there is another group of characters and names in
the play who stand for the oppressive, crushing side of so-
ciety. These names belong to a group of teachers who, sit-
ting under the portraits of Pestalozzi and Rousseau, pro-
nounce their sentence on the taboo breakers: Rector *Sonnen-
stich* and Professors *Knochenbruch*, *Zungenschlag* (a stutter-
er), *Fliegentod*, *Hungergurt*, *Affenschmalz*, and *Knüppeldick*.
The beadle is called *Habebald* (which, apart from pointing
to his assiduity, is an ironic allusion to Goethe's *Faust*,
Part II, where one of the giants bears this name); and the

local worthies include Pastor *Kahlbauch* and Medizinalrat
Dr. *von Brausepulver*. Here are some of the names in trans-
lation: *Breakneck*, *Tongue-twister*, *Fly-killer*, *Sunstroke*,
and *Monkey-grease*.

These are obviously made-up names. In accordance with
a long tradition of 'telltale names', they function as
caricatures; they are vehicles of Wedekind's savage, sar-
castic criticism. The characterizing, or rather descrip-
tive, function of such names is obvious. Therefore, I pro-
pose to examine instead two aspects of 'telltale names'
which are easily overlooked but nevertheless crucial to
our understanding of, and reaction to, such names. First,
why is it that we translate *Knochenbruch* and render it as
Breakneck in an English version, but leave *Stiefel* and
Bergmann untouched? In both cases the etymology is trans-
parent, and one could translate the names as *Boot* and *Min-
er* (or *Mountaineer*). Still, one would not translate them.
Also, we would not follow the humanist tradition of the
15th and 16th centuries and change our names from *Ölmann*
('oil man') to *Olearius* or from *Schwarzert* ('black earth'
in popular etymology) to *Melanchthon*. And this is because
in our common understanding a personal name is a conven-
tional tag and as such is attached to an individual for
the single purpose of identification. And since in the pro-
cess and context of identification the 'meaning' of the

name is irrelevant, there is no need for translation.
This applies to real names in real life, and by implica-
tion, this convention is transferred to the imaginary
world of realistic plays. As spectators or readers we do
not search for a meaning in realistic names, but assume
that they are no more than a means of identification, both
for the spectator/reader and for the characters on stage.
For this reason realistic names need not, and should not,
be translated.

Names like *Affenschmalz* or *Knochenbruch*, however,
represent a different case. Such names are meaningful sig-
nals for the spectator/reader, and they are unconventional
from the viewpoint of everyday conventionality in names
and name fashions. They also serve the purpose of identi-
fication, but in our imagination the characterizing func-
tion of such names, i.e., their 'meaning', becomes domi-
nant. In order to be understood as such, telltale names
must be unconventional, and/or the descriptive function
must be supported by elements of a broadly defined socio-
cultural and literary context. In the case of *Frühlings
Erwachen*, such contextual elements would include the gro-
tesque physical appearance of the characters in question,
the satirical technique of tagging (not only by names, but
also, for example, by the habit of stuttering in Tongue-
twister's case), and of course the fact that the audience

is conditioned by a long tradition of descriptive naming
in comedy.

If a name is clearly descriptive, i.e., if it is used
for both characterization and identification, it must be
translated when the play is translated. I have checked two
English translations of *Frühlings Erwachen* from this par-
ticular viewpoint. Francis J. Ziegler's translation is
very literal, a bit stiff, and preserves all the original
German names.[7] But Ziegler, probably inadvertently, de-
stroys one of the play's satirical effects by failing to
differentiate between *Gabor* and *Bergmann* on the one hand,
and *Affenschmalz* ('monkey grease') and *von Brausepulver*
('effervescent limonade powder') on the other. The descrip-
tive names thus lose their power.

Tom Osborn's translation, in contrast, gives us a
theatrical playscript.[8] He translates the telltale names,
but then he twists some of them metaphorically and thus
gives them meanings which they do not have in the German
text. Rector Sonnenstich, for instance, is denounced as
crazy by his name (*Sonnenstich* is a medical term, 'sun-
stroke'), but in Osborn's version he is resurrected as
Rector Professor Corona Radiata, probably the rector of a
Catholic convent school. However, in order to understand
the implications of this name, one ought to have a Catholic
background or know Latin, because after all the name is

translated into Latin instead of English. To avoid this difficulty, Osborn inserts an occasional 'reverend' in his text.[9] But clearly, Wedekind's play is no clerical satire; rather, his criticism is levelled at narrow bourgeois thinking in general and at the insensitive and pedantic educational agents of law and order. *Breakneck* and *Tongue-twister* for *Knochenbruch* and *Zungenschlag* are good translations, but *Strychnine* for *Fliegentod* ('fly-killer') is overdone. One would not use that poison to kill flies, and besides the ironic idiomatic connection with the German saying, "keiner Fliege etwas zuleide tun" ('he wouldn't even harm a fly'), is lost. *Pastor Hirsute* instead of *Pastor Kahlbauch* is grossly misleading, because the literal meaning of the German name is changed to the opposite; that the pastor's abdomen is 'bald' is a rather crude allusion to his sexual impotence. Finally, *Habebald* is changed to *Schnell* ('hurry up!') . This retains the aura of grotesque assiduity, but in the context of Osborn's version this is scarcely understood, because the beadle's German name transposes him to the realm of the realistic characters who retain their German names. And besides, if the audience is supposed to have sufficient knowledge of German to interpret *Schnell* as a telltale name, why bother to translate the play at all?

A second point concerning Wedekind's handling of de-

scriptive names can also be made in connection with Os-
born's translation. Although Wedekind's cast includes
twelve characters with telltale names, even the most at-
tentive audience in a performance of *Frühlings Erwachen*
cannot catch more than seven of them, because the other
five are never mentioned or used in the dialogue of the
play.[10] It appears as though this was one of the reasons
why Osborn, consistent with his general reduction of the
cast's size, cut out the same five "nameless" characters,
along with some episodical figures,[11] and concentrated on
those obviously important enough to be introduced, ad-
dressed, and referred to by name.

But is the underlying assumption correct? Are those
characters whose names occur frequently in the play's dia-
logue more important than the others? Basically the as-
sumption is correct, and there is a statistical probabili-
ty that the names of those characters who appear on stage
most often and who are frequently talked about by others
are most familiar to the audience. But we should also bear
in mind that *Frühlings Erwachen* is not a freely fantastic
or artificial play, but one that is ultimately realistic;
therefore certain conventions and matters of social eti-
quette with regard to name usage and modes of address are
observed. For example, all the professors have grotesque
family names, but no first names. This is an artistic de-

vice and an expression of social etiquette at the same time. When the students talk about their teachers, they naturally use last names. And since there is no scene in the play where the students could address their teachers by name (which even then they probably would not do), and since the colleagues avoid such informal address among themselves, in keeping with the social mores of the time, there are good reasons for the professors' names occurring so rarely in the text of the play. Beadle Habebald, in contrast, is called by his name no less than nine times in a single scene because he is the rector's servant.

Among themselves the adolescents frequently address each other by their first names, and thus as spectators we do not come to know all their family names; but even in this group there is a large number of virtually nameless characters, because their names are never mentioned to the audience.[12] In this context, it is interesting to observe that of all the adults in the play only one, Melchior Gabor's mother, is referred to and addressed by her first name, Fanny. This is more than a technical matter because Fanny Gabor is the only adult who is liberal and flexible enough to enjoy a mutually trusting relationship with younger people. Thus, in a subtle way, she is linked with them by the existence and use of her first name.

Even with such observations in mind, the question re-

mains; why did Wedekind confer descriptive names on five
of his characters, if the only way for the audience to be-
come acquainted with these names is to read the playbill
or the printed edition of the play? This is also a rele-
vant question with regard to names in drama in general,
because it bears upon the different channels of communica-
tion in a theatre performance. Generally, the names pre-
fixed to individual speeches and dialogues are directed
toward the performers and readers of the play; for them,
these names serve the purpose of identification and, in
the case of descriptive names, characterization. The spec-
tator, however, has to rely on the spoken text, and unless
names are used there, they are lost for him. It is only
before and after a performance, or during intermissions,
that a spectator can become a reader.

In this respect, then, there seems to be no essential
difference between the reader of a novel and the reader of
a playbill. In fact, however, the difference is striking,
because in a playbill, apart from generic information like
'tragedy' or 'comedy' and occasional explanatory remarks,
the whole burden of characterization rests on names. But
then, the character who is initially and exclusively "char-
acterized through his name is in danger of being typed be-
fore he appears, of not being able to unveil himself on his
own initiative or to develop into his own personality."[13]

Therefore, this method of characterization is usually re-
stricted to satirical characters, and they tend to be
types and to bear exaggeratedly descriptive names, anyway.

Catalogues of descriptive names seem to be one of
Wedekind's specialities. Even in his dancing pantomimes,
such as *Die Kaiserin von Neufundland* ('The Empress of N.',
written in 1897), where there is no spoken text and where
apart from screen devices there is no way of introducing
character names to an audience, Wedekind attaches cata-
logues of grotesque charactonyms. Among the characters of
this pantomime we find the poet laureate Heinrich Tarqui-
nius Pustekohl[14] and the inventor Alwa Adison (note the
spelling!).

A comparison of the information contained in the *dra-
matis personae*, that is, the information provided by the
author through the forms and the grouping of the character
names, and of the information which the audience can de-
rive from the actual use of the names in the play's dia-
logue, would promise interesting results in each of Wede-
kind's plays.[15] But in this paper we must limit ourselves
to a quick look at Wedekind's two most famous plays, *Erd-
geist* ('Earth Spirit') and *Die Büchse der Pandora* ('Pando-
ra's Box'), the two parts of a vast drama conceived as a
unit but for many internal and external reasons not per-
formed as such. Instead, Wedekind rewrote it, giving it the

form of two independent plays.[16] Again, we will cast side glances at some translations and adaptations.[17]

As in *Frühlings Erwachen*, there are two markedly different groups of characters in the Lulu plays; decadent bourgeois people and aristocrats on the one side, and tramps, bohemians, and members of the *demi-monde* on the other. Lulu, an amoral *femme fatale*, is in the center, with most of the other characters grouped around her. Her rise and fall provides the structural pattern of the two plays; she rises in *Erdgeist* and falls in *Die Büchse der Pandora*. Her three husbands meet their deaths in *Erdgeist*; at the end of the *Pandora* play Lulu is killed herself. At the lowest point of her career, when she is a prostitute, she is murdered by the notorious Jack-the-Ripper in a cage-like attic in London.

If we now adopt the perspective of a spectator who does not know the play and take an initial look at the *dramatis personae* of *Erdgeist* in a theatre program,[18] our first impression will be something like this: with two notable exceptions, all the characters are well defined by their names, titles, and professions. Dr. Goll,who (as we are not told here but will find out soon after the curtain has risen) is Lulu's first husband, is listed as *Medizinalrat Dr. Goll*; he is a senior medical officer. Dr. Schön, who will be her third husband, is an editor-in chief; the

second husband, Schwarz, is an artist; so is Countess
Geschwitz. Prince Escerny, a prospective candidate to be
Lulu's third husband, is an explorer of Africa; a reporter
is called Escherich, and so on. Most of the characters are
introduced by their last names, and these names sound rea-
listic. Bourgeois social etiquette is mirrored in the *dra-
matis personae*. This is true even for most of the charac-
ters who are listed by first names only: Alwa is Dr.
Schön's son, Ferdinand and Henriette are servants, and Ro-
drigo is an acrobat.

The two notable exceptions to this pattern are Lulu
and Schigolch. Their names attract the reader's attention,
because they are not accompanied by further information
about the name-bearers, and because one of them, *Schigolch*,
is downright awkward and does not fit the pattern of all
the other names. Thus the spectator/reader has to rely on
the conscious or unconscious associations evoked by these
names. For *Lulu*, such associations would probably be: 'dar-
ling' (hypocoristic nickname for *Louise*), 'nymphet' and
'French *demi-monde*' (French courtesans, especially those in
literature, bear names like Nana, Mimi, Gaya, Zaza, Zizi,
Zouzou, Loulou), and 'archetypal woman' (reduplication of
liquid syllables is common in the first atavistic sounds
produced by young children and, by Jungian implication, an-
cient human races).[19] For *Schigolch*, such associations

could be: 'Yiddish peddler' (sound and socio-cultural associations), 'worm, reptile' (the only German word which can be related is *Molch* 'triton, newt'), and, as a symbolic combination of the previous two, 'rabble'. [20]

Our conclusion as spectators/readers will therefore be that Lulu and Schigolch somehow belong together and that they are probably non-bourgeois misfits of a low social status. Of course, this conclusion is hypothetical, but - and this is ample proof of Wedekind's onomastic mastery - most of our conjectures will prove true in the course of the play. Schigolch is supposed to be Lulu's father (there is no certainty about that), he is as amoral as Lulu, the two of them communicate in a mysteriously telepathic way,[21] and both are outsiders of the kind of society represented by Dr. Goll and Dr. Schön. Rodrigo, the acrobat, who one would suppose to be one of their natural allies among the misfits, in fact is subtly set apart from them by the mention of his profession in the *dramatis personae*. Actually, he is much more infected by bourgeois thinking than Lulu, who, superficially at least, is a member of society. After all, she is married to Dr. Goll and Dr. Schön, and the first time she is addressed by one of the play's characters, it is as "Frau Medizinalrat" (p. 338).

Thus, Lulu is simultaneously a member and non-member

of the bourgeois society, and there are several reasons
for that particular status. On the realistic level, her
demi-monde origin and her amoral impulses disqualify her
from the life of a bourgeois housewife. Dr. Schön, her
lover and third husband, is constantly compromised by her
behavior, so that he finally has to give up his plans of
marrying an aristocratic girl, whose social status is me-
ticulously characterized by the following engagement an-
nouncement read aloud by Lulu early in the play: "Heinrich
Ritter von Zarnikow has the honor of announcing the en-
gagement of his daughter Charlotte Marie Adelaide to Dr.
Ludwig Schön."[22] *Charlotte Marie Adelaide von Zarnikow -
Dr. Ludwig Schön - Lulu*: these names belong to three dif-
ferent social spheres. As a man torn between two women, Dr.
Schön wants to rise on the social ladder, but instead, he
is dragged down and finally killed.

On the archetypal level, Lulu's position must be re-
lated to Wedekind's central theme of anarchic sexuality vs.
bourgeois society. In this context, Lulu appears as the
personification of amoral sexual urges. As such, she cannot
be incarcerated and domesticated. She remains the "wild an-
imal", as she was introduced by the animal trainer of the
prologue (p. 382). This interpretation is in keeping with
the play's title: Lulu as 'Earth Spirit', as a chthonian
goddess.

Lulu's special status is also emphasized by the most striking onomastic device in *Erdgeist*, her polyonymity, which functions on both levels of the play. Each of Lulu's husbands gives her another name and tries to shape her according to the image associated with that name. Dr. Goll "baptizes" her *Nelly*;[23] for him she is a young beauty ('Helena'). Dr. Schön calls her *Mignon*; thus he has Goethe in mind and would like to stylize himself as a Wilhelm Meister.[24] Schwarz sees her as *Eva*, the obvious associations being 'temptress' and 'archetypal woman'. All these different names characterize the name-givers rather than the name-bearer. But at the same time, Lulu's polyonymity can be interpreted as an attribute of her status as archetypal woman; many-faceted, she shows every man a different side of her nature.

Closely related to this aspect is the stylization of Lulu as Pandora in the title of the second play, *Die Büchse der Pandora*, which is also the title of Wedekind's original long version, and of G.W. Pabst's famous silent movie version of 1929. In Wedekind's play, it is only the title that functions as a mythical metaphor; the play itself lacks the archetypal dimension. This shortcoming probably induced G.W. Pabst to elaborate on this particular aspect in his film. In a long trial scene inserted after Lulu's murder of Dr. Schön, Pabst has the state pros-

ecutor von Bodungen deliver the following speech, which is,
of course, shown in subtitles on the screen:

> My Lords! Gentlemen of the Jury! The Greek gods cre-
> ated a woman - Pandora. She was beautiful - fascinat-
> ing - mistress of the arts of flattery and infatua-
> tion ... but the gods also gave her a container in
> which they enclosed all the world's evil. The heed-
> less woman opened the box and all manner of evils
> were showered upon mankind! [...] [The accused] is
> Pandora, for she was the cause of all evil for Dr.
> Schön! [...] I have nothing further to add to the
> case for the prosecution. I therefore demand the
> death penalty.[25]

Let this suffice for Lulu and her names, and let us
finally adopt the perspective of spectators once again,
but ones who have not read the playbill and therefore have
to rely on the actual use of the names in the play's dia-
logue. There are some striking surprises. First of all,
Schigolch's name is never mentioned in *Erdgeist*. It makes
no difference that the name occurs three times in *Pandora*,[26]
because *Erdgeist* is an independent play, and there Schi-
golch is addressed only once, by a mythical nickname, "Ge-
vatter Tod" ('Old Father Death').[27] The same is true of
Rodrigo, who is addressed only as "Springfritze" ('Jumping
Jack') in the same scene. His entire name, *Rodrigo Quast*,
is not even mentioned in the *dramatis personae* of *Erdgeist*.
Again, it does not matter that the full name occurs in *Pan-
dora*.[28] The spectators of an *Erdgeist* performance will not
be influenced by the name in forming their opinion of the
man.

Again, the silent movie version is much more explicit
and orthodox in its handling of the names for the purpose
of identification. Rodrigo, for instance, is introduced
early in the film by the subtitle, "It's Rodrigo Quast. He
wants to do a big Variety turn with you."[29] But strangely
enough, Schigolch's name never occurs in the film. Al-
though he is constantly referred to in the filmscript as
Schigolch, when he is introduced to the audience, it is
under the name of *Papa Brommer*.[30] Obviously, Schigolch's
name seemed too awkward to the director, but his choice is
a pale and insignificant substitute for a very colorful
name. Thus, Wedekind's intention and technique are turned
topsy-turvy with regard to this name. Wedekind designed it
primarily as a means of characterization, as a meaningful
signal for the reader of the *dramatis personae*, but never
used it in the play for the purpose of identification.
Pabst, however, used the name primarily for the purpose of
identification. Finding it too colorful for this purpose,
however, he replaced it with a pale realistic name.

In conclusion, we have surveyed two major functions
of names in Wedekind's plays, i.e., characterization and
identification. We have analysed the network of communica-
tion in a theatre performance with regard to the function
of names, and we have emphasized techniques of exposition.
There are many more functions that can be performed by

names in drama. But to survey them all would require a
book-length study.

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NOTES

[1]For information, see Artur Kutscher's three-volume standard biography, *Frank Wedekind: Sein Leben und seine Werke* (Munich, 1922-1931), and as concise, eminently readable, more recent works: Karl Ude, *Frank Wedekind* (Mühlacker: Stieglitz Verlag, 1966) and Klaus Völker, *Wedekind*, 2nd ed. (Munich: dtv, 1970).

[2]A literary example of this hero-worship is Kleist's *Hermannsschlacht*. *Hermann* is the German version of Latin *Arminius*. See Richard Kühnemund, *Arminius or The Rise of a National Symbol in Literature* (Chapel Hill: University of North Carolina Press, 1953).

[3]For biographical details and name-giving motivations, see Tilly Wedekind, *Lulu: Die Rolle meines Lebens* (Munich-Berne-Vienna: Rütten & Löning, 1969), pp. 90, 107, 139. In addition, it is not improbable that Wedekind also had in mind two famous heroines of 18th-century English fiction, Richardson's virtuous Pamela Andrews and Cleland's notorious Fanny Hill, whose contrasting attitudes toward sexual pleasure can easily be related to one of Frank Wedekind's central themes, the role of sex in society. In his plays, Wedekind used *Fanny* and *Kadidja* several times as character

names (in *Frühlings Erwachen, Hidalla, Die Zensur,* and *Die Büchse der Pandora*).

[4]Cf. Volker Klotz, "Wedekinds Circus mundi," in *Viermal Wedekind: Methoden der Literaturanalyse am Beispiel von Frank Wedekinds Schauspiel "Hidalla"*, eds. Karl Pestalozzi/ Martin Stern (Stuttgart: Klett, 1975), pp. 22-47.

[5]Another example of this incongruous naming in Wedekind is *Oskar Gerardo* (in *Der Kammersänger*). Thomas Mann frequently uses names like *Tonio Kröger, Paolo Hoffmann, Hanno Buddenbrook, Felix Krull* or *Adrian Leverkühn*, but most of his antithetical name structures do not serve satirical purposes; rather, they are expressions of dualistic tensions within his characters (like artist vs. bourgeois, north vs. south etc.). Cf. Doris Rümmele, *Mikrokosmos im Wort: Zur Ästhetik der Namengebung bei Thomas Mann;* Diss. Freiburg im Breisgau 1968 (Bamberg, 1969), pp. 238-291.

[6]This name is perhaps an ironical allusion to one of Ibsen's plays. In *Rosmersholm* (1886) Ulrich Brendel, a bohemian intellectual, uses the pseudonym of *Ulrich Hetmann* in his abortive attempts to propagate a new, non-bourgeois morality. *Karl Hetmann* is the protagonist's name in Wedekind's *Hidalla* (1903).

[7]Francis J. Ziegler, trans., *The Awakening of Spring:*

A Tragedy of Childhood, by Frank Wedekind, 2nd ed. (Phila-
delphia: Brown Bros., 1910).

[8]Tom Osborn, trans., *Spring Awakening*, by Frank Wede-
kind (London: Calder & Boyers, 1969).

[9]Osborn, p. 47.

[10]The five names which do not occur in the play's
dialogue are: *Knüppeldick*, *Hungergurt*, *Prokrustes*, *von
Brausepulver*, and *Ziegenmelker*.

[11]However, instead of eliminating the role of profes-
sor Knüppeldick (inadequately rendered as *Total Loss*),
whose name is never mentioned in the play's dialogue and
who has to deliver a single speech of one sentence, Osborn
omitted professor Affenschmalz, who is once referred to by
name in Wedekind's text. Cf. Frank Wedekind, *Prosa, Dramen,
Verse*, ed. H. Maier (Munich: Langen/ Müller, n.d.), p. 291.
Throughout this paper, all references are to this edition.

[12]For example, with one exception the names of the
boys in the reformatory scene (III, 4) are neither mention-
ed nor used in the text. *Ruprecht* is mentioned in Melchi-
or's monologue (p. 297), but for the audience the name-
bearer's identity is never established.

[13]John W. Kronik, "The Function of Names in the Stor-
ies of Alas," *Modern Language Notes*, 80 (1965), 265.

[14]*Prosa, Dramen, Verse*, p. 824. The name is a grotesque collage like *Rodrigo Quast*. *Heinrich* is a common German name, *Tarquinius* the name of an ancient Etruscan king, and *Pustekohl* has a slangy quality like the idiomatic expression it alludes to: "Pustekuchen!". To my knowledge, there is no equivalent in the English language which comes anywhere near this expression. 'Windbag' would translate at least the first part (*pusten* 'blow, breathe'), but it does not retain the aura of frustrated hopes and efforts which is the prevalent meaning of "Pustekuchen!", when used as an interjection. In any case, *Pustekohl* denounces the name-bearer as a failure.

[15]Schiller's plays have been thoroughly interpreted from this viewpoint in Julius Petersen's book, *Schiller und die Bühne: Ein Beitrag zur Literatur- und Theatergeschichte der klassischen Zeit*, Palaestra 32 (Berlin, 1904; repr. New York, 1967).

[16]The first version was written in Paris, 1892-1895; *Erdgeist* was first performed in Leipzig 1898, *Pandora* in Vienna in 1905. For a detailed interpretation, see my book, *Namen im Kontext von Dramen: Studien zur Funktion von Personennamen im englischen, amerikanischen und deutschen Drama*, Sprache und Literatur: Regensburger Arbeiten zur Anglistik und Amerikanistik, 13 (Frankfort-Berne-Las Vegas: Lang,

1978), pp. 224-268.

[17]Carl Richard Mueller, trans., *The Lulu Plays*, by Frank Wedekind (Greenwich, CT: Fawcett, 1967); Pierre Jean Jouve, trans., *Lulu* de Frank Wedekind (Lausanne: Editions l'Age D'Homme, 1969); Christopher Holme, trans., *Pandora's Box (Lulu), A Film by G.W. Pabst*, Classic Film Scripts (New York: Simon + Schuster, 1971).

[18]*Prosa, Dramen, Verse*, pp. 380 (*Erdgeist*) and 467 (*Pandora*).

[19]For a detailed interpretation of Lulu's name from this particular viewpoint, see my *Namen im Kontext von Dramen*, pp. 234-238, 265 f. One can also compare the different forms of *Dolores* and the associations they evoke in the characters of Nabokov's novel *Lolita*.

[20]Since the animal trainer in the prologue to Wedekind's *Erdgeist* symbolically refers to all the major characters of the play as animals (Lulu is a snake, Dr. Schön a tiger, Dr. Goll a bear, Schwarz a monkey) and in this context explicitly mentions a *Molch* as a specimen of "Gewürm aus allen Zonen" ('reptiles from all parts of the world'), this association is clearly intended by Wedekind. Cf. *Prosa, Dramen, Verse*, p. 382, and *Namen im Kontext von Dramen*, p. 229.

[21]Cf. *Prosa, Dramen, Verse*, pp. 406 f.

[22]Ibid., p. 405. The translation is Carl Richard Mueller's (*The Lulu Plays*, p. 53). In Christopher Holme's translation of G.W. Pabst's filmscript, the announcement card - one of the few realistic devices to introduce the characters' names in a silent movie - reads: "His Excellency, the Prime Minister Dr. Zarniko has the honour to announce the engagement of his daughter Charlotte Marie Adelaide to Chief Editor Dr. Peter Schön." (*Pandora's Box*, p. 27). Note the slight, but significant alterations. For a detailed interpretation of the name of Schön's fiancée, see *Namen im Kontext von Dramen*, pp. 239.

[23]*Prosa, Dramen, Verse*, p. 289.

[24]For a detailed interpretation of the name *Mignon* and of its function as a quotation, see *Namen im Kontext von Dramen*, pp. 248-256.

[25]Christopher Holme's translation (*Pandora's Box*, pp. 71 f.).

[26]*Prosa, Dramen, Verse*, pp. 486, 488.

[27]Ibid., p. 448.

[28]Ibid., p. 504 and 467 (*dramatis personae*). In his French translation and adaptation, Pierre Jean Jouve destroys even these references and those to Schigolch's name

by his cuts in the respective scenes (*Lulu* de Frank Wede-
kind, pp. 125, 142). Rodrigo's last name, *Quast*, is also
deleted in his *Personnages*. In contrast, Mueller's English
translations of both plays are very faithful with regard
to the names. His only deviation from Wedekind's usage is
that he frequently replaces address by title with address
by name (cf. pp. 35, 48, 91 etc. of Mueller's translation).

[29] *Pandora's Box* (*Lulu*), p. 22. See also the brilliant
manner in which Casti-Piani (p. 92 f.) and Geschwitz (p.
90) are introduced.

[30] Ibid., p. 19. The obvious association evoked by the
name is *Brummer* 'bluebottle fly', which like *Molch/Schi-
golch* directs the reader's imagination towards the realm of
unpleasant creatures. But *Brommer* sounds much more realis-
tic than *Schigolch*.