NAMES, Vol. 59 No. 3, September, 2011, 129–38

Onomaturgy vs. Onomastics: An Introduction to the Namecraft of Ursula K. Le Guin

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Where literary onomastics focuses on names in the context of a narrative, literary onomaturgy focuses on ensembles of names that share common features in their construction, over and beyond the texts in which the individual names appear. This approach gives serious consideration to wordplay and free association that other critical perspectives would treat as irrelevant, yet maintains methodological rigor thanks to its model of name creation. It furthermore treats semantic content as an element of construction, on a par with sound and form, that can be displaced from one name to another. While many of these elements get woven into the narratives in which the names appear, others get left out of the texts, but reappear in the fabrication of other names. In Le Guin's namecraft these internominal relationships cut across different texts and imaginary worlds, are open to great variety, and possess aesthetic properties that make the ensembles worthy of study and admiration on their own merits.

KEYWORDS Ursula K. Le Guin, onomaturgy, literary onomastics, aesthetics of invented names, names in science fiction and fantasy

Fantasy and science fiction writer Ursula K. Le Guin is keenly sensitive to the aesthetics of names, to the power of their sounds and associations to evoke not only images and ideas, but also feelings. "Names are very interesting sounds," she states in her handbook on writing, *Steering the Craft*, "and names are often under the fiction writer's control — names of characters: Uriah Heep . . . Jane Eyre . . . Beloved . . . The sounds themselves and the echo-allusions hidden in them are intensely evocative" (1998: 25). In citing a series of names out of context, Le Guin suggests that the evocative power of names need not be linked to the characters to whom they are given or the texts in which they appear. Rather, the "echo-allusions" of the names in and of themselves can trigger the reader's emotions and appeal to his or her aesthetic sensibilities. Given they are directed at budding writers, her comments

 DOI 10.1179/002777311X12976826704208

concern not only the reception, but also the making of names. Le Guin's observations can thus be interpreted as promoting a shift from literary onomastics, with its focus on the meaning and functioning of names within texts, to literary onomaturgy, or a focus on the craft and aesthetics of names.[1]

The notion that a name may be treated as an aesthetic object in its own right, over and beyond the imperatives of character construction and the textual production of meaning, flies against one of the basic assumptions of literary onomastics: the meaning, sound, and form of a name functions or makes sense solely within the confines of the text in which it appears.[2] François Rigolot's simple but effective model of onomastic interpretation illustrates this point. Reacting to the potential for boundless association to which names can give rise, he imagines two interlocking circles, one representing the totality of associations which a name may evoke outside any given text, and another representing the totality of signifieds generated by the text in which the name appears. The intersection of these two circles will then represent "the exact extent of the literary signification of the name" (1977: 22; my translation). Any features or associations outside this zone must be discarded as irrelevant. Rigolot's efforts to ward off specious glosses and introduce rigor into the study of names deserve respect. Yet, his model willfully overlooks what Le Guin's comments in *Steering the Craft* intimate: names inspire authors and readers alike to give free reign to their linguistic whims and fancies, and therein lies much of their appeal.

So how to reconcile free association with methodological discipline? A cogent solution is to add to Rigolot's Venn diagram another circle representing ensembles of names, ranging from pairs to series, nomenclatures, or the author's onomaturgic production as a whole, as in Figure 1. Zone [A] in the diagram represents the same correspondences between name and text as in Rigolot's version, and thus requires no further elaboration here. Relations in [B] reveal how patterns of sound and form within in an ensemble of names are motivated by the narrative in which they appear. In contrast, [C] represents a zone of pure namecraft in which wordplay and free association are liberated from the text, to a greater or lesser degree. At work here are aesthetic factors — such as intricate wordplay, the predilection for particular sound patterns, or a fascination with foreign vocables — that may not be evident when

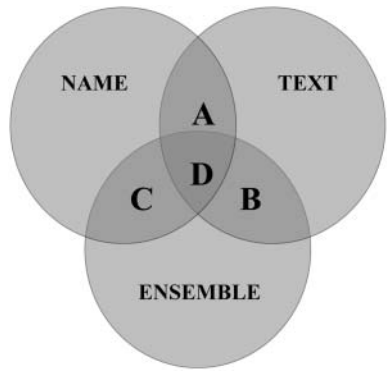

FIGURE 1 The interrelationships between name, text, and ensemble.

individual names are studied solely in terms of what the text offers. At the same time, this model maintains methodological rigor by insisting that these expanded elements of sound, form, and sense find correspondences among other constructions within the ensemble. Finally, [D] illustrates how the internominal and intertextual zones overlap on many points, which means that in actual practice it is not always possible to completely unravel and isolate one set of relationships from the others.

Parallel constructions

Urras and *Anarres*, the names of the planet and its moon in Le Guin's utopian novel *The Dispossessed*, provide a succinct illustration of how the formal features of an ensemble of names can overlap with elements of the text. Gérard Klein reads *Urras* as an anagram of *USA* and *USSR*, the acronyms of two countries whose political ideologies find analogies on Le Guin's imaginary planet (2000: 380). The name of Anarres, home to a colony of anarcho-syndicalists, is derived from *anarchy*, a source-word that combines with the Latin root *res* to signify "the anarchists' thing" (380). Sticking to the familiar terrains of etymology and lexical association, Klein focuses on the political oppositions represented in the names. But he overlooks the similarities in their formal make-up. First, the *R* from *anarchy* is doubled in *Anarres* so as to correspond to the two *R*'s in *Urras*. Then, the final syllable of the composite anagram of *Urras* has been arranged to create an apophony with *Anarres*. This parallel construction of the two names reflects the parallel construction of the narrative, which is built upon an alternation of chapter settings, passing from one world to the other and back again, suggesting that the two visions of society represented by Anarres and Urras are interwoven into a dialectic. As Tom Moylan remarks, "the society of Anarres is not presented in 'utopian' isolation but rather in conflict with its place of origin: the good place is seen by the reader in the context of the relationship with the bad place" (1980: 238). Similarly, the fabrication of one name must be analyzed in relationship with the other.

Arabesques in sound

In contrast to the preceding examples, the construction of many names in Le Guin's fiction are based on formal patterns dictated by aesthetic concerns rather than the needs of the text. The namesmith's frequent uses of palindromes and pentatonic sequences, together with her variations on a base template or sound-shape, provide good examples. Though the form carries no discernible symbolism in her narratives, palindromes appear throughout Le Guin's nomenclatures, as demonstrated by *Rer*, *Yegey* (LHD), *Odo* (TD), *Ini*, *Oegeo*, *Oro* (FIS), *Aka* (TT), and *Iddi* (TOW), to cite just a few.[3] Palindromes that appear in the Kesh lexicon of *Always Coming Home* provide insight into the namemaker's techniques for varying a base form. As in ordinary morphology, new words are created by supplementing a given stem. Thus, from *arra*, which means "word" or "To speak (a language in which there are words)," are derived:

> **arrakou** (or) **arrakoum** (or) **rakoum** poem; poetry; poiesis. To make or write a poem, poetry.
> **arrakush** poet. (1986: 547)

Further examples include *eppe* and ***eppe**she*, or *dad*, ***dad**am*, and ***dad**e*. This affixation, which introduces a degree of asymmetry into an otherwise perfect symmetry, is employed in other novels, as demonstrated by *Pye**nefen*** (LHD), ***amma**r* and ***amma**ri* (TD), and *Der**dan'nad*** (FIS). Another type of palindrome, particularly intricate, appears in *The Telling*, where certain names contain a sequence of three vowels, around which other letters (mostly consonants) are affixed and interposed: (a-e-a) *Amareza*; (e-a-e) ***Engnake***; (a-i-a) ***Akidan***; (a-y-a) ***Katyan***; (i-e-i) *Ariezi*, *biedins*, *Iziezi*, *Kieri*, *Odiedine*, *Takieki*, *vizdestit*. In three of these constructions there is a superposition of two additional templates that create sound patterns akin to apophony. In the first, the same consonant is repeated before the two *I*'s: (di-di) *Odie**di**ne*, (zi-zi) ***Iziezi***, (ki-ki) *Ta**kieki**.* In the next, two different vowels precede these repeated consonants, the second always an *E*: (od-ed) ***Odiedine***, (iz-ez) ***Iziezi***, (ak-ek) *Takieki*.

A second form appearing throughout Le Guin's nomenclatures is a pentatonic template that alternates consonants and vowels, as in *Werel* (PE), *Gethen* (LHD), *Tenar* and *Kossil* (TA). This template is less apparent orthographically than phonetically due to the use of doubled consonants, as in *Kossil*, or consonant digraphs, as in *Ge**th**en*, that represent single phonemes. Some constructions employ both: *ge**bbeth*** (WES). In *The Dispossessed*, the use of pentatonic forms is systematized and even enters into the imaginary universe of the novel, since residents of Anarres are all given a five or six letter name generated by a computer (1974: 219). This is one of the few instances where Le Guin uses a systematic procedure in her name-making, and it is noteworthy that she calls attention to the fact by making it a part of the actual fiction.[4] Of the forty-five Annaresti anthroponyms that appear in the text, only ten contain six letters. This does not mean they are all sextonic, however, since two consonant combinations in these constructions appear to represent digraphs, in which a *V* is preceded by an unvoiced or voiced uvular stop, *K* or *G*: ***Kv**etur*, ***Kv**igot*, *Ko**kv**an*, *Ta**kv**er*, *Fari**gv***, ***Gv**arab*, *Kada**gv***, *Peg**vv**ur*. If these names are admitted as pentatonic in form, then only two are genuinely sextonic: *Ferdaz* and *Terzol*. In addition to these and other personal names, including that of the protagonist Shevek, many placenames are also pentatonic, such as *Chakar*, *Holum*, *Keran*, *Kleggich*, *Pekesh*, or *Sedep*. Though likewise composed of five phonemes, *Rolny* presents an exception to the usual pattern of alternating consonants and vowels, which is to say C-V-C-**C-V** rather than C-V-C-**V-C**. This anomaly may be due to the fact that the construction has been influenced by two names that appear in earlier novels: *Rolameny* (WES) and *Remny* (LHD). Finally, in an overlay of formal patterns, some of these pentatonic names are also palindromes, as with *Bunub* and *Salas*.

A more striking example of pentatonic forms overlaid with palindromes is found with *Kurremkarmerruk*, the name of the Master Namer of Earthsea. This vocable is composed of five syllables, the first and last two of which form a palindrome: *kurrem* ↔ *merruk*. Both segments follow the familiar pentatonic scheme of alternating consonants and vowels: C^1-V^1-C^2-V^2-C^3 ↔ C^3-V^2-C^2-V^1-C^1. The central syllable contains two consonants, *K* and *R*, found in the other four syllables, while the unique *A* falls directly in the middle of the name. This introduces a degree of asymmetry into the whole, preventing it from being overly rigid and artificial-sounding. The

pentatonic sequence of vowels nonetheless forms a perfect palindrome: (u-e-a-e-u) *Kurremkarmerruk*. The end result of these formal superpositions is, to borrow a phrase from Étienne Souriau, an "arabesque in sound," which he defines as "a suite of phonemes stripped of meaning" (1965: 34; my translation). Such a characterization is all the more fitting for the name of Kurremkarmerruk, given that the narrator of *A Wizard of Earthsea* says it holds "no meaning in any language" (1968: 49).

Le Guin's constructions also include pairs and series of names that look and sound alike, though they follow no predetermined pattern or template. Rather, these constructions are based on the imitation of one overall sound-shape by another. To list just a few:

Ged (WES) → *Gde* (LHD)
Mishport (WES) → *Mishnory* (LHD)
Mogion (PE) → *Ogion* (WES)
Lepennon (WWF) → *Lebannon* (FS)
Rolameny (WES) → *Remny* (LHD) → *Rolny* (TD)
Otake (PE) → *otak* (WES) → *Oket* (FIS) → *Okzat-Ozkat* (TT)
Ar (WES) → *Handdara* (LHD) → *Arha* (TA) → *arra* (ACH) → *araha* (FWF) → *arhada* (TFE) → *Hara* (TOW)
Estrel / *Strella* (CI) → *Estarriol* (WES) → *Estraven* / *Estre* (LHD)

Drawn to a particular sound-shape, the namesmith returns to and reconstructs it in one or more variations, sometimes with a remarkable economy of material elements and formal features. In the series beginning with *Rolameny*, for example, all constructions have the same initial and terminal letters, thus preserving the outer sound-shape *R — NY*. The letters *E* and *M* from *Rolameny* are retained and transposed in *Remny*, while the missing *O* and *L* reappear in *Rolny*. Only the *A* from the original name disappears definitively from the series. In the next series, the borrowed Japanese placename *Otake* forms the base template. With *otak* the initial *O* of *Otake* is decapitalized and its final *E* severed, while in *Oket*, the capital is restored and the *E* reinstated, albeit in an intermedial position. Then, while *Oket* lacks the *A* of *Otake* and *otak*, the letter is restored twice in *Okzat-Ozkat*. In the series beginning with *Ar*, the name of an imaginary river serves as the base form. This is transformed into a palindrome with *Handdara*. From this construction on, the ARA pattern persists, even as the original letters are multiplied: *A* twice (*araha*, *arhada*), *R* once (*arra*). Then, the *H* and *D* introduced with *Handdara* are interposed or affixed to the base form (*Arha*, *araha*, *arhada*, *Hara*), while the *N* disappears from the series. Finally, a second palindrome appears in *arhada*.

Writers frequently employ similar sounding names to trigger allusions between one text and another or, as *Urras* and *Anarres* illustrate, to establish correspondences between designees within a fictional universe. Similarities among these pairs and series, however, are not motivated by such purposes. For even when relationships among the designees can be discerned, they are tenuous at best. Mishport and Mishnory are both port towns, while Estrel, Estarriol, and Estraven are all three companions to the central protagonists of the novels in which they appear. Differences between the designees remain more important than the similarities, however, and in most of these cases parallels are lacking altogether. Ged, for example, is the

hero of Le Guin's fantasy novels, while Gde is a minor placename in *The Left Hand of Darkness*. Names in the series beginning with *Otake* designate respectively a street, an animal, a language, and a town. In such cases, then, the echo of one name by another is devoid of any allusion to the persons, places or things the names designate or to the novels in which they appear. Rather, these constructions illustrate what I have elsewhere referred to as "blank association," or an imitation of "material features" in which a "resemblance in sound is entirely meaningless so far as character is concerned, resulting in a phonetic envelope emptied of its contents" (2010a: 106).

Onomaturgic license

This is not to say that all such names are entirely void of content, nor that literary onomaturgy overlooks the meanings of names altogether. Yet, contrary to onomastics, this approach treats puns, etymology, lexical association, and symbolism as mobile elements that can be displaced from one construction to another. These semantic elements, moreover, are treated on an equal footing with sound and form. Consequently, sonorous and formal features are not subordinated to the production of sense within a narrative, but treated as holding intrinsic aesthetic value. The series *Estrel* / *Strella* → *Estarriol* → *Estraven* / *Estre* illustrates how some of these semantic and formal elements get woven into the elaboration of character and discourse in the text, while others find echoes in the ensemble alone.

The ensemble begins with two names that appear in *City of Illusions*. The narrative opens as an alien suffering from amnesia stumbles into a human settlement on the east coast of what was once the USA. Though given the name Falk by his hosts, the protagonist desires to learn his true name and identity and to that end heads west for El Toch, the capital of an alien race called the Shing. Along the way he encounters Strella, who promises to lead him to the city. This beautiful woman, whose real name is later revealed to be Estrel Siobelbel, turns out to be a tool in the hands of the Shing, who have razed her mind and control her body. She guides Falk to El Toch, only to deliver him into the hands of her masters. Her second name, *Siobelbel*, can be read as a barely disguised transcription of the French words, *o, si belle, belle* ("oh, so pretty pretty").[5] As such, it mocks a science fiction commonplace in which a female character plays the role of a mindless doll whose body, sometimes mechanical, sometimes organic, is but a plaything for men. *Estrel* and *Strella* are both derived from *estrella*, the Spanish word for star. Though they hold no particular significance for the female character who bears the names, stars are central to the intrigue of the novel: Falk discovers that his memory was erased by accident when the Shing attempted to forcefully extract from his mind the name of his home star, so that they might then locate and conquer his planet.

Astral associations reappear in the third item of the series, the true or magical name of a traveling companion to Ged in *A Wizard of Earthsea*. *Estarriol* can be read as a combination of four vocables: the Spanish *estar*, the French *est*, the English *starry*, and *aureole*.[6] The resulting amalgamation invites comparison with the multilingual inventions of Spenser and Joyce, to name just two. The first lexical association, *estar*, defies any attempt at a gloss. Derived from the Spanish verb for "to be," its signification is probably too fundamental and general to be easily exploited in the text. In contrast, the French and English source-words are woven into the construction of

character and the symbolic discourse of *A Wizard*. Beginning with *est*, Estarriol is a young mage from a land called the East Reach, and in the climax of the novel he accompanies Ged even further east to confront a malevolent shadow creature known as a "gebbeth." The English source-words are both related to astral bodies, since *aureole* can designate the corona of the sun. According to the traditional "charactonymic" approach, these associations should reflect astral, ethereal, or light qualities in the person who bears the name. But this is not the case, since Estarriol is portly and down-to-earth.

That said, the name is associated in a key passage of the text with light in the double sense of luminosity and levity. Shortly after the gebbeth has been loosened, Vetch invites his friend to the cheery islands of the East Reach. Ged gloomily replies that, menaced by the shadow creature, he will never be free to leave Roke. Vetch, ever optimistic and uplifting, foresees to the contrary that Ged will rise above his present adversity to travel widely throughout the world. Then, before taking leave, he adds, "And if ever you need me, send for me, call on me by my name: Estarriol" (1968: 74). In a magical universe where ordinary men must hide their true names and wizards even more so, this is a great gift that Estarriol has bestowed. The act of giving a name with such luminous connotations lightens the young hero's mood, and counters the dark and umbrageous associations of the gebbeth. So, while the lexical associations of *Estarriol* do not point to any specific attributes of the character who bears it, they do point to the bright and uplifting feelings that he inspires in the protagonist.

The last two names in the series appear in *The Left Hand of Darkness*. *Estraven* can be read as a rich condensation of the Spanish *estar*, the French *est*, *astre*, and *avenir*, and the English *star* and *raven*. Like Estarriol, Estraven accompanies the central hero eastward on a voyage that is central to the action of the novel. He also hails from the east and is, in fact, lord of an eastern province called *Estre*. So the association of *est* is once again relevant to the text. The French and English words for "future" and "star" are likewise relevant. While he suffers a tragic fate in the novel, Estraven's death is nonetheless the sacrifice upon which a new and hopeful era can be founded. He is, moreover, the architect of that very era. For he alone believes in the promise of peace and prosperity that an envoy from the League of All Worlds offers to his own, a world perched on the brink of disaster. As such, Estraven represents the future salvation of his people. The significance of *avenir* thus dovetails nicely with that of *star* and *astre*, for together the two suggest that Estraven is an auspicious figure, and that his name is literally a sign of good fortune.

The ominous presence of *raven*, however, points to his personal destiny as ill-fated. Though the birds do not actually appear in the novel, the very name of the raven triggers associations such as a harbinger of death, a bearer of evil tidings, and a psychopomp. As with the luminous source-words of *Estarriol*, these somber connotations of *raven* also go beyond the construction of the character who bears the name. With associations that are both bright and dark, the name embodies the dualistic principle upon which the symbolism of the novel is based. This dualism is most clearly articulated in the Taoist-like poem from which the book takes its title: "Light is the left hand of darkness,/ and darkness the right hand of light" (1969: 222). The very construction of the name weaves this duality of light and darkness into a single form.

The last name in the series designates both a region of Karhide and also Estraven's title, Lord of Estre. Several other names in the novel end with the syllable *–ven*, including *Argaven* and *Stokven*. Probably influenced by *von* or *van* in Germanic nomenclatures, this suffix indicates an individual's hereditary domain. Hence, Estraven is Lord of Estre, Argaven of Kargav, Stokven of Stok, etc. The use of this particular morphology reflects the aristocratic classes and ancient regime of Karhide and is thus motivated by the textual elaboration of an imaginary society. The source-word for the name of Estraven's domain, however, acquires significance only in relation to the names *Estrel* and especially *Estarriol*. *Estre* is identical in spelling to the archaic French verb for "to be" (the modern form is *être*), and it poses the same challenges to interpretation as *estar* in *Estarriol*. In contrast to the other associations, neither *estre* nor *estar* sheds any light whatsoever on the characters who bear the names, nor the construction of the imaginary worlds to which they belong, nor the elaboration of the discourse of the novels in which they appear. Consequently, these lexical associations, taken in isolation, seem purely coincidental.

Yet, when examined as part of the ensemble, they do shed light on Le Guin's namecraft. In a case of free association that cuts across idiomatic boundaries, the construction of *Estarriol* draws upon *estar*, which is then read as a portmanteau of *est* and *star*. The two latter associations are exploited in the text, thereby highlighting their significance, while the former is backgrounded and forgotten or overlooked. The suppressed source-word nonetheless resurfaces in the construction of ***Estra****ven*, where it is partially masked by the inversion of *A* and *R*, and also the *Lord of Estre*, whose French source-word shares the same non-exploited (and perhaps non-exploitable) meaning as the Spanish. Retrospectively, one finds that *estre* is also present in ***Estrel***, the first name in the series, thus neatly tying up the phonetic, semantic and idiomatic correspondences of the ensemble, as illustrated in Table 1.

Relationships in this intriguing series of names fit all four zones in the model of namecraft introduced earlier (see Figure 1). The majority of the lexical associations evoked by the name — *estrella*, *est*, *astre*, *avenir*, *starry*, *aureole*, *raven* — intersect with the elaboration of character and the discourse of the texts in which the names appear, as represented by zone [A]. The use of the suffix *–ven* in *Estraven* and other aristocratic patronyms is influenced by the novelistic construction of an imaginary society, as in [B]. *Estar* and *estre* hold significance solely within the series of names, as represented by [C]. The pertinence of these two source-words thus reveal a certain onomaturgic license, thanks to which wordplay is freed from the imperatives of fiction writing and literary interpretation. These playful associations nonetheless fit trends in the make-up of the ensemble and find echoes throughout, thereby binding

TABLE 1

PHONETIC, SEMANTIC AND IDIOMATIC CORRESPONDENCES

	Spanish	French	English
Estrel/Strella	**estrella**	**estre**, **est**	-
Estarriol	**estar**	**est**	**starry**, **aureole**
Estraven/Estre	**estar**	**estre**, **est**, **astre**, avenir	**star**, raven

the series of names into a coherent whole. The end result is a rich set of intertextual and internominal correspondences, as in [D].

When all of these elements and features are combined, they reveal a model of namecraft in which wordplay and free association are liberated to a certain degree from the constraints of rhetorical conventions and hermeneutic norms. At the same time, this model acknowledges that the very fact the names get woven into narratives means that certain aspects of their sound, form and content will get mapped onto the character development or discourse of the texts, while other features and associations will get left aside. Rather than disappear altogether, these discarded elements reappear in the fabrication of other names. This expanded model of multiple and overlapping relationships between the name, the ensemble and the text sheds light on a realm of literary creation that, as Le Guin once observed, is both mysterious and at the same time pragmatic.[7]

Notes

[1] The term *onomaturgy*, which is derived from *onoma* and *ourgia*, the Greek words for "name" and "working," appears frequently in discussions of Plato's *Cratylus*, which treats the name-maker as a skilled craftsman (1961: 427). For an earlier and different approach to namecraft, see Souriau's study of the aesthetics of invented words and names, in which he develops a three-fold typology of constructions: phonetic and orthographic camouflage of motivated source-words, imitations of foreign sound-patterns, and vocables created entirely from scratch (1965).

[2] An exception to the usual tendency is found in Algeo's claim that the meanings of the names in Le Guin's fantasy novels are private and known only to the author, and as such they "are not susceptible to clever analysis" (1982: 65). However, he reiterates the conventional wisdom that the sound and form of the names are motivated by their referents: "They are magical names, and can be appreciated only with a sense of the magical, the fitness of name to thing" (65).

[3] Names are presented in the chronological order of the texts in which they appear. To facilitate the reading of lists and series, citations of these works will employ the standard abbreviations of Le Guin's writings:
ACH (*Always Coming Home*)
CI (*City of Illusions*)
FIS (*A Fisherman of the Inland Sea*)
FS (*The Farthest Shore*)
FWF (*Four Ways to Forgiveness*)
LHD (*The Left Hand of Darkness*)
PE (*Planet of Exile*)
RW (*Rocannon's World*)
TA (*The Tombs of Atuan*)
TD (*The Dispossessed*)
TFE (*Tales from Earthsea*)
TOW (*The Other Wind*)
TT (*The Telling*)
WES (*A Wizard of Earthsea*)
WWF (*The Word for World is Forest*)

[4] Another example of systematic construction in Le Guin's namecraft is found in *The Word for World is Forest*, where the Athsheans all have disyllabic names, ranging in length from four to seven letters, as in *Athshe*, *Broter*, *Coro Mena*, *Ebor Dendep*, *Menend*, *Rendlep*, *Selver Thele*, *Tolbar*, *Trethat*, etc.

[5] Le Guin's biography pays witness to her fascination with foreign tongues. She grew up in a polyglot environment, studied romance literatures of the Renaissance as a graduate student and Fulbright scholar, taught French at several universities, and has published translations of works by Spanish and German writers. Her invented names frequently draw upon foreign vocables. For a discussion of how foreign words and names can spark the imagination of a namesmith, see my studies of Le Guin (2010a) and Lovecraft (2010b) listed below.

[6] Although masked by spelling, the pronunciation of *-arriol* in *Estarriol* alters only the initial vowel of the source-word *aureole*, changing it from /ɔ/ to /ɑ:/.

[7] In an essay that describes the genesis of her Earthsea novels, Le Guin writes: "People often ask how I think of names in fantasies, and again I have to answer that I find them, I hear them [. . .] This all sounds very mystical and indeed there are aspects of it I do not understand, but it is a pragmatic business too, since if the name had been wrong the character would have been wrong — misbegotten, misunderstood" (1979: 51–52). In contrast to what she will later suggest in *Steering the Craft*, Le Guin here reverts to the usual commonplace that the rightness of a name depends upon the character to whom it has been given.

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