

## **Интуитивная постановка ударений в авторских именах на материале веб-комикса "Homestuck"**

**Екатерина Яновна Сокол<sup>1</sup>, Владислав Игоревич Бортников<sup>2</sup>**

<sup>1,2</sup> Уральский федеральный университет имени первого Президента России Б.

Н. Ельцина, Екатеринбург, Россия

<sup>1</sup> [katysok@e1.ru](mailto:katysok@e1.ru)

<sup>2</sup> [octahedron31079@mail.ru](mailto:octahedron31079@mail.ru)

**Аннотация.** В статье представлен анализ результатов исследования, проведённого среди читателей веб-комикса Эндрю Хасси «Homestuck». Материалами послужили авторские имена персонажей веб-комикса. Цель исследования – выведение закономерностей «интуитивной» постановки ударения читателями.

**Ключевые слова:** адаптация имён, веб-комикс, заимствованные слова, ударение, акцентуация.

**Intuitive Accentuation in Occasional Names  
(Based on the «HOMESTUCK» Webcomic)**

**Ekaterina Y. Sokol<sup>1</sup>, Vladislav I. Bortnikov<sup>2</sup>**

<sup>1,2</sup> Ural Federal University named after the First President of Russia B. N. Yeltsin,

Ekaterinburg, Russia

<sup>1</sup> [katysok@e1.ru](mailto:katysok@e1.ru)

<sup>2</sup> [octahedron31079@mail.ru](mailto:octahedron31079@mail.ru)

**Annotation.** The author of the article analyzes the results of a study conducted among readers of the webcomic «Homestuck» by Andrew Hussie. The research materials were the author's names of the webcomic characters. The study aims at finding out the regularities of the readers' «intuitive» accentuation.

**Key words:** adaptation of names, webcomic, borrowed words, stress, accentuation.

Currently, the world is changing at transonic speed, and this applies to all spheres of everyday human life: computer and mobile technologies, moral attitudes and norms, forms and themes of art and, of course, living language. In the language of everyday use, there are more and more borrowed words, and sometimes phrases. It includes not only terms for designating new social services (*kick sharing*, *NFT*), but also new common names: new phenomena from the media, the name of tropes and plot systems (for example: *Calmar Game* is a dangerous situation), human behavior, appearance (*Euphoria girl* is one wearing a bright challenging make-up).

In the world of the 21st century, a world without social boundaries, a world of constant and continuous global communication, new words pass from the language so quickly that dictionaries and other fundamental sources of didactic purpose for language learning do not have time to keep up with the volume of information. Accordingly, there is a problem of setting the pronunciation norms for the names of a phenomenon if it does not consist of words or word forms already existing in the language. This problem is especially relevant for fans of reading text and graphic novels: the authors, feeling the freedom of creativity, especially noticeable in the plane of the Internet space, often choose names for the characters of their work that never existed before – they come up with new names.

To this principle of choosing names is also adhered Andrew Hussey, the author of the webcomic «Homestuck», which used to be popular from the end of the 2000s till the end of the 2010s. This work, being interesting for a detailed linguistic study in many aspects, presents alien characters with an anatomy different from human, living in their own system of society very different from the Earth. Accordingly, the aliens

have their own system of language, spoken and written, and names and surnames that differ strongly from the human ones [1; 6; 9; 10]. According to the author, the names for his character were inspired by astrology (zodiac signs), astronomy (names of space objects, constellations and stars), mythology (names of gods and myth heroes), historical figures (names of actors and other artists). Thus, for example, the name of a character *Sollux Captor* refers to *Pollux* and *Castor*, the two brightest stars in the constellation of Gemini [7].

Due to the artificial origin of the names of the characters, the reader naturally faces difficulties when trying to decide how to pronounce the names, for example, in an oral discussion of a comic book. The author of the work left no clues to know the correct pronunciation of the characters' names. As a result, the pronunciation of names often becomes the subject of heated debate among readers.

Thus, a researcher who has unexpectedly encountered the phenomenon of the absence of a norm, has a desire to investigate this phenomenon and make an attempt to get as close as possible to what can be taken as a norm. In some names, references are more explicit than in others, and the reader, who is obeying his/her intuition, pronounces the name similar to the original word to which the name is a reference.

In order to identify and further analyze the principles of pronunciation of names among the Russian audience of the webcomic, we conducted a study, which proposed to choose the most comfortable, ear-pleasing variant of pronunciation of the name or surname of a particular character. According to the results of the study, statistic data were obtained, allowing for several interesting conclusions to be drawn on how the Russian-speaking reader perceives the «synthetic» names compiled by the author of the work. The structure of the question included the name of the character, the name of the character's relative (something equal to an elder sibling in the webcomic context) and the common surname of the two specified characters.

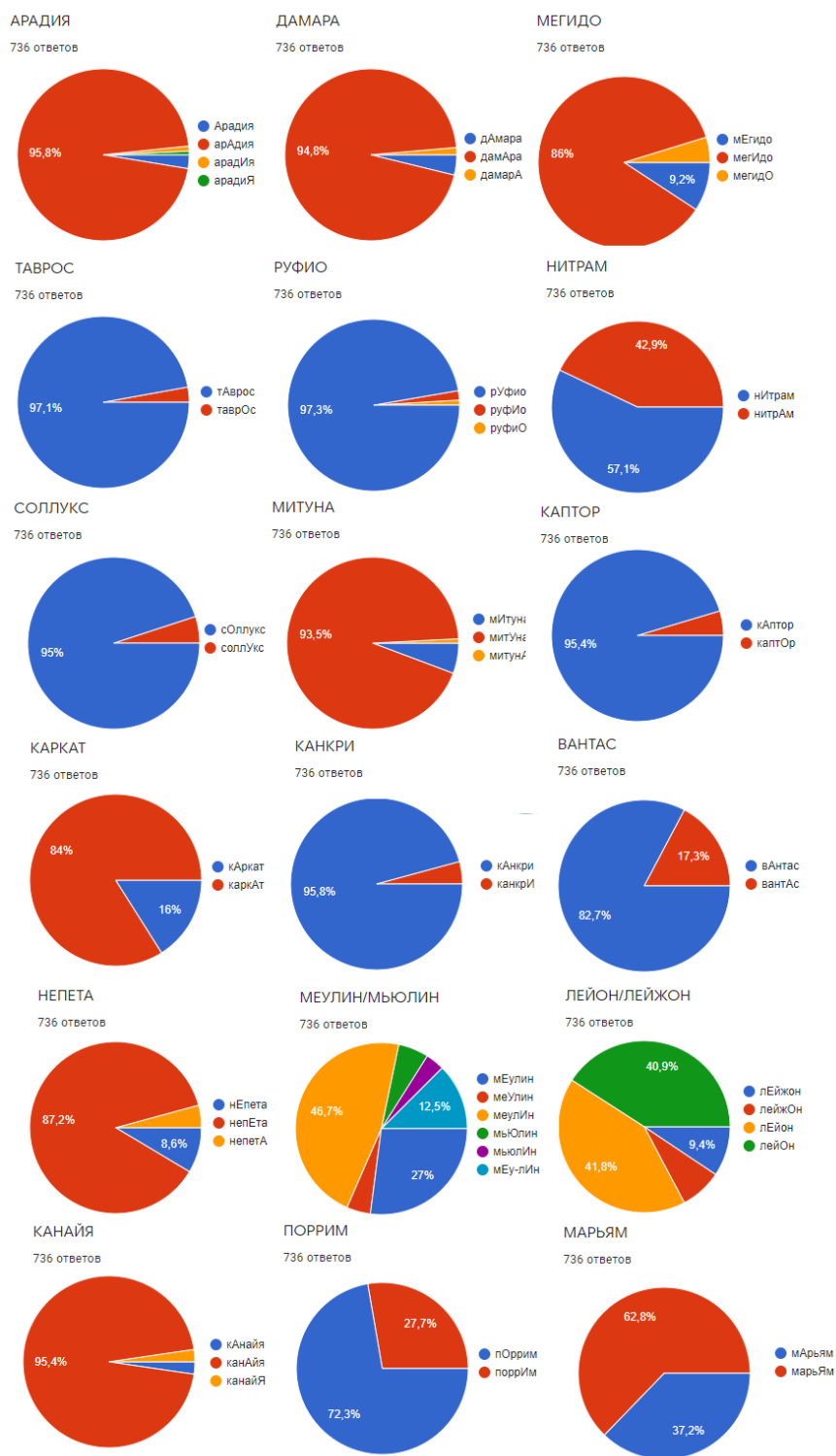


Fig. 1. The results of the study (1)

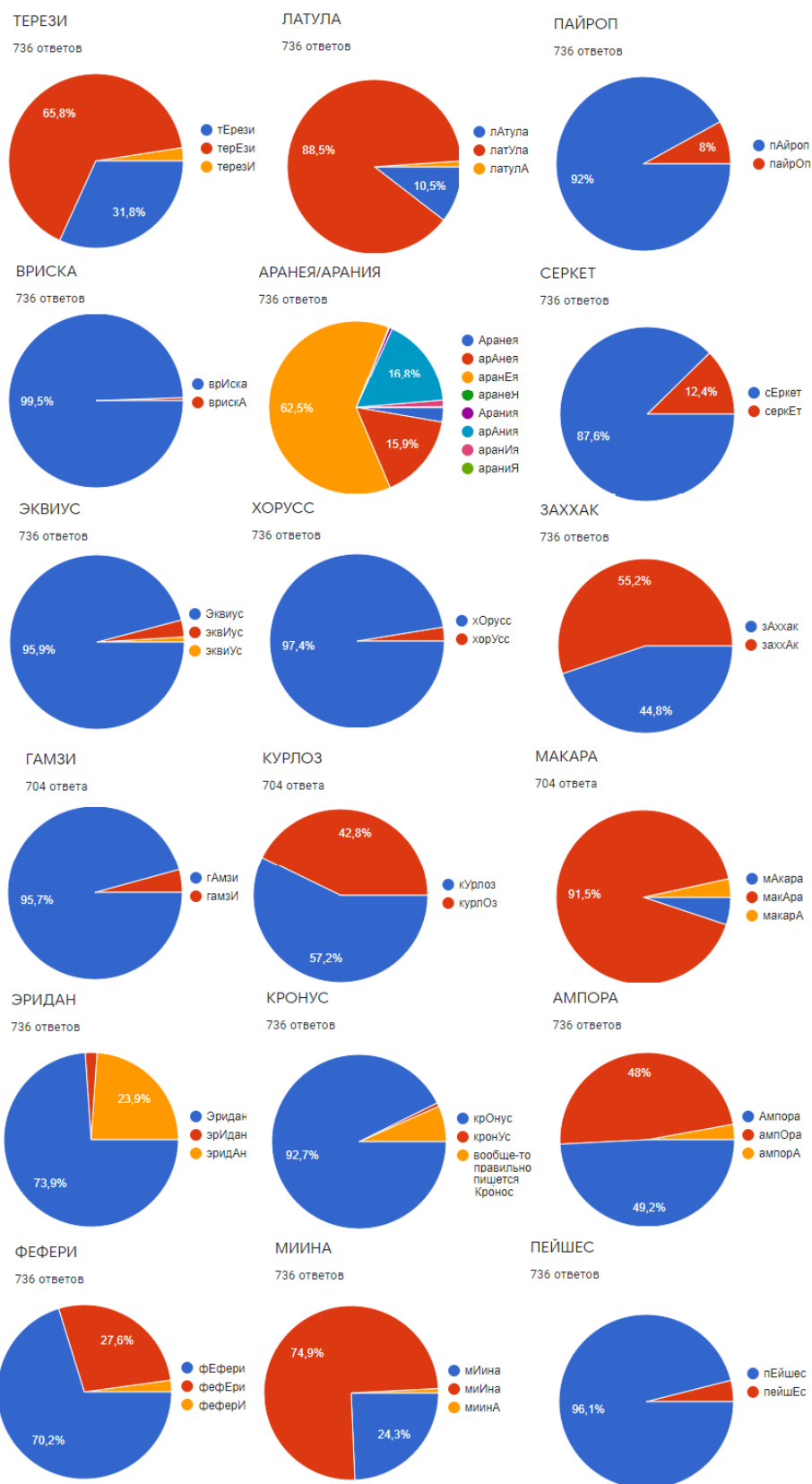


Fig. 2. The results of the study (2)

In general, it can be assumed that the names of the characters are perceived by the reader as words borrowed from a foreign language, and the results of the study (see

Figs. 1 and 2) show that in some cases this is true. For example, in names consisting of two or three syllables, the Russian-speaking reader makes an attempt to follow the Latin tradition of accentuation [4] and put emphasis on the second syllable from the end of the word: *Αράδια* (95,8 %) and *Δαμάρα* (94,8 %) *Μεγίδα* (86 %) (in the source text: *Aradia* and *Damara Megido*), *Τάβρος* (97,1 %) *Νύτραμ* (57,1 %) (*Tavros Nitram*), *Σόλλυξ* (95 %) and *Μιτούνα* (93,5 %) *Κάντορ* (95,4 %) (*Sollux* and *Mituna Sartor*), *Κάνκρι* (95,8 %) *Βάντας* (82,7 %) (*Kankri Vantas*), *Ηενέτα* (87,2 %) (*Nepeta*), *Κανάϊα* (95,4 %) and *Πόρριμ* (72,3 %) (*Kanaya* and *Porrim*), *Τερέζι* (65,8 %) and *Λατούλα* (88,5 %) *Πάϊρον* (*Terezi* and *Latula Pyrope*), *Βρίσκα* (99,5 %) and *Αρανέα* (62,5 %) *Σέρκετ* (87,6 %) (*Vriska* and *Aranea Serket*), *Χόρυς* (97,4 %) (*Horuss*), *Γάμζι* (95,7 %) and *Κύρλοζ* (57,2 %) *Μακάρα* (91,5 %) (*Gamzee* and *Kurloz Makara*), *Κρόνυς* (92,7 %) (*Cronus*), *Μιίνα* (74,9 %) *Πέϊυσες* (96,1 %) (*Meenah*).

However, *Ρύφιο* (97,3 %) (*Rufioh*), *Καρκάτ* (84 %) (*Karkat*), *Μευλίμ* (46,7 %) *Λεϊόν* (40,9 %) (*Meulin Leijon*), *Έκβιυς* (95,5 %) *Ζαχχάκ* (55,2 %) (*Equius Zahhak*), *Έριδαν* (73,9 %) *Άμπορα* (49 %) (*Eridan Ampora*), *Φέφερι* (70,2 %) (*Feferi*) fall out of this rule. Perhaps this is due to the fact that in these cases the reader is trying to attribute the names to borrowings from languages of non-Latin origin.

As a result of the analysis of the respondents' oral comments, it was revealed that, for example, the name *Μευλιν* (*Meulin*) reminds them of Asian names (an association with the characters of popular media: a girl of Japanese origin *Mei Rin* from the comic book of Japanese origin «Black Butler» by Japanese artist Yana Toboso). To analyze this particular case, it is necessary to refer to the rules of accentuation in two popular Asian languages in the media environment: Japanese and Chinese. In Japanese, there is no force stress characteristic of Russian, instead there is tonification (or musical stress), which can extend to several syllables of a word at once [8]. In a Chinese two-syllable word, only the final syllable can be unstressed, whereas the initial one is always stressed [2]. So, the association of the name *Μευλιν* (*Meulin*) with Asian names, on the one hand, makes the reader want to divide the name into two separate syllables (viz. *Μευ Λιν*, *Μευ Lin*), and, on the other hand, follow the tradition of a language closer to the reader: for fans of the «Japanese» sound it is *Μέυ Λίν*, for fans

of the «Chinese» sound it is *Méu Лин*. The surname *Лейбон (Leijon)* has a French sound, and, obeying the rules of the French language, the reader is drawn to put emphasis on the last syllable [3].

There is also a tendency to rely on the structure of the word and search for a similar word structure in the native speaker's language. Thus, *Фэфери (Feferi)* sounds similar to the word *рэфери (referee)*, and *Рүфио (Rufioh)* sounds like a name of a popular Japanese animation title *Yu-Gi-Oh* [5].

The study in practice showed the principles of intuitive stress setting in the names invented by the author. The hypothesis of an attempt to attribute an unfamiliar word to a familiar language in the first place was confirmed. Based on the findings, it is possible to continue the study of this topic, more in-depth and detailed.

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### Информация об авторах

**Сокол Екатерина Яновна** — студент третьего курса департамента лингвистики Уральского гуманитарного института Уральского федерального университета (Екатеринбург, Россия). E-mail: [katysok@e1.ru](mailto:katysok@e1.ru), <https://orcid.org/0000-0001-7597-8562>

**Владислав Игоревич Бортников** — кандидат филологических наук, доцент, доцент кафедры иностранных языков и перевода Уральского федерального университета (Екатеринбург, Россия). E-mail: [octahedron31079@mail.ru](mailto:octahedron31079@mail.ru), <https://orcid.org/0000-0002-3001-840X>

