THE PROPRIAL VOCABULARY FUNCTIONING
IN THE STYLISTIC SYSTEM OF G.G. BYRON'S POETRY

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The proprial vocabulary (a system of onyms – proper names) and a composition (a literary work) are the links of one lexical system created by its author to realize his creative conception. Being "an active factor of the creative artistic -writing, the proper names of different types are related to the two main levels of the onym space: chronotopicity and anthroponymy, in a variety of connections, from explicit, vivid, apparent to the faint, veiled ones" [1, p. 157]. That is why studying the onym space of a specific literary work, and analyzing onym functions as the apparent, weighty and powerful features of the author's penmanship, are very important to understand the unique linguistic view of an author's creative imagination. The onomatology researches, initiated by the following scholars – onomasticians: V. M. Mykhailov, Yu. O. Karpenko, O. V. Superanskya, V. A. Kukharenko, will always be actual, novel and perspective from the scientific point of view. According to V. M. Kalinkin [2, p. 81], studying the proper names is inexhaustible in the illimitable sea of the world literature.

George Gordon Byron (1788 – 1824), one of the brightest and unique representatives of English Romantic Movement of the 19th century, widely used the onym vocabulary in his romantic writings, mainly of anthroponymic, toponymic and mythological nature, but also referred to the names of the starry heaven – cosmonyms.

Consequently, the *object* of our study is onymia of Byron's poetry. The *subject matter* is functional and stylistic specific onym character in the analyzed poetical works. The *task* is to analyze the onomastic poetry content. The *objective* of the study is to describe the anthroponymic and toponymic meaning of the satiric poem "Beppo" containing 76 onyms of various types, identify the onym functions, their variation, and outline the territory being the object of description in this poem. And also, we made an attempt to determine the position and function of mythological and cosmic onymia in the lyrics of George Gordon Byron in the book of poems "Selection from Byron" (Progress Publishers, Moscow, 1973) [3], where we found 20 myphonims, 6 cosmonims, and 26 contextual proper names' substitutes – the periphrases.

In the study, the method of description and its main techniques were applied, such as: observation, interpretation and generalization. We also applied a basic functional and stylistic method of studying the belles-lettres onomastics supposing a wide use of the contextual analysis. The statistical method helped to generalize the data obtained in the systematic analysis, and to confirm reliability thereof.

By the author's wish, a proper name may significantly change its function referring to a wrong or not quite exact object, attributed to it by the native-speakers. The new figurative meaning is disclosed by the context and dependent on the text contents in its entirety. When analyzing the Byron's poetry onomastic vocabulary, it is required to consider all the factors defining a proper name figurative meaning more fully, as a whole. The proper names in Byron's poetical works represent the poet's individual unique style. They are striking and active signs of the specific character of his onym writing, and create the flowery onym space of Byron's poems.

The carried out analysis proves that use of one or another onym first of all depends on each author's work contents and theme which further stipulate functioning of certain onym lexis, and arrangement of the onym space peculiarities. Having analyzed the poetonymosphere of "Beppo" and Byron's poetry in general, we came to the following conclusions:

1) The proper names well-thought out and compactly incorporated by the poet in his literary works, transforming from medium into a means of representation, are

powerful figures of speech the describing abilities of which cast the author's conception and vision of his poem "Beppo". Moreover, the informative multifunctional proper names become an irreplaceable cohesion means connecting the poem text, and are the "identity" of the poem whereby performing *a text-forming function*. The pronounced one is also a *chronotopical function, which points at the time and scene (place) in the poem: Monmouth-street, Rag Fair, Italy, Covent Garden, Great Britain, Spain, the Po, Teio, Old England, the Rialto* (bridge in Venice), *Ridotto* (hall for concerts and masquerades in Venice), *Aleppo* (city in Syria), *Calais* (port in northern France), *Vauxhall* (pleasure park in London), *Bow Street* (street in London), *Corfu* (island in the Ionian Sea), *Cape Bonn* (peninsula in far northeastern Tunisia), as well as the outstanding European cities: *Rome, London, Venice, Florence, Verona*, choronyms *France, Italy*, oronym *Alps*, pelagonym *Adriatic*. Such a toponymic "Beppo" poem field showing a wide variety of functions (but mainly has a locality function) is related to the author's artistic layout and objective, namely, making the most to describe his literary characters.

2) Intense myphonym use by G. Byron (*Apollo and the nine muses, Avator, Ashur, Astrea, Calypso, Flora, Hebe, Hero, Mars, Muse, Lethe, Leander, Orpheus, Pandora, Phoenix, Prometheus, Psyche, Venus*) serves as an additional source of emotionality and expression, where the myphonyms are special succinct and neat linguistic and stylistic means instantly shifting times and implementing the artistic and aesthetic weight of the poetical works of an author-innovator. Thus, the myphonyms perform *symbolic and expressive* functions and become the theme mouthpieces and key words.

3) George Gordon Byron mainly uses the scientific constellation names: *Bootes, Berenice's hair, Pleiad*, and the periphrastic tokens *Cynthia's noon, Sun of sleepless* to denote astronym *the Moon*, which perform the *stylistic, artistic and expressive functions* and get an additional symbolic meaning transferring various emotional shades. In all these sinewy star images the poetic method of lexical syncretism is applied, more specifically, a combination of the direct and indirect word meanings as a basis of the metaphoric syncretism representing the poem image-structure.

4) The periphrases (*The fierce Usurper, Tyrant, the legal Ruler, the Roman, the Spaniard the Roman, Corinth's pedagogue, "bravest of the brave", "the snow-white plume", the Pontic monarch of old days, the Son of Love, Lord of War, the Bastard, the Messiah of Royalty, Leviathan, Chaldea's seers, the wondrous Three, Egypt's queen, proud Austria's mournful flower, Maid of Athens, the daughter of Brunswick, the long-cherished Isle, the Shamrock, the Green, a regal fortress, the seven-hilled city, sullen Isle, an ancient mansion, the thief of fire from heaven, Sun of the sleepless, melancholy star, the gay creations of his spirit charm*) saturate the poet's compositions with the pathetic and emotional shades of the poetry word, become an original encrypted indicator of the case names accumulating the world and English culture, and a certain historical period. In general, the Byron's periphrasis system shows many connections with contemporary to the poet political events in England and France of the 19th century, and form a symbolic basis for the poetic world of his works.

5) George Byron also makes good use of the commonly-known case concise proper names with a certain cultural and historical background associated with: the writers *Goldoni, Walter Scott, Tomas Moor*, the painters *Raphael, Canova, Titian, Giorgione*, emperor of France *Napoleon*.

The proprial vocabulary is a convincing feature of the stylistic system of Byron's poetry and it is also a weighty means the expressive ability of which to a great extent discloses the poet's conception. Being significant and active indicators of the specific nature of Byron's onymic writing, onomastic vocabulary functioning creates corresponding time and space and becomes bright stylistic device which accumulates artist's creative intention.

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