

The Main Principles of Literary Onomastics

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Proper names and literary work are the links of one lexical system created by its author to realize his conception. Therefore, the studying of the onym space of a specific literary work, the analysis of onym functions which are striking, powerful features of the author's penmanship, are very important to understand the unique linguistic view of an author's creative imagination. It has been pointed out: "The language of the playwright, the language of the lyricist, the language of the novelist – are different in their semantic structure, stylistic tasks, in their constructive principles. These differences are largely dependent on the specific properties of different genres of verbal-artistic creativity and different types of artistic language" [2, p. 21].

T. V. Nemirovska proposed a scheme of division of literary onymia by genres of a literary work: 1) onymia of poetry, or poetic onomastics, – lyrics, poems, ballads; 2) onymia of prose, or artistic onomastics, – stories, novels; 3) onymia of dramaturgy, or dramatic onomastics, – comedies, dramas, tragedies [4, p.112-113].

With regard to the typology of poetic onymia, Yu. O. Karpenko emphasizes the lyrical principle (the figurativeness of proper names, their phonetic instrumentation), the epic principle (the significance of proper names, their direct, not figurative use), the humorous principle (the combination of not combining, the focusing on laugh), as well as the lyrical (changeable and colorful like a rainbow) or epic (powerful and monumental like a tower) principles of choice and use of proper names [3, p. 19].

The onomastic investigations include the method of description and its main techniques: observation, interpretation, generalization; a basic functional and stylistic method for studying literary onomastics is applied, which involves a broad involvement of contextual analysis. The use of the statistical method helps to generalize the data obtained during in the systematic analysis, and to confirm reliability thereof.

The main purpose of the onomastic research on literary onomastics is to analyze the onymic content of a literary work, that is, the functional loading of proper names, their participation in the creation of an artistic whole, the peculiarities of usage of onyms in literary works.

The studying in the field of literary onomastics includes the following tasks:

- 1) identification and systematization of proper names of all onomastic classes used in writer's works;
- 2) establishing the frequency and variability of each proper name in the works;
- 3) identification of onymic changes and variations recorded in different editions of the studied works;
- 4) interpretation of the functional loading of proper names and consideration of each onym in particular;
- 5) defining the specific features of proper names in the context of works, their expressive and stylistic role, the relationship between the genre of the work and proper names;
- 6) comparison of features of onyms' usage in the novels of a writer or a poet.

The study of the functioning of onomastic vocabulary in the language of a literary work is a voluminous and complex topic, because in the symbolization of the text the essential role belongs precisely to proper names, because here “proper name should always be the object of careful attention, we might say, it is the king of signifiers: it's social and symbolic connotations are very rich” [1, p. 432]. As it is known, textual analysis aims to explore ways of creation of the text, to penetrate into the semantic volume of a work of art [1, p. 425]. Thus, proper name is as an accurate and subtle tool of artistic writing, which becomes an artistic detail in a work of exceptional weight [5, p. 23]. As a rule, the object of close attention of the researchers is the onomastic space, the onomastic paradigm of the text and in general the creativity of the writer or poet, as well as the semantic and functional specificity of proper names in the text.

Literary onomastics investigates the role and problems, mechanisms, stages of studying proper names in the work, analyzes the role of proper names in creating a

unique artistic world of the literary work and in revealing the creative idea of the author. Among the unresolved problems in literary onomastics is the definition of the boundaries of onomastic vocabulary in the literary work, since they have been very blurred in the individual-author's speech. There are also differences in the description of onyms' semantics and functions. Thus, the study of the functioning of onomastic vocabulary in the language of fiction (novels, verses, stories) is a voluminous and complex subject. It is stated that without the analysis of proper names, these central knots of artistic work, a real understanding of the text, its deep, subtext content layers is simply impossible. As it is known, the poetonymosphere (system of proper names) of an artistic work is the only solid cemented by the author's component of a work, which in the finished work of changes does not undergo. Each one is in its place, harmonizes with other onyms, working together for an artistic whole. But from the work to the work, depending on the literary direction, the depicted events, philosophical and outlook guides of the writer the poetonymosphere is definitely changing. There are no two identical works of one writer which would have the same system of proper names. Each work has its own system of proper names, which is unique and peculiar, as the literary work itself. The more skillful a writer, the more brightly he inserts onyms into his artistic canvas. The onomastic researches will always have scientific relevance, novelty and perspective, since the studying of proper names is inexhaustible in the illimitable ocean of the world literature.

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