

THE POETONYMOSPHERE OF A LITERARY WORK

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The poetonymosphere (system of proper names) of a literary work is the only solid component of the work cemented by the author's opinion, which does not undergo changes in the finished work. Each onym, being in its place, harmonizes with other onyms, working together for an artistic whole. However, from one work to another, depending on the literary direction, depicted events, worldview institutions, the poetonymy sphere definitely changes. There are no two identical works of the same writer that would have the same poetonymosphere. Each work has its own system of proper names, which is unique and original, like the work itself. The more skillfully the writer, the more colorfully the artist inscribes them into his or her artistic canvas. Proper names are the most general and the most *individual*, the most *international* and the most *national* at the same time. Their purpose is to express and verbally consolidate the types of spiritual organization, which is a profound cognitive value, and therefore to express the quintessence of one's cognitive-mental nature [1, p. 108-112].

The onomastic postulate proposed by V.A. Kukharenko says, "proper names of literary characters of national fiction can be imagined as a specific, hierarchically organized system. Its composition is determined by *three main components*: anthroponymic system of the corresponding national language; borrowings from the anthroponymy of other languages; author's innovations" [2, p. 124-125].

Creating his unique speech picture in the form of the literary text, a writer or a poet, of course, uses these "golden" rules of construction of the onomastic space. Literary onomastics, which is a linguistic science, in its specificity is directly connected with literature, that is, literary studies, because it studies the functioning, the specificity of the use of onyms in all their manifestations in a literary text.

The artist's individual onomastic creativity, as well as his entire creative heritage, is always based on the following key points: 1) artist's autobiographical features; 2) onomastic addition of predecessors and the corresponding literary currents; 3) subjective literary preferences; 4) onomastic realities of the people and the country, the historical period where the writer lived and created.

Three layers of onyms can be distinguished in the poemonymosphere of an artistic work: 1) ordinary, real names that the subject of the image needs; 2) names are unusual, which are absent in everyday life, but which are needed by the figurative system of the work, creative search of the author [3, p. 282–285]; 3) culturally significant names, which are key to world and national culture, corresponding to a certain historical era that reflect the real historical time and space in a literary work. Such proper names have a special cultural and national significance, existing in a certain mythological and cultural situation, in an oral and written text or simply in a known context. Examining the functioning of onyms in a literary work, it can be stated that the processes of their figurative semanticization are based on ethno-cultural concepts and reflect a certain historical or national-cultural situation, and are subject to certain principles of poetics.

References:

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