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## **LITERARY ONOMASTICS AND INTERPRETATION OF THE TEXT (BASED ON THE MATERIAL OF THE POETRY BY G. G. BYRON)**

### **INTRODUCTION**

The theory of artistic literary onomastics, which is part of the general theory of artistic speech and is one of its important branches, has received active scientific development since the second half of the 20th century, which is oriented towards expanding the empirical base of onomastics research, the goal of which is the step-by-step study of all layers of proper names in various spheres of their functioning with gradual deepening of the general theory of proper names. It is already an established opinion that onyms are the central nodes of a literary work, therefore, without the analysis of proper names, without solving these nodes, a true understanding of the artistic text, its deep, subtextual content layers is impossible, because onyms are the most important semantic-stylistic and artistic-expressive components in the artistic canvas created by an artist.

Studying the functioning of the proper names in a literary work belongs to the actual problems of text interpretation. It turns out that without the analysis of proper names, these “central nodes” [1, p. 275-279] of an artistic work, “the true understanding of the text, its deep, subtextual content layers is simply impossible” [2, p. 68-74]. Thus, the information contained in onyms, which are indisputable facts of the culture of language and speech, is very important for

understanding the essence of an artistic work [3, p. 160]. Modern linguistic and onomastic researches are based on the classic fundamental works of V. V. Vinogradov, L. V. Shcherba, Ye. B. Mahazanyk, O. I. Foniakov, V. A. Nykonov, V. M. Mykhailov, O. V. Superanska, Yu. O. Karpenko, V. A. Kukharenko, L. O. Beley, D. H. Buchko, V. M. Kalinkin. It was stated that "... classical and modern literature provides brilliant examples of onomastic skill of the writers" [4, p. 3-4], the study of which has advanced significantly over the past decades (dissertations of T. V. Nemyrovska, by the way, the first dissertation on Ukrainian literary onomastics [5, p. 216], O. F. Nemyrovska, H. P. Lukash, M. R. Melnyk, T. I. Krupeniova, L. I. Seliverstova, A. V. Sokolova, etc.).

As you know, proper names in literary texts are studied by two philological sciences – literary onomastics and text interpretation [6, p. 14-18]. Literary onomastics is interested in the peculiarities of functioning, the use of proper names in the text of an artistic work [7, p. 104], and therefore "in its specificity, it is directly related to the study of the artistic text in literary and linguistic aspects" [8, p. 18-25]. The interpretation of the text examines the artistic text itself, its purpose is to find "the maximum of the thoughts and feelings embedded in it" [9, p. 272], with attention to the fact that the artistic text is always symbolic in its essence. However, onomastics and text interpretation are focused on one thing – the writer's creative laboratory, the author's idea. In the symbolization of the text, the proper names play an important role, because here "the proper name should always be... the object of close attention, since the proper name is, one might say, the king of signifiers: its social and symbolic connotations are very rich" [10, p. 615]. After all, textual analysis aims to explore the ways of meaning creation, to penetrate the semantic volume of an artistic work [10, p. 615], and all this, to some extent, helps him as a precise and delicate tool of artistic writing, which in the work becomes an

artistic detail of exceptional importance [8, p. 18-25]. As O. Yu. Karpenko points out, “proper names in the text provide invaluable information for the interpretation of... the text, often such that is not expressed by other means in the text. They color and emphasize the text, performing an essential text-creating function” [2, p. 68-74]. Among other linguistic units, the proper names are a vivid reflection of the national mentality, the national-linguistic picture of the world, “historical and cultural information is accumulated and preserved in them for centuries” [11, p. 181-182]. Therefore, the proper names are very closely related to the culture of the people, their history [8, p. 18-25], they are one of the “determining ways of individualizing the ethnic group” [12, p. 108-112].

It is common knowledge that the choice of a character’s name is “a very important moment in the creation of a literary work” [9, p. 272], since “an anthroponym is the most succinct means of characterizing a hero” [13, p. 95-101]. Therefore, onyms in the work become “those important connecting “clips” that direct the movement of the plot unfolding and give the text integrity and monolithicity” [3, p. 160].

Therefore, the role of onyms for the interpretation of the text is decisive, because the proper name “is not only a component of the lexical system of the language – it is the most stable fact of culture and its most important foundation” [14, p. 52-55].

Among the unsolved problems in literary onomastics is the definition of the boundaries of onomastic vocabulary in a literary work, as they are very blurred in individual and authorial speech. There are also differences in the description of their semantics and functions. Therefore, the study of the functioning of onomastic vocabulary in the language of fiction is a voluminous and complex topic. It was established that without the analysis of proper names, these central nodes of an artistic work, a true understanding of the text, its deep, subtextual meaningful layers is simply impossible [2, p. 68-74].

## 1. Poetonymosphere of a literary work

As you know, the poetonymosphere (system of proper names) of an artistic 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 [12, 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" [15, p. 124-125].

Creating his or her unique speech picture in the form of a work of art, the artist, 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 or her 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, the era where the artist lived and created.

For example, we read from the most famous poet-innovator of English romanticism of the beginning of the 19th century, G. G. Byron, "For be it from me to presume that there ever was, or can be, such a thing as an aristocracy, of poets; but there is a nobility of thought and of style, open to all stations, and derived partly from talent, and partly from education, – which is to be found in *Shakespeare*, and *Pope*, and *Burns*, no less than in *Dante* and *Alfieri*..., *Fielding*" [16, p. 111], or in the diary of the famous Ukrainian writer of the middle of the 20th century Yuriy Yanovskyi, who noted during the writing of his famous marine novel "The Master of the Ship" (1928), "I read a lot. I especially like to read books by such writers as *R. Kipling*, *Edgar Poe*, *O. Henry*, *Ambrose Bierce*, *D. Conrad*, *M. Twain*, *Chesterton*, *Tennyson*, *Voltaire*, *A. France*, *Hohol*, *Babel*" (our italics – Г. III.) [17, p. 41–48]. Therefore, regardless of the time frames and boundless spaces of world literature, the artist always uses his own preferences in creating the onymous space of an artist's works.

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 [18, p. 282–285]; 3) culturally significant names, which are key to world and national culture, corresponding to a certain historical era [19, p. 262] that reflect the real historical time and space in the 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 an artistic 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.

The proper name (both national and universal) always plays a certain role, is an additional means of realizing a creative idea, which has the following cases of its implementation in the text: **1)** proper names of the corresponding language create a natural, national, local flavor in the work, and, at the same time, are onyms of the language whose speaker is the writer. Leaving the ancestral castle, where unforgettable childhood years were spent, G.G. Byron wrote the poem “On Leaving Newstead Abbey” (1803). In this work, shrouded in a romantic-heroic haze, the poet depicts the heroic deeds of his Anglo-Saxon ancestors over a long historical period, and accordingly, uses the genetically English anthroponymycon: *John of Haristan, Paul, Hubert, Edward, Rupert, Robert, Henry* and toponymycon *Newstead, England, Marston, Sherwood* [20, p. 526]. This romantic poetry begins with a solemn and dramatic periphrastic address to the toponym *Newstead*, which for the poet is a center of heroic antiquity: Through thy battlements, *Newstead*, the hollow winds whistle; | Thou, the *hall of my fathers*, art gone to decay; | In thy once smiling garden, the hemlock and thistle | Have choak’d up the rose, which late bloomed in the way [20, p. 526]. However, against the background of the decline of the ancestral nest, the poet evokes the image of proud former owners – shadows of their distant ancestors – *John of Haristan* (Haristan Castle in Derbyshire, the ancient estate of the Byrons [24, p. 449–526], *Paul, Hubert*, which model the plot movement of the work, simultaneously with which the historical events of the ancient glorious times are depicted: *crusades*: Of the mail-cover’d Barons, who, proudly, to

battle | Led their vassals from *Europe* to *Palestine's* plain [20, p. 526]; Near *Ascalon's* towers, *John* of *Haristan* slumbers [20, p. 526]; *Battle of Cressy*: *Paul* and *Hubert* too sleep in the valley of *Cressy*; | For the safety of *Edward* and *England* they fell [20, p. 526], *civil war of the 1640s*: On *Marston*, with *Rupert*, 'gainst traitors contending, | Four brothers enrich'd, with their blood, the bleak field [20, p. 526]. Here we have the opportunity to see that proper names are a very apt and economical way of presenting history, which instantly shifts historical time and space – in this case from the Middle Ages – *Ascalon*, a fortress in Palestine, during the Crusades (the first campaign dates back to 1096, the last, the eighth, took place in 1270 [21, Vol. 1, p. 357]; choronym *Cressy* (1346), one of the bloodiest battles of the Hundred Years' War (1337-1453), where the English defeated the French [21, T. 1, p. 357], – to the period of the civil war, which is indicated by the choronym *Marston* (1644) – the Battle of Marston Moor between Oliver Cromwell's revolutionary army and the defeated forces of Charles I, involving the five Byron brothers [24, p.449–526]. Mentions of historical anthroponyms *Edward* (the English king Edward III (1327-1377), who commanded the troops at Cressy), and *Rupert* (Prince Rupert, Count Palatine (1619-1682) – English military leader, nephew of King Charles 1) [24, p. 449–526] give a solemn and pathetic color to the poetry, they reflect the real historical time [22, p. 55–63] and perform the function of compressing the historical context in the work; **2)** proper names from the language system of another language, i.e. foreign language onymia, which creates the appropriate national, local flavor of the work in accordance with the writer's intention for greater authenticity of the depicted events. Thus, in the poem "Beppo" (1817), where the action takes place in Italy, such Italian anthroponyms appear: *Laura*, *Beppo* – shortened name from the name Giuseppe; toponyms *the Rialto* (bridge in Venice), *Ridotto* (a hall for concerts and masquerades in Venice), *Manfrini's palace* and urbanonyms *Venice*, *Florence*, *Verona*, *Rome*; **3)** precedent proper

names, which are peculiar onyms-identifiers of the corresponding historical time, period, era. In the context of the work, the following names (names of historical persons) can belong to both plot and non-plot characters: writers *Goldoni, Walter Scott, Tomas Moor, Samuel Rogers*, artists *Raphael, Canova Titian, Giorgione*; political and military figures of the time of H. J. Byron *Romilly, Wilberforce, Napoleon* (“Beppo”) [20, p. 526]; *Charles I, Falkland, Henry II, Henry VIII* (“Elegy On Newstead Abbey”) [20, p. 526].

As for 4) author’s innovations, G. G. Byron’s comic pseudonym out *Botherby* (*to bother by* in English) (“Beppo”) should be singled out. As K. B. Zaitseva notes, “the authors also refer to the easy modification of surnames and literary names of historical figures when using these names for their own purposes. Very often this is an allusion to a certain personality, in other cases the purpose of such modification is temporal relevance, and in a humorous work – to ridicule a certain historical person” [23, p. 67]. Thus, in this way, Byron ironizes his contemporary, the English poet and translator William Sotheby (1757–1833), the author of “The Five Tragedies” and other very mediocre works [24, p. 449–526]: *No bustling Botherby have they to show’em // That charming passage in the last new poem...* [20, p. 526].

G. G. Byron also referred to 5) unusual proper names in his work. For example, the lyrical cycle of the London period of the artist begins with six poems united under the mysterious name “To Thyrsa” [25, p. 384], devoted, as researchers of G. Byron’s work believe, to the hidden love of the poet, who died at a young age. In his work, the poet calls her by her conventional Greek name – Thyrsa [25, p. 384], which is taken from the poem of the Swiss poet S. Gessner (1730–1788) “The Death of Abel” (1758) [26, p. 705-767]. Poetonym *Thyrza* has an unusual sound and form, which proves the thesis that “in a truly artistic work, even the sound characteristic of the character’s name turns out to be no accident: if the name is palpable, it is chosen correctly – it necessarily contains



the sound characteristic of the protagonist [27, p. 210]. The name Thyrza from Greek – *thyrsos* – “a staff of ivy or vine wrapped in flowers, worn during holidays” [28, p. 509] fully corresponds to the poetry of the romantic direction with its unusualness and rarity, as well as phonetic expression, which, especially in poetic speech, is an essential factor that increases the semantic and emotional content of both the name itself and the work as a whole [29, p. 409].

## **2. Precedent names and their semantics at the “entrance” to the text**

Precedent names are mental units of national culture fixed in the national language. Their detection is based on the signs of common knowledge, “superpersonality”. An anthroponym complicated by such a meaning most often accumulates the content of entire texts and can be considered from the point of view of the theory of intertextuality as a “spot” quotation [30, p. 103–104], “textual reminiscence” [31 p. 221-232.], and from the point of view of language phenomenology – as a “precedent” name [19, p. 262].

The phenomenon of precedent in culture and language has recently attracted the attention of researchers more and more (Yu. M. Karaulov, Yu. O. Sorokin, V. H. Kostomarov, N. D. Burvikova, D. B. Hudkov, V. V. Krasnykh etc.). Precedents are considered to be “well-known to all representatives of the national-linguistic-cultural community, relevant cognitively and emotionally, the appeal to which is constantly updated in the speech of representatives of this or that linguistic-cultural community” [32, p. 75]. All precedent phenomena are mental invariant units that are part of the cognitive base of different national languages. Being closely related to a well-known text or situation, such proper names set patterns of behavior, express its assessment, that is, have a clear pragmatic meaning. Their use is connected with an appeal not to the denotation (referent), but to a set of its differential features [32, p. 75], not to the concept, but to the image [33, p. 200].

Usually, precedent names in both Ukrainian and English languages include three groups of proper names:

- 1) well-known facts and phenomena of world culture – ***universal precedent phenomena***; proper names of this type are known in various languages (this group of this type in the poems of G. G. Byron is represented by mythonyms): *Astrea, Argus, Calipso, Hebe, Orpheus, Phoenix, Thor, Prometheus, Saturn, Flora, Troy*, biblionym *Belshazzar*, oronym *Sinai*, as well as historical proper names: *Cleopatra, Alexander, Titus, Leonidas, George Washington, Napoleon Buonaparte, Thomas Moore*, ancient Greek poet *Menander*, artists: *Raphael, Titian, Giorgione*;
- 2) proper names of national culture – ***national precedent phenomena*** (in the English language and in the poetry of G. G. Byron – the legendary warrior of the Celts *Ossian*, English monarchs *Henry II, Henry VIII, Edward III, Prince Rupert, George IV*, military leader *Falkland*, writer *Sheridan, Rogers, Walter Scott*, poets *Coleridge, John Keats, Robert Southey*, choronym *Marston*, oronyms *Colbleen* and *Morven*, drymonym *Sherwood*, urbonyms of London: *Monmauth-street, Covent-Garden, Bow-street, Vauxhall*, ergonyms: *Drury-Lane Theatre*;
- 3) names are precedents for social, religious, professional and other subcultures – ***social precedent phenomena*** (names intelligible to Muslims but not intelligible to Christians; names that are important for doctors, but not important for lawyers, etc.); in the poetic system of H. J. Byron, for example, names associated with the crusades are widely represented: *Askalon* (a fortress in Palestine, the site of fierce battles between the Crusaders and the Arabs).

The categories of precedent names correspond to the main varieties of language and types of culture (international, national, social-dialect, professional-dialect onomastics). Probably, given the different levels of

precedence [33, p. 200], in relation to the idiostyle, we can talk about the precedential character of any proper name. To the named groups, own names of a narrow field of knowledge and use should be added:

4) names, *precedents within a small social group* (social sphere, family, group of friends, creative union, etc.); for J. Byron, for example, such names make up the modern environment of the poet: friends: *George Delawarr*, political figures: *Fox, Chatham, Lord Eldon, Castlertagh, Wilberforce, Romilly*, Byron's priest mentor *Beecher*, poets and writers: *Barrow, Milman, Mrs. Fraser*. They are reflected in poetic dedications, they are also found in poetic texts;

5) *auto-precedent names*, characteristic of individual language. "Auto-precedents are a reflection in the consciousness of an individual of some phenomena of the surrounding world, which have a special cognitive, emotional, axiological meaning for this individual, which are connected with special individual ideas and are included in unique associative series" [33, p. 200]. The expanded concept of precedent in relation to idiostyle is also due to the fact that the subject of analysis in this case is not a universal language system of proprietary vocabulary, but an individual authorial poetic system, in which there are no "empty" and random names, where behind each onym there is an image of a fragment of reality, axiologically and aesthetically significant for the poet [19, p. 262]. The auto-precedence of proper names in poetic creativity can manifest itself in different ways. It is reflected in the empirical and connotative meaning of the proper name, in the conceptual content formed by the author's associations, which are reflected in the poetic text, in auto-intertextuality and their nominations:

a) *Empirical presuppositions* or the empirical value of the proper name is a visual-sensual image of the denotatum, determined by experience, personal knowledge of the properties of the object identified by the name.

According to lexicologists, the empirical component of lexical meaning is the most mobile and individual [34, p. 25]. First of all, these are the names of the poet's women, passions and loves: *Augusta, Caroline, Florence (Mrs. Spencer Smith), Marion, Thyrsa, Sarah, Countess of Jersey*, as well as toponyms: ancestral estates *Annesly, Newstead Abbey*, castle *Horistan*, school *Harrow*;

b) *Individual authorial connotations associated with the name*, that is, the author's relation to the bearer of the name, which expresses an assessment (positive or negative), and which is included in the modal meaning of the PN. With a comic nickname ***Botherby*** (from the English phrase "***bother by***"), the poet ironizes his contemporary, the English poet and translator William Sotheby (1757–1833), the author of "The Five Tragedies" and other very mediocre works [24, p. 449–526]. As K. B. Zaitseva notes, "the authors also refer to the easy modification of surnames and literary names of historical figures when using these names for their own purposes. Very often this is an allusion to a certain personality, in other cases the purpose of such modification is temporal relevance, and in a humorous work – to ridicule a certain historical person" [23, p. 67]: *No bustling **Botherby** have they to show'em // That charming passage in the last new poem...* [20, p. 526].

c) *Individual author's associative series*, connected with the proper name. The associative series is revealed in the lexical environment of the proper name in the context of the work. For example, author associations connected with the name George VI do not reflect the direct characteristics of the person, but nevertheless create a satirical and ironic portrait of the monarch through mythological images. As Yu. O. Karpenko points out, "the mythological nature of the names mostly remains their poetic halo, and in terms of content they name – in

harmony with their mythological content – modern things that the poet needs in this work” [35, p. 93–108], which is recorded in the poetry “The Irish Avatar”, compare: *With the skill of an Orpheus to soften the brute; // With the fire of Prometheus to kindle mankind; // Even Tyranny, listening, sate melted or mute, And Corruption shrunk scorched from the glance of his mind* [20, p. 526]. The tragic fate of Ireland inspired Byron the theme of his “The Irish Avatar”. In the title-paraphrase *The Irish Avator*, the poet uses a mythonym *Avator* (in ancient Indian mythology, it means a deity who came down from heaven in the form of a human to “save the world” [36, Vol. 1, p. 672]) ironically, referring to king George IV (reigned 1820–1830) – the “deity” who represented Ireland in his “earthly” incarnation. The reason for the creation of the poem is the solemn reception shown by the Irish to the new English king George IV (“The Fourth of the fools and oppressors called “George”” [20, p. 526]). J. Byron condemns the Irish for having resigned themselves to their fate and recalls the exploits of the legendary Irish ancestors who fought for the country’s freedom [37, p. 483].

d) *Auto-intertextual uses of the proper name*. Sometimes poetic images in J. Byron’s poetic texts are auto-intertextual. The poet seems to be quoting himself, repeatedly returning to what has already been said and rethinking it again. We can clearly see this in two of his poems, which are identical in content “On Leaving Newstead Abbey” (1806) and “Elegy On Newstead Abbey” (1807): Through thy battlements, *Newstead*, the hollow winds whistle; / Thou, the *hall of my fathers* (our italics – H. Sh.), art gone to decay; | In thy once smiling garden, the hemlock and thistle / Have choak’d up the rose, which late bloomed in the way [20, p. 526] (“On Leaving Newstead Abbey”); *Newstead!* fast-falling, once-resplendent dome! / Religion’s shrine! repentant *Henry’s* pride! / Of

Warriors, Monks, and Dames the cloister'd tomb, / Whose pensive shades around thy ruins glide [20, p. 526]; The gloomy tenants, *Newstead!* of thy cells, / Howling, resign their violated nest [20, p. 526] (“Elegy On Newstead Abbey”).

Thus, in the poetic speech of G. Byron, the following stylistic functions of precedent names can be distinguished: a) a symbolic function, where the onym acts as *text symbol*: *Thyrza*, *Psyche*, *Newstead Abbey*, *lost Plead*; b) *symbols of the situation*: *Calipso's isles* (this is how Byron refers to the island of Malta, where he met Mrs. Spencer Smith), *Cynthia's noon* (this is how the artist marks the night, because the Moon is one of the attributes of Cynthia (Artemis)); c) *symbols of quality features*, which develop a figurative metaphorical or metonymic meaning (mainly based on the material of mythological vocabulary). For example, a mythonym **Hebe** (goddess of youth, daughter of Zeus and Hera, who performs the duties of cupbearer on Olympus in the palace of Zeus and at the feasts of the gods [36, Vol. 1, p. 672]) is depicted with the feature that justifies and explains the semantic and associative connections of this onym in the context of the song “Fill the Goblet Again”: *Long life to the grape! ... // We must die – who shall not? – May our sins be forgiven, // And Hebe shall never be idle in Heaven* [20, p. 526], that is, she will always offer nectar and ambrosia to the feasters; or one of the main gods of the ancient Roman pantheon theonym **Mars** with his established symbolism – the god of war together with the epithet *bloody* emphasizes the cruelty and militancy of the depicted events in the poetic work “A Very Mournful Ballad on the Siege and Conquest of Alhama”, which is based on an episode from the history of the 9th century – the capture of the Moorish fortress of Alhama (Alhambra) by the Spaniards in 886 [24, p.449–526]: *Then the Moors, by this aware, // That bloody Mars recalled them there, // One by one, and two by two, // To a mighty squadron grew* [20, p. 526]. This

poem has a toponym *Alhama* – syntactic epiphora, onomastic shortening *Alhambra* for the sake of rhyme and rhythm [23, p. 67].

Therefore, the composition of precedent phenomena is relevant for each poetic text and individual, where the creative originality of G. G. Byron is manifested. Individual and authorial reference to precedent proper names can actualize various components of an artistic image.

## CONCLUSIONS

Thus, the poetonymicon of any work reflects the active memory of the author – history, culture, geography exist in the individual images of the artist. G. G. Byron builds his original onym space (poetonymosphere) of poetic works, where national (in this case – English-language onymy) and universal (non-language onymy) interact in a balanced and harmonious manner, relevant to the texts of the works and pragmatically directed at the recipient depending on creative instructions and the idea of the artist.

Identifying the cultural semantics of one's own name at the “entrance” to the text does not provide a complete answer to the question of what this or that name means in the poetic text, and the image behind it. At the will of the author, the proper name can significantly change its function, naming the wrong or not quite the same object that is assigned to it by native speakers. The new figurative meaning is revealed by the context and determined by the content of the text as a whole. This requires the analysis of onomastic vocabulary in the poetic works of G. G. Byron to take into account as fully as possible all factors that determine the figurative content of proper names in their complex.

Finding out and studying the onomastic uniqueness of any author and his works of art is an interesting and fascinating work, very important for deeper and further research and understanding of literary onomastics.

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