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Anthroponyms and the fiction text

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Abstract

Background: consider anthroponyms as one of the most important internal linguistic means of a literary text. Methods: description and quantitative-statistical analysis. The source of the research was the works of Tatar writers F. Husni and M. Amir. Result: The analysis of the anthroponymic system of literary works allows us to state the fact that when studying the functions of literary anthroponyms, it is primarily necessary to consider the diversity of complex relationships and relationships. Therefore, when interpreting the main idea and the purpose of the work, one cannot avoid the problem of the purpose, the peculiarities of functioning in the text and anthroponyms. Conclusion: As the analysis of literary texts shows, artistic anthroponym is an important functional and semantic sign, which possesses semantic and text-forming properties. These properties are clearly manifested in the individualization and characterization of single objects of artistic space. Thus, we can conclude that the anthroponymic stratum of the literary text is an important semantic component of the semantic structure of the work as a whole. The repeated use of the names of literary characters contributes to suppressing the diffusion of the plot and meaningful cohesion of the fiction text. Moreover, literary anthroponyms are often a kind of key to the interpretation of literary texts. They act as the most important text-forming means, being one of the links of the formal coherence of the artistic space.

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Keywords

Literary text, artistic elements, poetic anthroponyms, artistic function, individualization, aesthetic means.

Introduction

The anthroponymic model of a fictional text is shaped by the author's worldview. However, it should be taken into account that this model only makes practical sense if it is formed in a particular era and in a particular environment, taking into account the general linguistic possibilities of proper names.

The functioning of anthroponyms in the text has been and remains an ambiguous issue. This is due to the fact that each researcher interprets the functional side of the anthroponymic system of works in their own way. Therefore, it is necessary to proceed from the general properties characteristic of all the elements (in this case, poetonyms) of a work of fiction. After all, the existing models of anthroponyms' functionality are based on different principles, and comparing them cannot be limited to a mere enumeration of the list of functions singled out.

In this article, we regard anthroponyms as one of the most important internal linguistic means involved in text formation. In our opinion, a literary anthroponym is a functional-semantic sign, which possesses semantic and text-forming properties. Its main "destination" in the text of a work is individualization and characterization of single objects of artistic space.

It is well known that a text is a work of speech-creative nature, a message that exists in the form of a sequence of verbal signs. It is characterized by a formal and semantic structure based on formal coherence and substantive integrity of the elements. An artistic text, on the other hand, is an aesthetic means of mediated communication. Its purpose is to reveal the theme in a visual and expressive way. Thus, the process of reading (reading) a text is the reconstruction, interpretation of the information it contains. And text interpretation through the linguistic component, which we touch upon in our study, is a creative reconstruction of artistic reality by various verbal means.

The study of a fictional text is possible in several ways:

- from the position of explanation – revealing the links between the idea of the work and the socio-historical circumstances of the era to which it belongs;
- from the position of general poetics – researching and analysing grammatical forms that serve to create artistry;
- Functional poetics – building an analytical model of the work, analysing the interconnectedness of all its elements and revealing the peculiarities of their functioning in the text;
- hermeneutics – interpretation of the semantic content of the literary text.

In this article, we will combine all of the above viewpoints in the study of literary texts through the prism of onomastic units, and reveal linguistic and pragmatic possibilities of literary anthroponyms. Anthroponyms will be considered as the most important means of filling the informative space of a literary text.

Main part

Consider the relationship between the artistic space of a text and its elements. As noted above, the text is a system, an integrity, so each of its elements performs a structure-forming (text-forming) function. Undoubtedly, each element is characterized by its degree of significance from a functional point of view. However, in the process of reading a text, there is a reinterpretation, a reinterpretation of meanings in the reader's mind. Therefore, each element of the text can be supplemented with new colours. In this process poetonyms are also directly involved as indispensable text-forming components of the artistic space of the text. As a result, pragmatic components of the meaning of poetonyms,

particularly anthroponyms, accumulate in the reader's mind. It is anthroponyms that contribute to the perception and interpretation, and sometimes to the idea of the work as a whole. Therefore, literary anthroponyms assume the status of an important informative, meaning-forming element of a work of fiction. The text-forming function of proper names is understood as "the ability of onyms to be a linking, constructive element of the content and semantic space and the formal organization of the text". [Voronova, 2000, 8].

Summarising all of the above, we can state that anthroponyms are important text-forming elements. The main textual categories (wholeness, coherence, completeness) are formed on the basis of multifaceted interaction of anthroponyms and other elements of a work of fiction [Zinnatullina, 2013, 410].

Before analyzing the texts directly, we would like to emphasize once again that the onomastic system created by the author of the work is secondary and fragmentary in relation to the real onomastic system of this or that language. In this case, we have an opportunity to observe the interaction and mutual influence of the two systems – the literary language and the author's individual language of the author (and proper names are one of the elements of this system). That is why it is necessary to study the peculiarities of anthroponyms' functioning in the literary space, taking into account the real onomastic system of the Tatar language and the individual peculiarities of word usage and artistic skill of the writers.

Due to the fact that onoms can carry a large amount of "coded" (place of action, historical era, social status of literary characters, etc.) information, they represent the most important semantic element of the artistic and informative space of texts. It is this layer that contributes to the adequate perception and interpretation of the idea of the work. In most cases, literary anthroponyms act "as nodal points of the author's strategy and reference points for the reader's strategy – they are the key signs, important for the semantic space of the text" [Voronova, 2000, 136].

In view of all the above points, let us analyse the text of F. Husni's story "Ber ana balalary" ("Children of One Mother"). The work, which consists of six chapters, reveals the inner world and the peculiarities of the outlook of two close people – a brother and a sister. The writer has shown that despite their close kinship – a fact also reflected in the title of the story – the characters' characters, attitudes and moral principles are very different. While Khalida sacrifices her female happiness and youth for the well-being of her mother and younger brother, for her brother Rifghat there are no moral obstacles to achieving personal interests, he is only concerned with his own well-being.

In the onomastic space of the text, 4 anthroponyms are used in 116 uses. There are three main characters in the work – a mother and her children. One anthroponym – Haris (the father of the family) – is introduced in the text only as a reference. In spite of the fact that there are three protagonists in the story, the author pays special attention to the disclosure of Khalida's image. All the events in the text are described through the prism of her feelings. The image of the mother (Masrur) is also important in revealing the idea of the work. As can be seen from the plot of the story, it is she who is "responsible" for the unhappy fate of her daughter and it is thanks to her special upbringing Rifghat grows up a careerist with no spiritual attachments. The selfish, narcissistic Rifghat is revealed only to the full extent against the backdrop of his sister's image. These circumstances explain the following pattern in the use of literary anthroponyms: the name of the sister occurs 65 times, the mother 26 times and the brother 24 times.

It can be argued that the author actively uses the method of repetition of anthroponyms, i.e. literary anthroponyms in the fiction play the role of a "textual staple" (I.B. Voronova's term). This, in turn, allows us to say that within a work literary anthroponyms serve as a means of formal and substantive

coherence of the text. In terms of the morphological paradigm of the name Khalid, the following can be noted. The form of the nominative (primary) case of this anthroponym is the most commonly used in the text: 47 of 65 uses of the nominative case: "Khalidə əniseneŋ tel toben, əlbətə, anələdy...". (Of course, Khalida understood what her mother wanted to say...) [Hosni, 2002, 112]. Döresen genə əytkendə, Khalidə yze də Rifqatineə ənisennə kim yaratmoy...". (Frankly speaking, Khalida loves Rifqat no less than her mother...) [ibid., 113] and many others. In addition, the accusative case of this name is used in the text (the object of the statement): "...Rifqat apası Khalidane 'agitator' itep tə faydalanyrga buldy" (...Rifqat decided to use his sister Khalida also as an "agitator") [ibid., 115]. "Əma Khalidane, ... kinat alyshyryp kuyydylarmini!" (But Khalidu, as if suddenly replaced!) [ibid., 118]. We also recorded the use of this anthroponym in the possessive and directive cases, while the functioning of the anthroponym in the source and locative-temporal cases was not observed: "Əlbəttə, Khalidəne shoes were very small" [ibid., 122]. "Olysy Khalidəgə җиде, kechese Rifktikə eч yash ide" (The older Khalida was seven and the younger Rifqat was three) [ibid., 110].

However, besides the phenomenon of repetition of anthroponyms in the artistic space, one should also note the active use of anthroponyms as a so-called "accent". Very often poetonyms are used as an important means of interpreting the text, revealing the idea of the work. Poetonyms can be presented in titles. In the material under study, such examples are the stories by A. Eniki "Maibadar karchykny tugan koone" ("Birthday of the old woman Maibadar"), "Faridun belan Firaja" ("Faridun and Firaja") and "Shihap abzyynyn tanysh kyzy" ("Familiar Shihap abzyyn"). Writers also actively use the method when anthroponyms form the framework of the work, i.e. the same anthroponym begins and ends the narration. This technique is used in M. Amir's story *Beznein Avyl Keshese* (The Man of Our Village). The work begins with Mirgali's inner monologue and also ends with his dialogue with his opponent Biktashev when he is forced to admit his defeat: "Min yalgyshtym. The man is a man who is not a man...". Bu süzlarne Mirgali zaytte" (I was wrong. I was wrong when I thought the man looked like a dog. ... These words were spoken by Mirgali) [Amir, 2007, 173]. "Mirgali, aska ielganyan bashyn kalkytyp, Biktashevka karady həm ykenechle, ometsez tavysh bel җавар бирде: "(Mirgali looked at Biktashev with his head down and said in a pitiful, hopeless voice: "I wanted to meet you in prison") [ibid., 212].

Colclusion

Thus, we can conclude that the anthroponymic stratum of the literary text is an important semantic component of the semantic structure of the work as a whole. The repeated use of the names of literary characters contributes to suppressing the diffusion of the plot and meaningful cohesion of the fiction text. Moreover, literary anthroponyms are often a kind of key to the interpretation of literary texts. They act as the most important text-forming means, being one of the links of the formal coherence of the artistic space.

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Антропонимы и художественный текст

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Аннотация

Цель: рассмотреть антропонимы как одно из важнейших внутренних лингвистических средств художественного текста. Методы: описание и количественно-статистический анализ. Источником исследования послужило произведения татарских писателей Ф. Хусни и М. Амира. Результаты: анализ антропонимической системы художественных произведений позволяет констатировать факт, что при исследовании функций литературных антропонимов, прежде всего, необходимо учитывать все многообразие сложнейших взаимосвязей и отношений. Поэтому при трактовке основной идеи, цели создания произведения невозможно обойти стороной проблему предназначения, особенностей функционирования в тексте и антропонимов. Выводы: как показал анализ литературных текстов, художественный антропоним – важный функционально-семантический знак, который обладает смысло- и текстообразующими свойствами. Эти свойства ярко проявляются в индивидуализации и характеристике единичных объектов художественного пространства.

Для цитирования в научных исследованиях

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Ключевые слова

Литературный текст, художественные элементы, поэтические антропонимы, художественная функция, индивидуализация, эстетическое средство.

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