

## TO THE QUESTION OF THE STUDY OF PROPER NAMES IN FAIRY-TALES

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### INTRODUCTION

Within the framework of the modern linguistics development, the traditions of historical and cultural study of word semantics, including folklore texts, remain significant. Many scientists, such as V.V. Vinogradov, B.O. Larin, O.O. Potebnia, O.N. Trubachyov, F.P. Filin, L.V. Scherba and others were occupied in the study of historical, social, stylistic perspective of the meaning of the word, its direct connections with other units of the speech context.

The issue of the characters naming in a folklore text, namely a fairy-tale, is of particular relevance in a number of problems related to the analysis of it. Onomastic vocabulary, along with appellative, has the richest opportunities for studying the problems of the theory and practice of nomination. In particular, such a specific category of onyms as anthroponyms makes it possible to discover, both in folklore and literary texts, new shades of meanings used by word-painters to implement specific artistic and pragmatic tasks.

The history of the proper names study (PN), the issues of their functioning in language and speech were considered in the philosophical works of ancient authors (Aristotel, Dionisii).

The name in mythology is the most essential component of the speech system. V.N. Toporov notes that “myths without names practically do not exist”<sup>1</sup>. In ancient cultures the mythological worldview was expressed not only in myths, but also in rituals, which composed a verbal and actional unity. Thus, the functioning and role of PN of the type *Перун, Ярило, Купала* etc., as well as their transformations in the folklore of Slavic cultures are shown on the example of myths and rituals in the works by V.V. Ivanov and V.N. Toporov. Rites, ceremonies, rituals have repeatedly attracted the attention of researchers, onomastic taboos and much more have become the object of study.

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<sup>1</sup> Toporov V.N. Миф. Ритуал. Символ. Образ. Исследования в области мифопоэтического: Избранное. Москва : Издат. группа «Прогресс»-«Культура», 1995. С. 508.

The poetic possibilities of the PN developed in folklore as well. The archaic forms of folklore PN inherited the methods of using onyms from myths, and in the course of time names in folklore began to increasingly convey the features and traits of real onyms.

### **1. Russian literary onomastics as a division of the science dealing with proper names**

As for the problem of studying PN, the origins of Russian onomastics can be traced in medieval lexicography, which already, from the XIII century included proper names in dictionaries, giving them an interpretation along with common lexical units<sup>2</sup>.

The following centuries were marked by the appearance of “Tolkovanie imen po alfavitu” (Alphabetized interpretation of names) by Maksim Grek (XVI century) and “Leksikon slavenorosskii i tolkovaniia imen” (Slavo-russian lexicon and interpretations of names) by Pamvo Berynda (XVII century). Anthroponyms were a part of the range of versatile philological interests of the outstanding Russian scientist M.V. Lomonosov (XVIII century) and some linguists, historians, writers, in particular N.M. Karamzin, Y.A. Bolkhovitinov (XIX century).

The materials for the Dictionary of the Old Russian language, collected by I.I. Sreznevsky are of great value to the philologist-onomast. It also reflected the anthroponyms found in the literary monuments of XI–XIII centuries, which, as a rule, were religious names: «Адам, Адамль завѣтъ»<sup>3</sup>, «Евга = Євга»<sup>4</sup>, «Иоанн Екзархъ»<sup>5</sup>.

A striking figure in the philological science of Russia of the early XX century was A.M. Selishchev. The subject of his scientific research is toponymy in its historical, linguistic and social aspects. However, in the course of semantic, derivational and stylistic analysis of toponyms, A.M. Selishchev extensively studied the anthroponyms, which reflected living processes in the language of that time (20-30th of the XX century).

The history of onomastics, including the first half of the XX century, is characterized by collection of factual material, as well as specific scientific research of scientists and writers. This work was completed in

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<sup>2</sup> Ковтун Л.С. Русская лексикография эпохи средневековья. Москва-Ленинград: Изд-во АН СССР, 1963. С. 112.

<sup>3</sup> Срезневский И.И. Материалы для Словаря древнерусского языка по письменным памятникам: в 3 т. Санкт-Петербург: Гиз. иностр. и нац. словарей, 1958. Т. 1. (А-К). С. 6.

<sup>4</sup> Ibid. С. 806.

<sup>5</sup> Ibid. С. 1110.

the form of already named publications by A.M. Selishchev, and also studies that appeared in the second half of XX century, such as “The change of surnames and proper names”<sup>6</sup> and “Genesis of Russian surnames, proper names and nicknames”<sup>7</sup>, published after the death of the author.

The origination of the written language, and later literature, contributed to the transfer of attention to the study of PN in the field of fiction. However, a systematic study of PN in fiction became possible after onomastics acquired the status of an independent science in 1930 at the First International Onomastic Congress in France.

There are many works devoted to the study of the historical, linguistic and literary background of the PN. The study of PN in artistic speech was sporadic: the works selectively considered individual, most striking examples of names in the work of one writer (or in one work), as well as specific properties of PN on the basis of different authors’ stylistic systems. For example, the research by L.I. Kolokolova about PN in the literary works of A.P. Chekhov<sup>8</sup>, works by E.B. Magazanik on the poetics of names in the work of M.V. Hohol<sup>9</sup> and F.M. Dostoevsky<sup>10</sup>, articles by Z.V. Nikolaeva on PN in M.O. Nekrasov’s literary works<sup>11</sup>,

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<sup>6</sup> Селищев А.М. Смена фамилий и личных имен. *Ученые записки Тартуского университета*. 1971. Вып. 284. С. 492–500.

<sup>7</sup> Селищев А.М. Происхождение русских фамилий, личных имен и прозвищ. *Селищев А.М. Избранные труды* / под ред. Е.А. Василевской. Москва: Просвещение, 1968. С. 97–128.

<sup>8</sup> Колоколова Л.И. Имена собственные в раннем творчестве А.П. Чехова (литературно-художественная антропонимия). Киев: Изд-во Киевского ун-та, 1961. 76 с.

<sup>9</sup> Магазаник Э.Б. Поэтика имен и эзопов подтекст в повести Гоголя «Вий». *Труды Самаркандского университета, новая серия*: сб. науч. трудов. Самарканд: Изд. СамГУ, 1971., 1963. Вып. 123. Ч. 2. С. 117–123.

<sup>10</sup> Магазаник Э.Б. К поэтической ономастике Ф.М. Достоевского (о художественной функции имени главного героя «Идиота»). *Труды Самаркандского университета*: сб. науч. трудов. Самарканд: Изд. СамГУ, 1971. Вып. 214. С. 112–124.

<sup>11</sup> Николаева З.В. Обращения в произведениях Н.А. Некрасова, выраженные именами собственными. *Тезисы докладов XIV Отчетной научной сессии профессорско-преподавательского состава Черновицкого университета*. Черновцы: ЧГУ, 1958. С. 191–192.

Николаева З.В. Собственные имена в пословицах и поговорках в произведениях Н.А. Некрасова. *Тезисы докладов XIII Отчетной научной сессии профессорско-преподавательского состава Черновицкого университета*. Черновцы: ЧГУ, 1957. С. 149–150.

studies by A.I. Karpenko<sup>12</sup> and T.N. Kondratieva<sup>13</sup>, S.A. Koporskiy<sup>14</sup>, V.A. Chabanenko<sup>15</sup> and others.

After the appearance of a large number of works on the stylistic use of PN, it became possible to mark out literary (stylistic) onomastics.

Most often, researchers supported the definition of onomastics as a stylistic science. K.B. Zaitseva in the texts of the lectures noted that we call a division of linguo-stylistics, which studies PN in fiction, stylistic onomastics and its subdivisions, respectively, stylistic anthroponymy, toponymy and etc.<sup>16</sup>. The same terminology adhered to S. Gavor, S.D. Belenkaya and others. M.V. Karpenko in the lecture notes of the specialty course used a term “literary anthroponymy”<sup>17</sup>. The same term was used by L.M. Shchetinin<sup>18</sup>. E.B. Magazanik talks about poetic onomastics and poetics of names.

To denote such a specific object as a proper name in a literary text, the term “poetonym” has been quite often used lately. In “Dictionary of Russian Onomastic Terminology” by N.V. Podolskaya the term “poetic onomastics” is fixed, and next to it, as an equal synonym, the term “onomatopoetics” is given as a section of onomastics, which studies any proper names in artistic literary works<sup>19</sup>.

The publications of V.N. Mikhailov, including the textbook “Linguistic Analysis of Onomastic Vocabulary in Artistic Speech»<sup>20</sup> are

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<sup>12</sup> Карпенко А.И. Народная ономастика и собственные имена в повести Гоголя «Тарас Бульба». *Тезисы докладов XIV отчетной научной сессии профессорско-преподавательского состава Черновицкого университета*. Черновцы : ЧГУ, 1958. С. 195–197.

<sup>13</sup> Кондратьева Т.Н. Собственные имена в русском эпосе. Казань : Изд-во Казанского университета, 1967. 248 с.

<sup>14</sup> Копорский С.А. Собственные имена в языке писателей-демократов Н.Успенского, Слепцова и Решетникова. *Ученые записки Московского областного педагогического института*. 1956. Т. 35. Вып. 3. С. 3–68.

<sup>15</sup> Чабаненко В. Антропоними в шевченкових поезіях (лінгвостилістичний аналіз). *Збірник праць двадцятої наукової шевченківської конференції*. Київ : Наукова думка, 1973. С. 141–156.

<sup>16</sup> Зайцева К.Б. Английская стилистическая ономастика. Одесса : ОГУ, 1973. 68 с.

<sup>17</sup> Карпенко М.В. Русская антропонимика: конспект лекций спецкурса. Одесса : ОГУ, 1970. С. 13.

<sup>18</sup> Щетинин Л.М. Слова, имена, вещи: очерки об именах. Ростов-на-Дону : Изд-во Ростов. ун-та, 1966. 222 с.

<sup>19</sup> Подольская Н.В. Словарь русской ономастической терминологии / отв. ред. А.В. Суперанская. Москва : Наука, 1988. С. 96.

<sup>20</sup> Михайлов В.Н. Лингвостилистический анализ ономастической лексики в художественной речи: учебное пособие. Симферополь: СимфГУ, 1981. 28 с.

devoted to the problem of identifying poetonyms, article by Y.S. Otin and N.V. Maksimova “Stylistic functions of proper names in the stories of V.M. Garshin”<sup>21</sup> and others. A consecutive supporter of the term “poetic onomastics” was Y.O. Karpenko (researches «Pushkin’s Onomasticon of “Belkin’s Tales”»<sup>22</sup>, “Name of a Beautiful Lady”<sup>23</sup> etc.).

In the second half of XX century, a number of publications, where the main attention was focused on peculiarities of the use of PN in fiction, appeared.

Among them, the work of V.N. Mikhailov “Proper names as a stylistic category in Russian literature”<sup>24</sup> is of great interest. The author sets himself a task of considering the originality of the use of “the names of real, historical persons in fiction (and partly in other areas of communication), comprehensively clarifying conditions (contexts) of their use, deepening and generalizing the idea of stylistic potential, their expressive possibilities...”<sup>25</sup>, that is to say, a problem of a research volume in literary onomastics arises, including the problem of the volume of the very term “literary anthroponym”. As a result of the anthroponymic units analysis V.N. Mikhailov comes to the conclusion “that these proper names are an integral element of the language of fiction vocabulary (a certain part of them is the property of a general literary language or its individual styles), a component (sometimes essential) of the writer’s style and can act as an expressive mean, perform various stylistic tasks...”<sup>26</sup>. Studying peculiarities of the use of PN of real historical persons in fiction, V.N. Mikhailov comes to a conclusion that it is necessary to distinguish names created by the writer (*Фамусов, Молчалин*) and proper names already existing in the language (*Александр Андреевич, Лиза*)<sup>27</sup>. In a concept of “literary anthroponym”, a researcher includes the names of real people who left

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<sup>21</sup> Отин Е.С., Максимова Н.В. Стилистические функции собственных имен в рассказах В.М. Гаршина. *Восточноукраинский лингвистический сборник* : сб. науч. трудов. Донецк : ДонНУ, 1998. Вып. 4. С. 156–164.

<sup>22</sup> Карпенко Ю.А. Пушкинский ономастикон «Повестей Белкина». *Русское языкознание* : сб. науч. трудов. Киев: Вища школа, 1981. Вып. 2. С. 80–86.

<sup>23</sup> Карпенко Ю.А. Имя Прекрасной Дамы. *Русское языкознание* : сб. науч. трудов. Киев : Вища школа, 1983. Вып. 7. С. 87–95.

<sup>24</sup> Михайлов В.Н. Собственные имена как стилистическая категория в русской литературе. Луцк : Луцкий гос. пед. ин-т, 1965. 53 с.

<sup>25</sup> Ibid. С. 5.

<sup>26</sup> Ibid. С. 53.

<sup>27</sup> Ibid. С. 4–7.

their mark in history, names invented by the author, as well as traditional folklore and mythological names<sup>28</sup>.

In subsequent years, V.N. Mikhailov turned to the problems of specifics of literary onomastics<sup>29</sup>, which he considers “a special modus of onomastic reality”<sup>30</sup>. Speaking about general language and literary onomastics, the researcher notes that they differ from each other in a way, “as “general (practical, everyday) language” and “artistic speech”, “poetic language” in general”<sup>31</sup>. A distinctive feature of the literary onym V.N. Mikhailov calls the PN purposeful “semantization”: “denoting a typical image reproduced in the speech of contemporaries (and subsequent generations) and gradually becoming well-known, such a proper name tends to turn into a common noun at the language level and therefore includes in its linguistic meaning some elements of the connotative-associative complex”<sup>32</sup>.

Unlike V.N. Mikhailov, M.V. Karpenko somewhat constricts the content of a concept “literary anthroponym”. She finds that the names of real historical persons should not be classified as literary anthroponyms, as they only point to reality, to the particular bearers of name. According to the definition of the researcher, a literary anthroponym is “a name created by the author himself and, to one degree or another, characterizing the character”<sup>33</sup>.

The interpretation of the concept “literary anthroponym”, proposed by G.A. Silaeva in the work “On the content of a concept of “literary anthroponym””, coincides with the point of view of V.N. Mikhailov. Silaeva highlights the following points in his study:

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<sup>28</sup> Михайлов В.Н. Собственные имена как стилистическая категория в русской литературе. Луцк : Луцкий гос. пед. ин-т, 1965. С. 4.

<sup>29</sup> Михайлов В.Н. О специфике литературной ономастики. *Вопросы стилистики. Стилистика художественной речи*: межвуз. науч. сб. Саратов : Изд-во Сарат. ун-та, 1988. Вып. 22. С. 3–19.

Михайлов В.Н. Роль ономастической лексики в структурно-семантической организации художественного текста. *Русская ономастика : сб. науч. трудов*. Одесса : 1984. С. 101–109.

<sup>30</sup> Михайлов В.Н. О специфике литературной ономастики. *Вопросы стилистики. Стилистика художественной речи*: межвуз. науч. сб. Саратов : Изд-во Сарат. ун-та, 1988. Вып. 22. С. 3.

<sup>31</sup> Ibid. С. 3.

<sup>32</sup> Ibid. С. 5.

<sup>33</sup> Карпенко М.В. Виды литературных антропонимов. *Тези доповідей XXII наукової сесії, секції філологічних наук*. 1966. Черновці. С. 66.

1) the writer is always biased in his choice, coverage of historical facts, events, personalities;

2) PN of real persons play an active role in the implementation of the author's intentions, perform a certain stylistic role;

3) PN of historical persons influence the formation of the work onomasticon;

4) PN of real historical persons – heroes of a literary work – influence not only the choice of names for fictional characters, but also their functioning in works of art<sup>34</sup>.

Thus, literary anthroponyms are not only proper names created by the writer, but also the names of real historical persons who are the characters of the work<sup>35</sup>.

G.A. Silaeva is convinced that “all types of proper names should be analyzed in a work of art: both real proper names and those created by the writer”<sup>36</sup>. So, the anthroponymic system of L.N. Tolstoy's epic novel “War and Peace” is determined precisely by the ratio and nature of the depiction of real historical figures and fictional characters<sup>37</sup>.

In a book by E.B. Magazanik “Onomastics or “speaking names” in literature”, based on material of Russian classics, the literary and artistic possibilities of onomastics in a narrow and wide historical and literary context were considered and the onomastic tradition was traced in the work of various writers, the phenomenon of onomastic parodies, allusions and various kinds of roll-calls of names and characters<sup>38</sup>.

O.I. Fonyakova finds this book, together with the monograph by M.S. Altman “Dostoevsky through the milestones of time” – first generalizing researches in the field of literary onomastics<sup>39</sup>.

L.G. Khizhnyak explores the name “as an important element of the structure of the artistic image” in the article “Motivation of the internal

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<sup>34</sup>Силаева Г.А. О содержании понятия «литературный антропоним». *Русская ономастика* / отв. ред. В.Д. Бондалетов. Рязань: Изд-во Рязанского гос. пед. ин-та, 1977. С. 153–156.

<sup>35</sup> Ibid. С. 156.

<sup>36</sup> Ibid. С. 153.

<sup>37</sup> Силаева Г.А. Фамилии в романе Л.Н. Толстого «Война и мир». *Русская ономастика* / отв. ред. В.Д. Бондалетов. Рязань: Изд-во Рязанского гос. пед. ин-та, 1977. С. 161.

<sup>38</sup> Магазаник Э.Б. Ономастика, или «говорящие имена» в литературе. Ташкент: Фан, 1978. 146 с.

<sup>39</sup> Фонякова О.И. Имя собственное в художественном тексте. Ленинград: РИО ЛГУ, 1990. С. 45.

form of proper names in artistic speech”<sup>40</sup>. This work deals with the problem of the internal form of the PN, which reflects the socio-property, ethical and moral characteristics of the characters in artistic speech (*Лизоблюд, Дракин, Мерзавский* – М.У. Saltykov-Shchedrin; *Окуркин, Дробискулов, Помоев* – А.Р. Chekhov; *Последыш, Алтынников, Антихристов* by N.A. Nekrasov).

An important stage in the development of the theoretical foundations of onomastics was the book by V.D. Bondaletov «Russian Onomastics», where the author summarizes main aspects of the study of anthroponymy in Russian fiction and folklore (the functions and specifics of literary anthroponyms, the connection between the anthroponymic system of a work and the system of its characters, methods and techniques of creating and presenting a literary anthroponym, the dependence of the onomastics of a work of art on the literary direction, the creation of an onomastic dictionary of a writer and a separate work of art)<sup>41</sup>.

In the article “Fictional text and regularities of literary onomastics” A.F. Nemirovskaya and T.V. Nemirovskaya express their attitude to the problem of literary onomastics: “a kaleidoscope of names, modeling real world in a literary text, becomes a developer of regularities and features of individual author’s writing, author’s vision and reflection of the surrounding reality... In a simulated text, created according to certain laws of artistic creativity, in accordance with the author’s concept, the writer’s task and the most one, taking into account the entire literary process, the specifics of the genre and method, certain “fashion” on proper names, traditions and the specifics of their use, the author designs his own closed holistic artistic model of a real world, consistent with the main goal – the impact on the reader. ... In fact, proper names are a special technique of the author’s writing, which stimulates artist’s persistent search during the period when the concept of a work arises, when an intensive process of its implementation takes place”<sup>42</sup>.

The purpose of the work of O.I. Fonyakova “Proper name in a literary text” was to analyze the functioning of a proper name as a unit of a

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<sup>40</sup> Хижняк Л.Г. Мотивация внутренней формы имен собственных в художественной речи. *Словоупотребление и стиль Горького*. Саратов : Изд-во Саратов. ун-та, 1982. С. 119.

<sup>41</sup> Бондалетов В.Д. Русская ономастика. Москва : Просвещение, 1983. 224 с.

<sup>42</sup> Немировская А.Ф., Немировская Т.В. Художественный текст и закономерности русской ономастики. *Шоста республіканська ономастична конференція 4-6 грудня 1990 року: тези доповідей та повідомлень*. Одеса : ОГУ, 1990. Кн. 2. С. 133–134.



literary text. The researcher reveals the essence of the functional and literary aspects of the proper name study and notes that a certain direction is being formed «in a study of proper names in a literary text, in the language of fiction, which arise at the intersection of onomastics with stylistics, poetics, text linguistics, lexical semantics, semiotics etc.»<sup>43</sup>. This direction is actively studied by many scientists (O.I. Fonyakova refers to the studies of M.V. Karpenko, V.A. Kukharenko, E.B. Magazanik, V.N. Mikhailov, G.A. Silaeva and others), but there are very few general theoretical works in this area and O.I. Fonyakova fills in to some extent the existing gap with her work. In particular, she dwells on the paradigmatic aspects of the analysis of PN in a literary text, on the dependence of the features of the use of names on the individual writer's style, on the genre and theme of the work. The author builds observations on the material of the works of A.S. Pushkin, A.P. Chekhov, A.A. Blok, M. Gorky, V.V. Maiakovskiy and others.

The result of the work is “the substantiation of literary onomastics as an independent scientific discipline, which studies the laws and methods of functioning of proper names in a literary text of all genres (as well as parallel means of artistic nomination of the same objects), using a semantic-stylistic and system-typological approach to a literary text”<sup>44</sup>.

I.I. Turuta, considering the questions of the scope of a concept “literary anthroponym” and the linguistic status of literary anthroponyms gives their classification in the article “On the problem of literary anthroponyms”. She writes that the concept of “literary anthroponym” “should include all, without exception, personal proper names (PPN) of the heroes of a work of art”<sup>45</sup>. The author of this study focuses on the heterogeneity of PPN in artistic speech and explains this “firstly by the different degree of their “authorizations” (the term of M.A. Karpenko): from zero to a generalized symbolic meaning...”<sup>46</sup>. Taking into account the later circumstance, I.I. Turuta offers the following classification of literary anthroponyms:

1. Real PPN:

a) PPN of historical persons without activating the internal form (П.С. Нахимов, Г. Распутин and others);

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<sup>43</sup> Фонякова О.И. Имя собственное в художественном тексте. Ленинград : РИО ЛГУ, 1990. С. 7.

<sup>44</sup> Ibid. С. 91.

<sup>45</sup> Турута И.И. К проблеме литературных антропонимов. *Вісник Дніпропетровського університету. Мовознавство*. 1997. Вип. 2. С. 203.

<sup>46</sup> Ibid. С. 204.

b) PPN, activating the internal form in a work of art (*Буянов – A.S. Pushkin, Зверков – I.S. Turgenev and others*).

2. Actually author's, occasional PPN:

a) created according to the existing models in the language (*Очумелов – A.P. Chekhov, Победоносиков – V.V. Maiakovskiy and others*);

b) created in violation of these models or using models of other languages (*Держиморда – M.V. Hohol, Ак Энор – V. Mamkin and etc.*).

As for the different degrees of “authorization”, the PPN of groups II-a and II-b have the highest degree, since they fully reflect the author's style and, therefore, are literary anthroponyms of the I order (LA-I). To a lesser extent, “authorized” PPN of group I-b constitute PPN of II order (LA-II). And, finally, PPN of group I-a, used in their primary meaning, have zero “authorization”. These are PPN of III order (LA-III). And although they are real PN, it cannot be said that these names of historical persons are in no way connected with the author's worldview. “Entering various kinds of contacts with LA-I and LA-II, they also participate in the creation of an artistic image, in revealing the ideological and artistic content of the work (for example, in L.N. Tolstoy's novel “War and Peace”)<sup>47</sup>.

The end of XX – the beginning of XXI century was marked by the release of many other works, where the terminological and conceptual aspects of anthroponyms are clarified (L. Beley “To the problem of terminological and conceptual normalization of literary and artistic anthroponymics”), the titles of works are studied and their functional and semantic classification is given (I.A. Syrov “Functional-semantic classification of titles and their role in the text organization”), the specificity of PN in the context of a fantastic work is analysed by (E.A. Yushkova and N.V. Labunets). Right now, one of the important directions in the study of PN is a discipline, which is directly related to the writer's system of artistic means, “poetics”.

It should be noted that back in 1978, E.B. Magazanik stated the close connection between the artistic functions of the PN and the poetics of subtext<sup>48</sup>, pointing out that PN in a work of art can be both a phenomenon of onomastylistics and a phenomenon of onomapoetics<sup>49</sup>.

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<sup>47</sup> Турута И.И. К проблеме литературных антропонимов. *Вісник Дніпропетровського університету. Мовознавство*. 1997. Вип. 2. С. 206.

<sup>48</sup> Магазаник Э.Б. Ономастика, или «говорящие имена» в литературе. Ташкент: Фан, 1978. С. 27.

<sup>49</sup> Ibid. С. 32.

In the past few years, PN poetics has been a scientific direction with a great future, a discipline located at the joint of several sciences, “which study fiction in connection with the only way of materialization – language”<sup>50</sup>. V.M. Kalinkin can be considered a theoretician of the onym poetics. As the researcher writes, the subject of poetic onomastics is “not at all proper names as such, but their specific transformation – poetonyms”<sup>51</sup>. The main difference between poetonym and PN is that “poetonyms, as a rule, denote not real, but existing in the creative mind of the author and (through the text of the work) in the perceiving mind of readers, ideal images of fictitious or real objects called by a proper name». The subject of research in poetic onomastics is a poetonym, which should be understood as a name in a literary work (in artistic speech, not language), which performs, in addition to the nominative, characterizing, ideological and stylistic functions, secondary to real onymy with its characteristic mobile semantics<sup>52</sup>.

Based on the fact that an anthroponymic unit in folk tales often includes other components in addition to its own name, the operative name “character name” will be used in the work.

In the poetics of onyms, the most developed side is functional. The need to address the study of the functions of onyms lies in the very specifics of PN as a language phenomenon. The study of the PN functions in fiction has a strong tradition in Russian Studies. Separate works, touching upon the problems of the functioning of names in literary texts were published back in the 50s: Z.P. Zhaplova “The stylistic functions of proper names in M.V. Hohol’s “Dead Souls”, M.I. Privalova “Functions of personal names and surnames in literary works of M.Y. Saltykov-Shchedrin”, M.G. Katsenelenbogen “Functions of proper names in M.Y. Saltykov-Shchedrin’s fairy-tales”, M.I. Cheremisin “To the question of personal names functions in M.Y. Saltykov-Shchedrin’s essays” and others.

In connection with the question posed, in the “General theory of proper names” A.V. Superanskaya presents a survey of views on the functions of PN and notes that naming is the main lexical function of any name, including a proper one. This language function overlaps all other functions of names distinguished in speech and always accompanies

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<sup>50</sup> Калинин В.М. Поэтика онима : монография. Донецк : Юго-Восток, 1999. С. 4.

<sup>51</sup> Ibid. С. 62.

<sup>52</sup> Ibid. С. 63.

them. In the language, this function brings together both types of names (common and proper), without opposing them<sup>53</sup>.

The researcher identifies the following functions of names: 1) communicative (message, representation); 2) appellative (call, impact); 3) expressive (expressive); 4) deictic (index)<sup>54</sup>. However, the listed functions are also characteristic to common nouns.

Along with common nouns, PN also implement the accumulative function of the language, since many of them store specific information about past eras, the change of folks, migration, and so on.

Such a parallel functioning of proper and common names indicates their closest connection in language and speech. The special onomastic functions of proper names turn out to be extralinguistic, although they are carried out with the help of linguistic means. The onomastic functions of names are determined by the “social order” and are often explained not by the facts of the language, but from the social meaning of the relation of things<sup>55</sup>.

So, a special anthroponymous function is the legalization of a person, which in some cases includes information about family relationships, origin in society. The process of social legalization of a personality is the first purposeful process (and, accordingly, the first special onomastic function of the name). Although everything that is onomastic is fundamentally linguistic, the purpose for which the legalization of personality is carried out is extralinguistic. Therefore, this function can be considered extralinguistic<sup>56</sup>.

O.I. Fonyakova in the work “Proper name in artistic speech” highlights the specific functions of PN at the level of language, speech and literary text, which separate this class of names from common nouns and are one of the important topics in onomastic semasiology<sup>57</sup>.

“Most scientists admit that proper names are exaggeratedly nominative: they are called to name, this is their purpose”<sup>58</sup>. This hyperfunction of proper names in the language is called not just

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<sup>53</sup> Суперанская А.В. Общая теория имени собственного. Москва : Наука, 1973. С. 272.

<sup>54</sup> Ibid. С. 272–273.

<sup>55</sup> Ibid. С. 274.

<sup>56</sup> Суперанская А.В. Общая теория имени собственного. Москва : Наука, 1973. С. 275.

<sup>57</sup> Фонякова О.И. Имя собственное в художественном тексте. Ленинград : РИО ЛГУ, 1990. С. 15.

<sup>58</sup> Ibid. С. 16.

nominative (as for common nouns), but nominative-differential, since proper names, naming, always distinguish separate objects of the same series (compare *Москва – Ленинград – Лондон – Париж* etc.).

Its second important function should be considered identification, since only with the help of a proper name it is possible to establish the identity of the called single objects in a speech situation, on a map, in a text, etc. This function in speech and text is close to indicative and pragmatic (influencing). It manifests itself as an appellative or contact-establishing (in appeal), as well as an address – “coordinate” in verbal and written texts, on maps etc.

The function of “introduction into a series” and selection within a series is also called social. But, in principle, all the functions of proper names are social, since they are realized in a socio-speech situation, therefore this function is considered as a form of manifestation of the main function – nominative-differentiating, distinguishing<sup>59</sup>.

In the field of onomastic nomination, PN have much more functions than common nouns: three linguistic (nominatively differentiating, identifying, deictic) and five speech (pragmatic, appellative, contact-establishing, address and phatic) – various kinds of renaming in order to replace the original name, surname: pen names, church names, corporate nicknames). To this we must add freedom of choice, name-creation, an abundance of facts of secondary nomination for transferred names and titles<sup>60</sup>.

O.I. Fonyakova notes that in the sphere of signification, the PN already have other functions of a meaningful nature. And although the PN ability to designate is limited to the limit, it is retained to designate individual concepts, representations, associations and the whole complex of real-encyclopedic knowledge about the named object. Here, three different language functions should be distinguished: 1) conceptual; 2) informative; 3) accumulative (encyclopedic, cognitive), which also manifest themselves at the level of speech<sup>61</sup>.

In the field of nomination, PN have other functions. Language functions can be considered such as stylistic (related to the functional style of speech), emotional-evaluative, regional and cultural-historical, to

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<sup>59</sup> Фонякова О.И. Имя собственное в художественном тексте. Ленинград : РИО ЛГУ, 1990. С. 16.

<sup>60</sup> Ibid.

<sup>61</sup> Ibid. С. 17.

which the general text-forming and aesthetic functions are added in speech or text<sup>62</sup>.

Literary onomastics, first of all, performs a stylistic function. PN in ordinary speech communication is called to distinguish objects, and PN in artistic speech combine this differentiation with an aesthetic, pictorial function and, as it is, obey it<sup>63</sup>.

According to V.N. Mikhailov, there are four main types of proper name functions in a literary text: characteristic, ideological, localization, structural-compositional. The “semantization” of anthroponyms in the text of a work of art, as well as their wide functionality, turn proper names into an important component of text formation. In addition, each of the writers has his own approach to the selection of anthroponyms, corresponding to the creative method of the author. The seal of a certain era lies on the functioning of names, literary trend and the influence of the worldview, the class position of the writer is reflected”, – concludes V.N. Mikhailov<sup>64</sup>.

V.M. Kalinkin writes that “the function of poetonym is a specific activity of onym in creating the figurativeness of artistic speech”<sup>65</sup>, “a proper name in a work of art is multifunctional. Without performing obligatory linguistic functions (nominative, identifying, differentiating), it simply will not be perceived as a name. Many other functions are superimposed on these (basic in the language) functions, allowing the use of onyms for expressive purposes”<sup>66</sup>. The researcher generally presents functions of a poetonym as a phenomenon of artistic speech and names the aesthetic, poetic and stylistic<sup>67</sup>. However, any poetonym is perceived as a proper name and is a unit of language that is a part of the language system, and carries with it the functions inherent by it as a word.

V.M. Kalinkin distinguishes the following taxonomic system of functions:

1) the functions of a poetonym as a sound-letter complex (phonetic and morphological means); 2) functions of a poetonym as a word

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<sup>62</sup> Фоянкова О.И. Имя собственное в художественном тексте. Ленинград : РИО ЛГУ, 1990. С. 17.

<sup>63</sup> Ibid. С. 8.

<sup>64</sup> Михайлов В.Н. Собственные имена как стилистическая категория в русской литературе. Луцк : Луцкий гос. пед. ин-т, 1965. С. 19.

<sup>65</sup> Калинин В.М. Поэтика онима : монография. Донецк : Юго-Восток, 1999. С. 279.

<sup>66</sup> Ibid. С. 282.

<sup>67</sup> Ibid. С. 290.

(lexical-semantic, lexical-grammatical and derivational means); 3) the functions of the poetonym associated with grammatical categories; 4) syntactic functions of the poetonym (address, comparative functions); 5) rhetorical figures and tropes with poetonyms.

In total, thus, more than twenty different functions are obtained, arising in the field of nomination, signification and connotation. In their totality, they demonstrate the quantitative and qualitative difference between PN and common nouns.

The presented review of works allows us to conclude that the most productive is the study of anthroponyms – the most voluminous and significant part of onomastics. Among literary onyms, anthroponyms are also the most numerous group, because in any work of art, anthroponyms, first of all, as in the language, are intended to name a particular person, character.

In onomastic literature, therefore, several basic terms are used to designate the PN character: stylistic anthroponym (K.B. Zaitseva), literary anthroponym (M.V. Karpenko, G.A. Silaeva, I.I. Turuta, L.M. Shchetinin), literary and artistic anthroponym (L. Beley), own name (O.I. Fonyakova), poetonym (E.B. Magazanik, V.M. Kalinkin). Recently, the use of the term “poetonym” is increasingly being used, being considered the most accurate for designating PN in a work of art.

We can also note that onomatologists study PN in various aspects. The following problems are in the center of their attention: semantics of the term (literary anthroponym, literary and artistic anthroponym, PN, poetonym etc.); the functioning of PN in language and speech (artistic speech), which shows the specifics of the use of onyms in different functional styles.

To date, quite a lot of research has accumulated that considers literary onymy, functioning within a certain literary trend. However, this problem still needs further development and the study of poetics of the onym in connection with the study of the influence of the direction (trend, school) can fill them. The influence of poetic onymy as one of the components of the linguistic form of works of art on the formation of more or less stable features of the genre (anthroponyms in a fairy-tale genre are analyzed in this work) has not yet been studied enough, which makes it relevant to study the influence of the linguistic form on the content of the genre form.

## 2. Folklore onomastics and the relevancy of its detachment as an independent science

In addition to literary onomastics, which analyzes PN in works of art, we can also talk about folklore, because the artistic and stylistic possibilities of PN developed in verbal folk art. Back in the XIX century researchers turned to the study of PN in various genres of folklore texts (for instance A.I. Sobolevsky in “Notes on proper names in Great Russian epics”<sup>68</sup>). As V.M. Kalinkin writes “archaic folklore forms inherited the mythological methods of using proper names, and as we approached the new time, the names in folklore increasingly conveyed the features and traits of real onymy, its socially delimiting and emotionally expressive properties”<sup>69</sup>.

In XX century scientists turned to the study of the PN functioning in folklore texts: L.V. Babayeva “Proper names in proverbs and sayings”<sup>70</sup>, B.P. Kirdan “Anthroponyms in Ukrainian folk dumas”<sup>71</sup>, N.K. Mitropolskaya “Poetics of names in epics”<sup>72</sup>, A.B. Penkovsky “Onomastic space of the Russian epic epos as a model of its artistic world”<sup>73</sup> etc.

For the first time, a detailed analysis of PN in a folklore text was presented in the work of T.N. Kondratyeva “Proper names in Russian epic”. The author studied anthroponymy, toponymy, hydronymy, oronymy of epics and historical songs and considered her own names in terms of their meaning, etymology, and stylistic features. She used extensive factual material, which allows her to conclude that “each epic proper name carries its own information, which, due to certain situations, could change”. Considering the epic anthroponymy, T.N. Kondratyeva highlights:

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<sup>68</sup> Соболевский А.И. Заметки о собственных именах в великорусских былинах. *Живая старина*. 1890. Вып. 2. С. 93–107.

<sup>69</sup> Калинин В.М. Поэтика онима : монография. Донецк : Юго-Восток, 1999. С. 29.

<sup>70</sup> Бабаева Л.В. Имена собственные в пословицах и поговорках. *Ономастика Поволжья* : материалы III конференции по ономастике Поволжья. Уфа, 1973. С. 402–406.

<sup>71</sup> Кирдан Б.П. Антропонимы в украинских народных думах. *Антропонимика* / ред. В.А. Никонов, А.В. Суперанская. Москва : аука, 1970. С. 322–329.

<sup>72</sup> Митропольская Н.К. Поэтика имен в былинах. *Literatura. Ученые записки высш. учеб. заведений ЛитССР. Русская литература*. 1974. Т. 15 (2). С. 7–24.

<sup>73</sup> Пеньковский А.Б. Русские личные именованья, построенные на двухкомпонентной модели «имя + отчество». *Ономастика и норма* / отв. ред. Л.П. Калакуцкая. Москва : Наука, 1976. С. 135–149.



1. PN, clearly correlated with the time, era – “the so-called “single” ones”: *Иван Грозный, Владимир Красное солнышко, Батый* etc.<sup>74</sup>;

2. PN – general concepts: a) created from general emotionally expressive concepts (positive and negative): *Любава, Забава, Святогор, Вольга, Чурило* and others; b) names of people by genus-tribe: *Черкешин, Бухара, Михаил Казарин* (from the khazars) and etc.<sup>75</sup>.

Based on this classification, the first group within the anthroponymy of fiction can be correlated with real names, and the second with fictional ones.

The main function of PN in epic, according to T.N. Kondratyeva, is nominative, since it is precisely this function that helps to recreate the image, the scene of action.

T.N. Kondratyeva explores PN in proverbs, sayings and riddles, in which “a proper name can be used as a completely unexpected mean of metonymy, metaphor, synecdoche and only a long reflection on the device helps to resolve the common sense of the name»<sup>76</sup>: «*ермаки*» – *целовальники* in XVII – XVIII centuries; «*Дунай*» – *бурные реки*<sup>77</sup> and so on.

M.N. Morozova was one of the first in Russian linguistics to touch upon the problem of the specifics of the study of PN in line with literary onomastics. In the publication “On the problem of the aesthetic function of anthroponymy”, the author clarifies features of the composition, structure and functions of literary anthroponymy and also talks about the specifics of the anthroponymy of fiction, as opposed to everyday and folklore: “...anthroponymy of fiction differs from everyday life in selectivity and a more pronounced emotional and aesthetic function; from folklore – not so persistent traditional circle of names”<sup>78</sup>. According to N.S. Kolesnik, Morozova took one of the first steps towards delimiting the anthroponymicon of fiction from the name of folklore<sup>79</sup>.

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<sup>74</sup> Кондратьева Т.Н. Собственные имена в русском эпосе. Казань : Изд-во Казанского университета, 1967. С. 9.

<sup>75</sup> Ibid. С. 9.

<sup>76</sup> Ibid. С. 157.

<sup>77</sup> Ibid. С. 158.

<sup>78</sup> Морозова М.Н. К проблеме эстетической функции антропонимики. *Развитие языков и культур народов СССР в их взаимосвязи и взаимодействии*. Москва : Наука, 1973. С. 38.

<sup>79</sup> Колесник Н.С. Фольклорна ономастика. Теоретичний аспект : конспект лекцій до спецкурсу. Чернівці : Рута, 2000. Вип. 1. С. 8.

M.N. Morozova addressed the direct study of PN in folklore in the article “Anthroponymy of Russian folk tales”<sup>80</sup>. Considering not only the names of people, but also the names of fantastic creatures, abstract concepts and animals, M.N. Morozova wrote that the names “are carefully selected from a real name list or created specifically in the process of forming fairy-tales and assigned to characters in relation to their originality”<sup>81</sup>.

L.V. Dorovskikh in the article “From observations on the names of heroes in a Russian folk tale”<sup>82</sup> explores personal names in fairy-tales with the same plot, recorded at different times and in different places. The author emphasizes that in the folk tale “far from all actors and characters have names, they are usually given to the main participants of the event. There are cases when the name of only one – the main character, but this name is stable. Such is the plot of “By the pike’s command”. In fairy-tales on this plot, only the main character is named *Емелей*»<sup>83</sup>.

The work of A.V. Yudin “On the names of stars-“helpers” in Russian conspiracies”<sup>84</sup>. The author analyzes the PN of characters-“helpers” in conspiracies, that is often “associated to the general idea of traditional cultures about the name as the most important channel, which allows a magical effect on the denotation. Knowledge of the “true”, often secret name allows you to impose extraneous will even on the gods. Similar views, to one degree or another, were preserved in the Christian era”<sup>85</sup>.

The poetic possibilities of PN have been developed and used in folklore in different ways. With the emergence of verbal folk art, the names of real and fictional heroes and objects, as well as the names of abstract concepts were reflected in it. Various characters are presented in folklore genres: real with historically real PN (in songs and historical songs, epics) and unreal with fictional names (in fairy-tales, proverbs etc.). The analysis of unreal PN is most often carried out by researchers

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<sup>80</sup> Морозова М.Н. Антропонимия русских народных сказок. *Фольклор. Поэтическая система* / отв. ред. А.И. Баландин, В.М. Гацак. Москва : Наука, 1977. С. 231–241.

<sup>81</sup> Ibid. С. 231.

<sup>82</sup> Доровских Л.В. Из наблюдений над именованями героев в русской народной сказке. *Вопросы ономастики. Собственные имена в системе языка*. Свердловск : УрГУ, 1980. Вып. 14. С. 86–89.

<sup>83</sup> Ibid. С. 89.

<sup>84</sup> Юдин А.В. Об именах звезд-помощниц в русских заговорах. *Язык русского фольклора* : сб. науч. статей. Петрозаводск : Изд. ПГУ, 1992. С. 66–71.

<sup>85</sup> Ibid. С. 66.

on the material of fairy-tales. Such, for example, are the publications of V.A. Veresaev “Mythoanthroponymy of Russian and Serbian folklore”<sup>86</sup>, M.I. Pilash “Mythoanthroponymy of Russian and Hungarian fairy-tales”<sup>87</sup>, O.O. Porpulis “The mythological expanse of a charming fairy-tale: insane and probable mythonyms”<sup>88</sup> etc. M.I. Pilash writes: “an analysis of Russian and Hungarian fairy-tale material shows that we find in it under different names the same types of heroes, the same miraculous transformations and magical tasks”<sup>89</sup>. It should also be taken into account that “the history of mythonyms is calculated not in centuries, but in millennia and that the real anthroponymy of Russian and Hungarian languages, which is reflected in the folklore material was also imprinted by the features of religious beliefs, for example, the adoption of Christianity through Byzantium by the Eastern Slavs and through the Latin language – by the Hungarians (so, a certain influence on the names of Orthodoxy and Catholicism, respectively)”<sup>90</sup>.

The above works are separate studies on specific folklore genres (epos, proverbs, sayings, riddles – T.N. Kondratieva; folk tales – M.N. Morozova and L.V. Dorovskikh; conspiracies – A.V. Yudin) and individual groups of PN (mythonyms – M.I. Pilash, V.A. Veresaev, O.O. Porpulis).

And only N.S. Kolesnyk in the works “Proper names in Ukrainian ritual songs”<sup>91</sup> and “Folklore onomastics”<sup>92</sup>, based on previous onomastic experience, showing the specifics of PN in folklore texts, she tried to justify the legitimacy of singling out folklore onomastics as an independent branch of the science of names.

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<sup>86</sup> Вересаев В.А. Мифоантропонимы русского и сербского фольклора. *Шоста республіканська ономастична конференція*: тези доповідей і повідомлень, 4–6 грудня 1990 р. Одеса, 1990. Ч. 2. С. 24–25.

<sup>87</sup> Пилаш М.И. Мифоантропонимия русских и венгерских сказок. *Ономастичні студії*. Ужгород: УДУ, 1996. Вип. 2. С. 43.

<sup>88</sup> Порпуліт О.О. Міфонімічний простір чарівної казки: безумовні та ймовірні міфоніми. *Записки з ономастики*: зб. наук. праць. Одеса: Астропринт, 1999. Вип. 1. С. 70–78.

<sup>89</sup> Пилаш М.И. Мифоантропонимия русских и венгерских сказок. *Ономастичні студії*. Ужгород: УДУ, 1996. Вип. 2. С. 43.

<sup>90</sup> Ibid. С. 43.

<sup>91</sup> Колесник Н.С. Особові імена в українських обрядових піснях: автореф. дис. ... канд. філол. наук: 10.02.01. Тернопіль, 1998. 22 с.

<sup>92</sup> Колесник Н.С. Фольклорна ономастика. Теоретичний аспект: конспект лекцій до спекурсу. Чернівці: Рута, 2000. Вип. 1. 40 с.

The researcher formulated fourteen provisions for delimiting folklore onomastics from the onomastics of fiction, based on the fact that in folklore (fairy-tales, epics, ritual songs etc.) the specifics of the onomastic system often depends on the genre of the text, in which both composition and structure of names are different.

Some of these provisions are applicable to the study of naming in fairy-tales.

As N.S. Kolesnyk writes “literary and folklore creations may have different being, which in the opinion of folklorists marks the life of these two types of poetic creativity differently”<sup>93</sup>. The names of fiction in her opinion no longer change, they grow together with the context.

“Folklore work is each time a creative reproduction of the original text, taking into account the time, territory, personality of new performer. The onomasticon of a certain folklore work is almost always a new set of names, consonant with the temporal and dialectal environment”<sup>94</sup>.

In folk tales, this is especially noticeable when comparing a set of names in different versions. For example, a fairy-tale “The Sea King and Vasilisa the Beautiful” from the collection of A.N. Afanasyev:

«Стал царевич искать перстень, идет по берегу, и попадаетея ему навстречу *старушка*. “Куда идешь, *Иван-царевич*?” – “Отвяжись, не докучай, *старая ведьма!* И без тебя досадно”»<sup>95</sup> and «На другой день царица напекла йому на дорогу паляницъ, розказала, куда їти, да ще й провела недалеко за село; от він їде, коли дивиться – аж стоїть хатка. А вже смеркалось, так він і зайшов тудя на ніч; а там живе *П’ятінка святая*. Зараз побачила його да й каже: “Здрастуй, *Иван-царевич!* Чи по волі, чи по неволі?” – “Ні, *П’ятінко!* Більше, що по неволі”»<sup>96</sup>.

This comparison shows that in the presented texts the naming of the main character – *Иван-царевич* – remains unchanged in different territories, which is due to its most frequent use in the names of the Russian and Ukrainian peoples in different eras. The name of the assistants in the fairy tale is different: *старушка* и *П’ятінка святая*, which is explained by taking into account a certain dialect environment when creating fairy-tales.

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<sup>93</sup> Колесник Н.С. Особові імена в українських обрядових піснях : автореф. дис. ... канд. філол. наук : 10.02.01. Тернопіль, 1998. С. 9.

<sup>94</sup> Ibid.

<sup>95</sup> Афанасьев А.Н. Народные русские сказки: в 3 т. / отв. ред. Э.В. Померанцева, К.В. Чистов. Москва : Наука, 1985. Т. 2. С. 150.

<sup>96</sup> Афанасьев А.Н. Ibid. С. 154.

“Poetonym, a name in fiction, usually belongs to fictional names, although often the writer uses real proper names” – Kolesnyk emphasizes<sup>97</sup>.

Fairy-tale writers reflected the real anthroponymicon characteristic of their creative period, while often creating PN and outplaying them in context.

As N.S. Kolesnyk writes, for folklore onyms, authenticity is characteristic first of all<sup>98</sup>.

Folk tales to a greater extent recreate the real personal name inherent in society at a certain historical moment.

For example, the use of non-canonical (*Сосна, Светозар, Лебедь*):

«Долго – долго ехал Иван-царевич, подъезжает к *Вертодубу* и просит: “Прими меня к себе!” – “Рад бы тебя принять Иван-царевич, да мне жить остается немного. Вот как *повыдерну все эти дубы с кореньями* – тотчас и смерть моя!” Подъезжает к *Вертогору*; стал его просить, а он в ответ: “Рад бы принять тебя, Иван-царевич, да мне самому жить немного. Видишь, *поставлен я горы ворочать...*” (“The Witch and the Sun’s Sister”)<sup>99</sup>.

And canonical PN (*Андрей, Дмитрий, Петр, Марфа, Наталья* and others):

«В некотором *царстве* жил-был *Иван-царевич*; у него было три сестры; одна *Марья-царевна*, другая *Ольга-царевна*, третья *Анна-царевна*» (“Marya Morevna”)<sup>100</sup>;

«В некотором царстве, в некотором государстве *жил король*; у него было три сына: *Василий-королевич, Федор-королевич и Иван-королевич*» (“The Tale of the Three Princes”)<sup>101</sup>.

In a fairy tale “The Gorshenya” one of the characters is tsar *Ivan Groznyj*: «Горшеня едет-дремлет с горшками. Догнал его *государь Иван Васильевич*»<sup>102</sup>. The coincidence of this plot with *Groznyi* is by no means an accidental phenomenon, it brings the action in the fairy tale closer to reality and reflects the popularity that *Groznyi* enjoyed in people’s memory.

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<sup>97</sup> Колесник Н.С. Фольклорна ономастика. Теоретичний аспект : конспект лекцій до спецкурсу. Чернівці : Рута, 2000. Вип. 1. С. 13.

<sup>98</sup> Колесник Н.С. Фольклорна ономастика. Теоретичний аспект : конспект лекцій до спецкурсу. Чернівці : Рута, 2000. Вип. 1. С. 14.

<sup>99</sup> Афанасьев А.Н. Народные русские сказки: в 3 т. / отв. ред. Э.В. Померанцева, К.В. Чистов. Москва : Наука, 1985. Т. 1. С. 111.

<sup>100</sup> Ibid. С. 300.

<sup>101</sup> Ibid. С. 245.

<sup>102</sup> Ibid. С. 15.

Sometimes, in folk fairy texts non-canonical names are combined with canonical patronymics, thus emphasizing transitional moments in the formation of anthroponymy not only of fairy-tales, but also of society as a whole:

«Так он и сделал ... добился до покоев *Белой Лебеди Захарьевны*; в то время она крепко спала» (“The Tale of Daring Fellow”)<sup>103</sup>.

All of this make it possible to approximately date fairy-tales.

“The applied significance of onomastics of fiction and folklore is also different. The first helps to more fully reveal the features of the individual authorial style of a particular writer, to identify and describe the patterns and features of the functioning of proper names in the artistic and figurative system of a work of a certain genre, etc. Folklore onomastics is a reliable source of a fuller study of Ukrainian colloquial names of the past, a significant addition to the factual and scientific base of both regional and national system of onyms. The proper names of foreign origin recorded in folklore works can become a good basis for the study of Ukrainian-foreign onomastic relations, a problem which, according to A.P. Nepokupny, has not been studied neither in theoretical or practical aspects<sup>104</sup>”, – indicates N.S. Kolesnyk.

The author substantiates another feature of folklore onomastics – its dependence on the genre of folklore work<sup>105</sup>. The same opinion is shared by I.A. Osovetsky, who writes that “within the boundaries of the genre, the language of folklore is a more unambiguous stylistic formation, different genres of the verbal-poetic language correlate differently with the language of the dialect”<sup>106</sup>. R.O. Jakobson has a similar point of view, who makes the similarity between the language of the song and the dialect in its existence directly dependent on the genre<sup>107</sup>.

Each of the genres of folk literature, using a folk colloquial name disposes of it differently.

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<sup>103</sup> Афанасьев А.Н. Народные русские сказки: в 3 т. / отв. ред. Э.В. Померанцева, К.В. Чистов. Москва : Наука, 1985. Т. 1. С. 359.

<sup>104</sup> Непокупний А.П. Невідкладні завдання української ономастики. *Шоста республіканська ономастична конференція 4–6 грудня 1990 року* : тези доповідей та повідомлень. Одеса : ОГУ, 1990. Кн. 2. С. 83.

<sup>105</sup> Колесник Н.С. Фольклорна ономастика. Теоретичний аспект: конспект лекцій до спецкурсу. Чернівці : Рута, 2000. Вип. 1. С. 24.

<sup>106</sup> Осовецкий И.А. Об изучении языка русского фольклора. *Вопросы языкознания*. 1952. № 3. С. 95.

<sup>107</sup> Якобсон Р. Работы по поэтике : Переводы / сост. и общ. ред. М.Л. Гаспарова. Москва : Прогресс, 1987. С. 88.

As N.S. Kolesnyk writes, the presence of onyms in folklore texts is also due to the nature of the content, which is closely related to the genre of the work. For example, events described in historical songs, epics, dumas are often associated with a specific place<sup>108</sup>. These genres often use anthroponymy, which really existed at that time.

The basis of the tale is fiction, but it also includes disseminations of individual historically significant and reliable proper names in its onomastic space, such as *Иван Грозный* (in a fairy-tale “The Gorshenya” from the collection of A.N. Afanasyev “Russian folk tales”<sup>109</sup>). But within the boundaries of folklore prose, each of the genres independently «regulates» its relations with the real onomasticon. Therefore, the volume of onyms in fairy-tales, according to R. Shramenko<sup>110</sup> and N.S. Kolesnyk<sup>111</sup>, much less than their number in legends and is not in such close connection with real names.

Genre in folklore, according to most folklorists is a weighty, rather isolated and independent category, therefore its influence on the entire folklore text is stronger than in fiction since the genre system of folklore developed earlier than in literature (XV–XVI centuries), “in folklore such a difference occurred a millennium earlier”<sup>112</sup>.

V.M. Kalinkin does not agree with all the N.S. Kolesnyk’s provisions in his work “The poetics of onym”. The conclusions concerning the features of folklore onomastics, that it does not fit into any of the definitions (names) of the science, which studies proper names in the ethical function does not cause him doubts. However, V.M. Kalinkin believes that “it is more convenient to study the poetics of folkloronyms within the framework of a single scientific direction – poetic onomastics, while not forgetting that “folklore onomastics” is very specific”<sup>113</sup>. In his opinion, such an approach “is also promising for

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<sup>108</sup> Колесник Н.С. Фольклорна ономастика. Теоретичний аспект: конспект лекцій до спецкурсу. Чернівці : Рута, 2000. Вип. 1. С. 25–26.

<sup>109</sup> Афанасьев А.Н. Народные русские сказки: в 3 т. / отв. ред. Э.В. Померанцева, К.В. Чистов. Москва : Наука, 1985. Т. 3. С. 15.

<sup>110</sup> Шраменко Р. Собственные имена в фольклорном тексте. *Zbornik acta facultatis Paedagogicae universitatis Šafarikanae. Slavistika. Onomastika a škola*. Prešov, 1992. Annus XXXVIII. Volúmen 3. S. 131.

<sup>111</sup> Колесник Н.С. Фольклорна ономастика. Теоретичний аспект: конспект лекцій до спецкурсу. Чернівці : Рута, 2000. Вип. 1. С. 26.

<sup>112</sup> Мишанич С.В. Система жанрів в українському фольклорі. *Радянська школа*. 1990. № 2. С. 25.

<sup>113</sup> Калинин В.М. Поэтика онима : монография. Донецк : Юго-Восток, 1999. С. 61.

poetic onomastics itself, because it provides grounds for creating a general theory of the poetics of proper names”<sup>114</sup>.

We support the N.S. Kolesnyk’s initiatives in establishing folklore onomastics as a specific scientific division and since this study focuses on the genres of folklore, in this case it is advisable to single out the onomasticon of fairy-tales, epics, songs, etc.

## **CONCLUSIONS**

Literary onomastics attracted attention in the early XVIII century, but its active study began in the 60s of the XX century. V.N. Mikhailov, Y.A. Karpenko, M.V. Karpenko, L.I. Kolokolova, E.B. Magazanik, A.V. Superanskaya, G.A. Silaeva, O.I. Fonyakova, E.S. Otin, I.I. Turuta and many others.

V.M. Kalinkin suggested using the term “poetic onomastics”, the subject of which is not proper names as such, but their specific transformation – poetonyms.

Modern literary onomastics includes a number of interrelated sections, allocated in accordance with different classes of PN. The largest is the class of literary anthroponyms, they represent the most significant layer in the text of a work of art and are the subject of our study.

PN in folklore was studied by L.V. Dorovskikh, T.N. Kondratieva, M.N. Morozova, A.V. Yudin and others. N.S. Kolesnyk formulated postulates and singled out folklore onomastics as an independent section of science.

Although the study of names in folklore is in its infancy, this is a rather promising direction in onomastics, which involves further expansion and deepening of approaches to the study of proper names in folklore texts. Therefore, further study of the PN in the genre of a fairy tale seems relevant, which, being a typical folklore genre, finds its continuation in fiction in the form of a literary fairy tale.

## **SUMMARY**

The modern stage of development of the science of names (onomastics), as well as the science of names in a work of art (poetonymy), is characterized by an increase in various studies. Along with general theoretical works, there are many descriptive ones, the authors of which explore the proper names of a work of art. The study of

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<sup>114</sup> Ibid. C. 61.



such works actualized the need to study the fairy-tale text (folklore and literary) as a system, namely the study of the links between the components of the fairy-tale and proper names functioning in them. On the one hand, this was predetermined by a new “surge” of interest in folklore texts and on the other hand, by the significance of literary anthroponymy. Such a study is necessary for understanding and interpreting a literary text. In addition, it is dictated by the expediency of a systematic study of the names of heroes of folk and literary fairy-tales, both separately and in a comparative aspect in their progressive development, an urgent need to develop the theory of fairy anthroponymy.

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Note taking for consecutive interpreting:

challenge of teaching, success of performing