

## ANTONOMASIA AND THE STYLISTIC FUNCTIONS OF PROPER NOUNS IN FICTION: A HISTORICAL AND LITERARY PERSPECTIVE

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**Abstract:** This article explores the stylistic function of proper nouns and the rhetorical device of antonomasia in literary discourse, tracing their evolution from classical rhetoric to their artistic application in Russian and English literature.

**Keywords:** antonomasia, proper nouns, onomastics, literary stylistics, character naming, Russian literature, English literature, rhetoric, semantics, fictional discourse.

The stylistic method of antonomasia as an independent trope was previously singled out in the ancient rhetoric of Greece and Rome. For example, M.F. Quintilian writes in his work “Twelve Books of Rhetorical Questions” that antonomasia is a trope when something of equal value is intended instead of a noun. He singles out a small area where antonomasia is used – poetry.

Aristotle in “Poetics” notes the characteristic function of nouns in drama: “Nouns should accurately reflect the features of the character of the character mentioned in the drama and thus ensure the authenticity of the actors’ actions” [1].

Platon shows the important educational, “exemplary” role of nouns in the dialogue “Cratylus” /on the names of Homer’s works/: “a noun is a kind of educational tool (means) intended for distinguishing essence, just as a scythe is for distinguishing the basis” [2].

M.V.Lomonosov assessed antonomasia as one of the six most important tropes: “The most famous tropes of proverbs are six: metaphor, synecdoche, antonomasia, catachresis and metalepsis. Antonomasia is the mutual transformation of a proper noun and a cognate noun” [3].

Describing the essence of the stylistic method of antonomasia in this way, M.V.Lomonosov distinguishes four conditions under which a proper noun can pass into a cognate noun and vice versa.

The issues of the genesis of proper nouns, the principles of their formation, as well as the stylistic functions of proper nouns in fiction have interested many linguists and literary critics. Linguists considered proper nouns as language elements with a certain function, literary critics were interested in proper nouns as part of an image, character, and a characteristic feature of a certain literary direction.

However, these are often either private observations and small articles about individual names or groups of names in the works of individual writers, or works of historical and literary studies. For example, E.P.Karnovich in his book “Родовые прозвища и титулы в России и слияние иноземцев с русскими” (Genealogical nicknames and titles in Russia and the fusion of foreigners with Russians) analyzes the history of surnames in Russia and the specific features of their formation [4].

The author dwells on the issue of the use of surnames in the works of writers, tries to characterize the stylistic features of names in the works of Griboyedov, Pushkin, Lermontov, Gogol. However, in general, this is a historical and literary study, in which the analysis of surnames in fiction is only a secondary task.

G.Mandelstam in his book “The Character of Gogol’s Style” notes the expressive coloring of proper names used in fiction. He writes: “The surname to some extent inclines to the advantage or disadvantage of the person being described. A dull name either corresponds to the absence of pleasant qualities in a person, or makes him ridiculous, or forces one to treat him with contempt. This is often achieved by a strange combination of sounds that are not very pleasant to the ear, or by names that remind the subject of the name itself, which overly irritates the ear” [5]. However, he does not develop this interesting idea later.

A. Bem’s book “Proper Names in Dostoevsky’s Works” contains many interesting ideas and methodological rules [6]. A.Bem analyzes the linguistic nature of the proper noun, determines its role and function in society, and sets the task of determining the specifics of the proper noun in literature [7]. The author shows the difference between a simple noun and a noun with a meaning: “... unlike colloquial language, - writes A. Bem, - the poetics of the proper noun in a work of art is associated with the revival of the semantic aspects of the noun. In other words, the inclination of the proper noun in a work of art is the opposite of the inclination that exists in colloquial language. In creativity, the proper noun has the tendency to return to itself the connection between the word and the word and meaning”. A.Bem shows that the nouns created by writers rely on the linguistic material at their disposal and are integral elements of the entire complex structure of the work of art.

L.A.Bulakhovsky notes the subtle comic display of proper names in Gogol's works. The author gives examples of the names of Gogol's characters: Pyotr Ivanovich Dobchinsky, Pyotr Ivanovich Bobchinsky, Uncle Mityai and Uncle Minai, etc., where, according to the author, a game of mixing that which “appears as a difference by its verbal nature” takes place [8]. Surnames such as Pochechuev, Skvoznik-Dmukhanovsky, Lyapkin-Tyapkin stand out with a clear internal form. An example of a speech pun is given around the surname Yaichnitsa. Along with the types of proper names highlighted, the author “shows a relatively rare form of personification of an abstract concept... the concept is nicknamed a living person and very clearly and, moreover, humorously refers to the range of phenomena designated by it” [8].

L.A.Bulakhovsky, A.F.Veltman gives an example from the Immortal Kashchei: Знали ли-ста вы пастуха Неволю? Ась? Что? не тово? Туруру, туру-ру! .... пастуха Неволю? [8]

Acad. V.V.Vinogradov in his article “The Language of a Fictional Work” emphasizes the important artistic role of proper nouns in a work of fiction. Showing the close connection of words in the context of a work of fiction and the artistic volume of each of them, V.V.Vinogradov writes: “The specifics of the figurative-artistic understanding of the word are reflected in the functions of proper nouns selected by the writer and included in the composition of a literary work. They, like nicknames, are meaningful, expressive and socially distinctive ...” [9]. Below, the author confirms his opinion with examples from Dostoevsky’s “Demons” and N.G.Pomyalovsky’s story “Vukol”.

In the article "The role of personal names in the works of M.E.Saltykov-Shchedrin", M.I.Privalova sets the task of determining the function of personal names and surnames in the works of Saltykov-Shchedrin [10]. The author convincingly shows that the system of character names is an integral part of Shchedrin's satirical method. The article shows the integral connection of form and semantics in the names “with a certain meaning”, as well as the traditions of creating names “with a certain meaning” in the Russian literature of the 18th-19th

centuries. In the comedy of the 18th century, three lines are distinguished, on the basis of which "meaningful" names were created: 1) on the basis of a sharp division of morally and morally positive and negative characters. For example: Pravdin, Milon, Sofia, Starodum, Skotinin, Prostakov, Vralman; 2) creating the meaning of names based on professional characteristics. For example: Lancetin, the inventor Rifmokhvat, the barin-bemaza, writer Rifmokrad; 3) the intended tendency to create satirical "meaningful" names for characters from the nobility. The rule is reinforced by examples from Russian literature of the 18th-19th centuries (Fonvizin, Griboyedov, Krylov, Gogol, etc.).

Studying the descriptive role of nouns in the language of writers, A.I.Efimov devotes a small section to characteristic proper nouns in his book "Stylistics of Artistic Speech" [11].

A.I.Efimov notes the stylistic heterogeneity of proper nouns in the language of writers, as well as the presence of words related to them in the language. The author shows that the stylistic peculiarity of proper names is determined, first of all, by the national specificity of proper names, which is best manifested when comparing Russian names with foreign names. The contrast that arises in such a comparison often leads to a comic effect. As an example, the surname of the circus artist Zherebtsov-Verde is given. "In this case," the author says, "the stylistic profile of the combined words is extremely diverse, as a result of which a comic impression is created" [12]. Secondly, the stylistic functions of proper names are determined by historical conditions, the social relations of people, the state of their speech culture. The section notes the connection of characteristic names with nicknames, which are combined in the speech practice of the people and in the artistic creativity of writers.

Showing that proper names played a fundamentally important role in Russian literature of the 18th-19th centuries, the author singled out the proper names in the works of Saltykov-Shchedrin into a separate group, Saltykov-Shchedrin especially emphasized the social significance of the surnames of his heroes. The surnames of Shchedrin's characters are divided into thematic, subject-meaning groups reflecting the essence, social status, tastes, customs, and various strata of Russian society. For example: the group of merchants: Vorotilin, Derunov, Dushegubtsev, etc., the group of merchant women: Baraboshkina, Likhodeeva, Oblepikhina, etc., the group of landowners: Zatrpezny, Zolotukhin; the group of princes: Tarelkin, Tugoukhovsky; the group of soldiers: Zubotichin, Besportoshny; the group of city leaders: Grustilov, Alexander I, Ugryum-Burcheev, Arakcheev; the group of lawyers: Balalaikin, Legkomyslenny; the group of newspaper correspondents: Kramolnikov, Kroshechkin; the group of townspeople, petitioners: Zabuldigin, Zamukhryshkin, etc.

The above-mentioned examples do not exhaust all the work on the artistic significance of famous nouns in Russian literature. Critical articles by Chernyshevsky and Belinsky, academic course "History of Russian Literature". It is enough to note the numerous works of V.V.Vinogradov, in which the artistic functions and etymologies of famous nouns in the works of Gogol, Pushkin, etc. are considered.

The monographic study of famous names of characters in Russian literature of the 18th and 19th centuries was conducted by V.N.Mikhailov's "Famous names of Russian fiction characters of the 18th and the first half of the 19th century, their function and word formation" [13].

The author sets himself the task of identifying the semantic and stylistic features of proper nouns in the speech practice of the people, their main stylistic functions in fiction. The identification of the specific features of proper nouns in fiction is carried out by comparing proper nouns with the corresponding onomastic categories existing in the language. The author

reconstructs the picture of the formation of various components of the Russian onomastic system and, using examples, proves the importance of the absence of one of them in naming a character in the writer.

The author distinguishes two groups of nouns (names): definite internal form and indefinite internal form, and distinguishes four stylistic functions of proper nouns in fiction: 1) "semantic" characteristic function, 2) "generally expressive" function, 3) function of determining the level of social affiliation of the character, 4) function of concretization and individualizing the character.

The problem of proper nouns has aroused great interest among foreign linguists. For example, the bibliography compiled by E. Smith includes more than three thousand works [14], which mainly study the etymology of proper nouns, personal names and surnames, and in some cases, the word-forming types of proper nouns at certain stages of the development of the English language [15].

Some of them, for example, the work of E. Weekley, which is considered below, are of particular interest for studying the stylistic functions of proper nouns in English literature, because, firstly, they often give examples of proper nouns from fiction, and, secondly, the analysis of word-forming processes in English onomastics, the identification of the main structural types and subject-semantic groups of English surnames proposed in such studies are the language material on the basis of which the linguistic essence and the literary use of proper nouns in English literature are determined. For example, E. Weekley in his book "The Romance of Words" [16] tries to show the ways of forming English onomastics, using Chaucer's works, Doomsday Book, The Pipe Rolls and other lists of names of that period as sources, and traces the etymology of some English names. The author examines changes in the spelling and pronunciation norms of English names and distinguishes the following main groups of English surnames according to their genetic features: 1) patronymic names passed down from generation to generation; 2) matronymic names passed down from generation to generation; 3) local surnames; 4) surnames formed from the profession of the owner; 5) surnames formed from the position held by the owner; 6) surnames formed from the names of plants, birds and animals; 7) surnames that owe their origin to mythical, biblical and calendar heroes, etc. At the same time, the book notes the most productive suffixes of the onomastic of the English language, which are passed down from generation to generation: -ford, -ham, -ley, -tun, and presents the main suffixes for local surnames: -ham, -ley, -eu, -ton, -don, -ford, and professional-positional suffixes: -er, -ier, -ster. The author notes the nicknames that played a major role in the formation of noble names and shows their auxiliary-informational character in identifying the owner.

Unlike the work considered above, where toponymic derivatives are presented along with onomastic categories, E. Weekley's second book, "Surnames" [17], is devoted exclusively to English onomastic. The author does not set himself the specific task of describing surnames in literary works. He touches on this issue only in connection with considering the history of the origin of names and the specific features of their formation. For example, describing complex types of surnames /phrase-names/, such as Lovejoy, Drinkale, etc., the author notes their expressive-descriptive character and connects their emergence with the development of allegorical drama in the 13th-14th centuries [18].

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