

THE ETYMOLOGICAL MEANING OF ANTHROPONYMS AND THEIR ROLE IN THE LITERARY TEXT

O SIGNIFICADO ETIMOLÓGICO DOS ANTROPÔNIMOS E SEU PAPEL NO TEXTO LITERÁRIO

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Abstract. A proper name, functioning in a literary text, becomes a kind of marker that determines both the ideological and artistic originality of the work and the structure of the literary personage. The author chooses a name for his heroes not accidentally: the anthroponym helps to characterize the hero's age, his class and social status. Anthroponyms have a certain stylistic coloring that helps to express the author's emotional attitude both to the hero and to the situation in which this or that character acts. The etymological meaning of the name carries some kind of information, the meaning of which helps to comprehend the idea of a work of art at all semantic levels, including the ontological one. This article analyzes the stories "Dagger" and "Bronze Bird" by A. Rybakov, as well as "Green Van" by A. Kozachinsky. The general scientific methods and the study of the onomastic series of these stories allows us to come to the following conclusions: a proper name in a literary text carries certain informative, emotional-stylistic and ideological-artistic meanings, the understanding and comprehension of which contributes to a deeper reading of the work.

Keywords: linguistics, onyms, anthroponyms, literary text.

Resumo. Um nome próprio, funcionando em um texto literário, torna-se uma espécie de marcador que determina tanto a originalidade ideológica e artística da obra quanto a estrutura do personagem literário. O autor escolhe um nome para seus heróis não por acaso: o antropônimo ajuda a caracterizar a idade do herói, sua classe e posição social. Os antropônimos possuem um certo colorido estilístico que ajuda a expressar a atitude emocional do autor tanto para com o herói quanto para com a situação em que este ou aquele personagem atua. O significado etimológico do nome carrega algum tipo de informação, cujo significado ajuda a compreender a ideia de obra de arte em todos os níveis semânticos, inclusive o ontológico. Este artigo analisa as histórias "Dagger" e "Bronze Bird" de A. Rybakov, bem como "Green Van" de A. Kozachinsky. Os métodos científicos gerais e o estudo da série onomástica dessas histórias permitem-nos chegar às seguintes conclusões: um nome próprio num texto literário carrega certos significados informativos, emocional-estilísticos e ideológico-artísticos, cuja compreensão e compreensão contribuem para uma leitura mais profunda da obra.

Palavras-chave: linguística, onônimos, antropônimos, texto literário.

INTRODUCTION

"Literature" in the sense of a group of texts that have literary value, apparently has an obvious meaning in the general understanding. But addressing this fundamental question, why do we call a text literary and what are the features of distinguishing such a text from other texts, shows that providing a comprehensive definition and hindering the literaryness of a text and designing a stable framework for the range of literary texts or describing the criteria that goes on in such a framework There are issues that face serious challenges; because they immediately appear in the form of more difficult questions; For example, what is the difference

between literary language and non-literary language? If a writing uses literary language, is it necessarily a literary text? What techniques are used in literary language? The invisibility of the border between literary language and non-literary language, on the one hand, and a wide range of diverse texts with heterogeneous characteristics that come together under the title of literature, on the other hand, make it difficult to reach a precise definition of literature and a comprehensive description of its subgroup.

The lack of a coherent point of view towards literature and what is happening in it does not prevent reading a literary work, but such a lack leaves the scientific study and scrutiny of literary issues and literary works limited to scattered works with unstable criteria for the development of knowledge about literature. , they do not have a progressive interaction. Therefore, searching for the continuous structure of designs in literary texts by relying on a coherent theoretical view of literature, from a consequentialist point of view, has priority over trying to present a single analysis of literary works. The importance of this continuous structure is revealed in important issues such as understanding the relationship between a literary work and its historical context, recognizing the literary techniques of texts, creating a model for criticizing works, and explaining how to translate a literary text. This necessity is one of the basic reasons for the emergence of literature theory.

Of course, this does not mean searching for an absolute framework that can answer everything in the field of literature; Because literature is not an absolute and static subject that can be tested in its entirety over a period of time and the final result of a complete experiment can be announced, rather such a search is part of the efforts that are carried out in a way that debates about the evolutionary and dynamic subject of literature and with Other efforts and actions are related, and the opinion is evaluated based on the answers it finds for its main questions and the effectiveness of these answers. In this regard, in the following article, we will try to arrive at a stable plan to explain the way of representing literature in literary texts, which can explain the systematic structure of literature despite the heterogeneity of literary texts, as well as the diversity of the manifestations of literature in literary texts, at the same time as the continuity of these texts under the title The literature should justify that, of course, it has more resistant components than floating standards.

The background of such a scheme can be traced in Russian formalism theory, especially in the work of systemic formalists or morphological formalists (Olena Volodymyrivna et al., 2022). A more detailed account of such a background can be found in the introductions of Roman Jakobson and Tzutan Todorov to the book *Theory of Literature*; He found texts of Russian formalists. In a later approach, the theory of constructivism has also followed such a plan, which has appeared in many works of constructivists, including Todorov's *Constructivist Boutique*. In the book *Introduction to Structuralism in Literature* by Robert Scholes, especially in the chapter "What is Structuralism?" This effort is described. Since literature is one of the types of art (Yunusova et al., 2021; Jamalpour & Yaghoobi-Derab, 2022), in the field of art philosophy, the opinions of art theorists and philosophers in the theoretical discussion about literature have brought enlightening results. In the meantime, the theory of "aesthetic experience" - which arose from the paradigm of the philosophy of art - has common horizons with the theory of formalism - which arose from the paradigm of the literature theory - in focusing on the structural relationships existing in art forms (Hlushchenko et al., 2021). This compatibility is considered in the article "General categories of aesthetics" by Dennis Dutton, especially in the section "General characteristics of art".

In continuation of this theoretical and philosophical background, in order to determine the fundamental elements of literature, this article refers to the opinion of Peter Lamarck - the English philosopher of art and literature (Olena Volodymyrivna et al., 2022) who discussed what literature is as art. Then the designed elements are analyzed to explain the main concepts in understanding the literariness of the text. Then the literary text is considered as a work of art, and from the theory of aesthetics, a window is opened to the analyzed elements, so that the literary elements can be reread in the form of aesthetic features. This reinterpretation is especially because the theory of aesthetics gives useful reasons and solutions for ordering the diversity of artworks and shows how artworks, while having a diversity that avoids unity, share common elements. When the components of literature are theoretically explained as aesthetic characteristics, then we will come to the question of how these characteristics are actually distributed and manifested in the wide and diverse range of literature. In order to understand the way of presentation and distribution of aesthetic features in literary texts, we will use the classifications known in the theory of literature and we will see the categories given to literature with different - and apparently separate - titles, next to each other, exactly how to present aesthetic features. They reflect literary works in a diverse range. The structure that emerges from the interaction of these categories will show how the common theoretical components are distributed and represented in literary works in a varied but systematic scope, and through this, with an aesthetic point of view, a general outline of the structure of literary representation in literary texts.

In onomastics, the fact is known that a proper name in a literary text carries a certain ideological and artistic load, therefore, linguistic study of onyms is important. In a narrower sense (at the level of studying anthroponyms), then the study of the functioning of anthroponyms in a work of fiction is an urgent problem of modern linguistics.

In this article, we put our focus on the works of Suprun (2000), Karpenko (1978), Panova (2003), Yemelyanov et al. (2018), Vagizova, (2021), Vural, (2019), Waychunas, (2020), Yehya et al. (2019). It is known that proper names in a literary text perform certain functions: 1) the function of identification (age, social status, social status); 2) emotional and stylistic function (stylistic coloration of the name); 3) informational and stylistic function (etymological meaning of the name).

It is in this direction that the onomastic series (anthroponyms) will be analyzed, which functions in the children's art stories by A. Rybakov "Dagger", "Bronze Bird" and A. Kozachinsky "Green Van".

Problem Statement

The problem of the use and functioning of anthroponyms in a literary text is considered, as well as their influence on the conceptual ideas of stories.

Research Questions

How does a proper name function in a literary text? What emotional and aesthetic function does an anthroponym perform? What informational load (etymological meaning of a name) does an anthroponym carry in a literary text? How is it possible, with the help of an anthroponym, to determine the age, class origin, social status of the characters, as well as to understand and comprehend more deeply the character of the heroes and to realize the ontological meanings and layers of the entire work?

Purpose of the Study

The objectives of this study is an attempt to identify which names are most often used by A. Rybakov and A. Kozachinsky. The authors of the study make an attempt to determine how the tradition influenced the authors of the stories in choosing proper names for the characters in the stories. An attempt to read an onomastic series of stories within the framework of Christian ontology also sheds light on the meaning of literary works.

METHODS

Literary text, in the meaning that has been found since the 18th century AD, can be considered as a beautiful and imaginative/creative writing with the theme of moral commitment (Lamarque, 2001, Jamalpour & Derabi, 2023). Based on this, three characteristics are necessary for a text to be literary, and therefore, the literary quality of the text, or the literary quality, depends on these three.

A) The adverb "beautiful"

The adverb "beautiful" refers to features that evoke a pleasurable response in the audience. In this definition, the concept of beauty includes the reaction of the audience, but because our analysis focuses on literature as a quality that is manifested in a phenomenon called text, we will not investigate the quality of understanding and acceptance by the audience, and we will only investigate the motivations and characteristics. Payments that are possible in the form of text events can be enjoyable. Another element mentioned in this definition is "pleasure", which may be questioned. In this regard, we rely on the conventional understanding of pleasure; Because if we want to define pleasure and say, for example, that it is the product of the balance between imagination and knowledge, then what is "imagination" may become a problem, and in the same way, we will fall into an endless series of definitions. The point is that we have arrived at the author of pleasure after clarifying the concept of literature, and therefore, clarifying the concept of pleasure is not the work of this writing, but the work of another writing whose purpose is the same; Maybe a psychological or neuroscience text. In general, "beauty" in our discussion, "is the result of features that can create pleasure". Of course, in addition to what we will say, we will reach a general understanding of what pleasure is in literature, within the scope of the current discussion.

Regarding the beauty in literature, or in other words, the features that can be enjoyed in literature, it should be said that these features are the product of a special way of using language elements as raw materials; That is, just as in sculpting, a special way of using water and soil creates beauty, in literature, a special way of using language elements creates beauty. Raw materials in literature are linguistic elements. These elements have a conventional function in the semiotic system of language, which is communication.

In conventional communication, what is important is the information load that a set of linguistic signs conveys from the sender to the receiver. However, if these elements are to be built into a collection that is beautiful, linguistic signs must distance themselves from their normal function in the language system and activate their "own" abilities in producing pleasure-creating attributes. The difference between the literary use of linguistic signs and their conventional use is to the extent that some see literature as a separate system from language and believe that: "Literature is a category of art, and with language, which is a means of communication and a means of direct knowledge of the world, There is an inherent and essential difference... these two are two completely separate systems" (Afrouz, 2021). The possibility of proposing such an idea shows that relationships are necessary in literature that are not necessary in conventional language. In a sense, these relationships are a source of pleasure. In literature, the features that have linguistic signs in themselves are used to create a pleasurable work.

In order to better explain what was said, we can follow the specific method mentioned in the roles that language plays. According to Jakobson's plan, language roles are formed based on the components of the communication process. He considers the communication process to have six components: speaker, audience, communication channel, code, message, and topic. When the communication process is directed towards one of these six components, one of the roles of language becomes active. Based on this, six roles are formed for language. Meanwhile, when in the process of communication, the direction of the message is towards the message itself, the literary role of language becomes active. So, in the literary text, the form of the "message" itself is more important than other elements of the communication process (encoding the speaker, decoding the audience, message topic, message communication channel, message ciphers). Therefore, in the literary text, the language elements that shape the message are in the center of attention and have value in themselves. The intrinsic value of linguistic elements is realized when these elements are separated from their conventional function, i.e., the function of a tool for transmitting information, and their existence itself becomes the original, so that they can fulfill their focal role and attract attention. This transformation, according to the interpretation of formalists, is the distancing of language elements from the automatic process of language and placing them in the highlighting process, which is done through two methods of norm avoidance (deviation from standard language rules) and rule addition (adding rules to standard language rules) (Khrpunova et al., 2020). In this way, the process of highlighting the conventional function of language makes a set of linguistic elements that can attract attention and create pleasure. This result is the result of a kind of defamiliarization to get away from the purposeful language conventions and reach a kind of aesthetic distance. At such a distance, attention is paid to the qualities of what is being looked at and not to the goal and end that is conventionally arranged. "Perhaps when we look at language, for language itself, with an immanent view, we have taken a step in aesthetic thought".

Based on this, the special method of using language elements to produce features that can be enjoyed is applying the highlighting process to the language, and for this reason, this process can produce such features that defamiliarize the language elements and activate the pleasure-creating capabilities of the language elements. It goes without saying that the sentences that are made of the literary role of the language may also be used in the conventional use of the language, but this combination does not contradict the specificity of the literary role of the language compared to the purely referential role of the language. The result is that because highlighting (defamiliarization) is necessary for the literary role of language to be activated, there must be features in the literary text that can express this highlighting and can cause pleasure.

B) The adverb "imaginative/creative"

The adverb "imaginative/creative" refers to the function of imagination in the creation of a literary text, not only in the sense that the literary text is created by the power of imagination, but more importantly in the sense that it evokes a kind of creative reaction in the audience. Imagination in the creation of a literary text is "the effort that the creative mind uses to create a new and original link between the elements of nature". On the other hand, the literary work is expected for the audience to "enable a kind of interpretation that reveals its literary appeal". What lies between the author's creative action and the audience's creative participation is the "creative text". Therefore, creativity in a literary text is a special quality that is the product of the author's imagination and causes the audience's creative understanding. Again, since we focus on literature as a quality related to the phenomenon of the text, we will examine what and how this quality.

Compared to the literary text, the author's intervention in nature is manifested in a way of his intervention in the use of language, which allows the audience a special way of confronting the language. Finally, these two special ways appear in the creative text. The author of creativity for literature is in line with the previous author (beauty). In the previous author, we saw that linguistic elements become original

in the literary text and become focal so that beauty is created as a result of their use as raw materials that are valuable in themselves. Language elements that are used in literature, in addition to material and formal existence, have a meaningful existence; That is, it is meaningful from the properties of raw materials in the literature. According to what we said about the creation of beauty with linguistic elements, we can also consider highlighting, which was a kind of interference and defamiliarization of linguistic elements, as a creative function. However, in the previous section, we emphasized linguistic elements as raw materials, and this means we considered their material and formal existence, but since these elements also have a meaningful existence, defamiliarizing them also includes their semantic dimension. It can be said that the "imaginative/creative" meaning of literature is the use of linguistic elements in a way that is highlighted and defamiliarized, considering their meaningfulness. So, the adverb of creativity in this section is in a special way about the semantic dimension of linguistic elements. In talking about a specific way of using language to achieve a creative expression (meaning), it is as if a normal way of using language is assumed, from which the literary text deviates and then becomes creative.

To better explain this issue, we can say that the meaningful feature of language elements is revealed in the category of language meaning. The signification of conventional language signs is activated in their referential role. Since the first purpose of using language is to create communication and convey a message, in everyday life, which is basically life in the real world, the meanings of language are used in relation to the realities of the real world. The texts that are written about the facts in the real world take advantage of this referential role of language. The principle in these texts is that they have explicit, clear and transparent meanings and their semantic field is general and their propositions are true and falsifiable. However, in the literary text, as in terms of the formal use of language elements, the literary role departs from the referential role, and instead of the information load of the original message, the nature of the message itself acquires authenticity, in terms of the semantic use, the literary text also departs from the referential role of language. In the literary text, the meanings of the language are ambiguous and multi-layered, and they create meaning with intra-linguistic meanings in the relationship of language units to each other, within the language system. Multiple meanings, ambiguity, non-normativeness, and personalization of language are among the most obvious features that make it impossible to provide a definite verdict about literary meanings.

In a sense, the literary text draws the world into the language to leave its frozen images and links to the fluidity process of meaning. This semantic function, which is a kind of defamiliarization of conventional language meanings, is a kind of "avoidance of reality". Literary text distances itself from the real world and selects and combines language signs in such a way that the result does not refer to the realities of the surrounding world. Literary text uses language elements that in their conventional existence had a referential meaning to facts, and by removing this referential feature from them, it gives them a fluid meaning. These elements are meaningful because they have already referred to reality, but because they no longer refer to any specific reality in the real world in their current representation, they represent a world that is made up of imagination. In this way, the linguistic elements in the literary text create a possible world that can be imagined, but is not real. Based on this, imagination in literature can be defined as: "the possibility of understanding in a possible world other than the world of realities around us". Therefore, every time the text is read by any audience, it will refer to an image that is not valued in relation to the facts, but its value is in the same personal and unique image that it creates for everyone. It goes without saying that the literary role of language from this perspective may also be used in conventional language, but firstly, in any case, it is for a communicative and referential purpose dependent on the facts and secondly, it is not necessary.

On the other hand, if there are signs in the conventional language that do not refer to a specific reality (for example, grammatical signs), then these signs are used in the service of messages referring to facts. In general, it is expected that the literary text in its entirety is so flexible and open in terms of meaning that it provides the possibility of some kind of creative participation of the audience in the content of the work. The emphasis of the creative adverb is on these flexible, open and interpretable features in the text, which cause the creative appeal of the text. Thus, the literary text, far from having a single meaning, has multiple interpretations and endless readings. This unreality of language and unconcentration of meaning shows the active role of imagination in literary text. Based on this, since the language in the literary text moves away from the characteristic of explicit denotation and reference to facts in order to create possible worlds with a kind of intra-linguistic denotation, the literary text is based on non-realism in terms of meaning and becomes imaginative and fanciful.

C) The adverb "moral obligation"

The adverb "moral obligation" expresses the relationship that a literary work is expected to have with the pluralist category of ethics. From this point of view, the literary text in interaction with the values of human life carries ideas and themes that lead to moral development of the reader. Those in favor of this condition believe that "the artwork has aesthetic obscenity as long as it includes moral obscenity related to the aesthetic dimension". However, the absence of moral ugliness in a literary text is a condition that is not agreed upon by all experts, and the opponents of the necessity of this condition believe that "works of art are sometimes aesthetically valuable because of their moral ugliness" (ibid.). In the meantime, some consider the aesthetic value of the work apart from its moral value and believe that "moral beauty or ugliness is one thing and artistic beauty or ugliness is another". However, the common point of these conflicting opinions is the category of "ethics" and from any point of view we enter into the discussion, we will see the literary text as having a relationship with the category of ethics. The presence of the moral dimension in the literary text shows the "humanity" of this work (that is, the literary text is related to human categories). Although the author of these lines considers the opinion of moralists to be worthy. We make "moral commitment" in order to maintain the concept of moral commitment for the literary text, and to take a place to justify other opinions.

Based on this, the literary work is expected to "apart from its apparent subject, have deep themes with a human burden, which makes thinking about the subject of the work create a ground for imaginative thinking in the same deep themes". In this way, the adverb "having a human theme" is defined in line with the previous author. If the literary text is not made by the referential function of language to the realities of the external world, this does not mean that the literary text is alien to the real world of humans; Because the possible world that is created by the creator in the literary text is the product of a kind of human worldview. This worldview has a point of view about the set of facts, depending on that point of view, it creates a creative world. Therefore, the possible world created in the literary text communicates with the real world; Because the literary text is created in a human and social context and still maintains the possibility of being a stimulus to connect with the realities of human life; In other words, the literary work "refers to the real world by placing an imaginary world between its audience and reality". Therefore, it is even possible that the name of a real person or place will appear in the literary text, or the text will refer to a real event. But this communication is not a report, but a creative one; That is, the literary text separates a real phenomenon and subject from its real world and pulls it into its possible world to be a tool for expressing its latent worldview. Therefore, this connection is not made in the way of explicit reference to objective phenomena and issues, but flows in the thematic layer of the work. Literary text, even in connection with the human context, provides a possibility for free perception and does not present an uninterpretable factual or theoretical report about a human subject. Therefore, since the literary text is created in the linguistic tradition and human context and this context is surrounded by categories of human life such as culture, ethics, society, religion, politics and economy, the literary text is connected with human values on the one hand and on the other hand with the situations in the real world and beyond this, even with the branches of humanities. "Art is not the result of a person's genius and will, what makes art is the geometric intersection point of forces that are outside the artist". This issue is considered a focal point in the opinion of experts who focus on the social context of literary works: "The necessary relationship between social life and literary creation... is related to the categories that create the experimental consciousness of a certain group and the imaginary world created by the author at the same time."

Therefore, literature is connected with real human life, and regardless of its apparent subject, which is formed in the creative world, it has themes with a human color. Considering that the literary text is a linguistic phenomenon that is formed in the human context, the presence of human themes in the literary text is a fundamental feature, whether the literary text was created based on the idea of commitment or not, whether its content is aligned Whether it is with morals, norms and conventional values or it is in conflict with them, in any case, the literary text is not devoid of human content and the existence of human content is a condition for literature. The noteworthy point is that as the literary text has human themes due to the use of human language, these themes are also manifested in the use of linguistic elements; This means that there are linguistic elements in the text that can be considered as evidence of the presence of human themes. In this work, we will consider the linguistic picture of the world which is enclosed in the language of works created within realistic direction, interpreting reality itself.

We consider a part of linguistics known as anthroponymy. The basis for our research present works of Suprun (2000), Karpenko (1978), Panova E. (2003). Considering anthroponymy we rely on the following points: Traditionally, anthroponymy distinguishes between phonetic, morphological and phonetic types of

motivation, which perform certain ideological and artistic tasks in the text. Phonetically motivated anthroponyms are associated with a sound form, they perform an expressive function in a literary text. The morphological motivation of the anthroponym is manifested in the structure of the name and is associated with the morphemics of the language, with certain lexical and grammatical categories of words. Semantic type of motivation of the anthroponym can be found in lexical motivator of a nominative unit and is a real feature of a nominated object (Superanskaya, 2018).

Meanwhile, proper names perform definite functions: 1. function of identification (age, social status, social status); 2. emotional and stylistic function (stylistic coloring of the name); 3. informative and stylistic function (etymological meaning of the name) (Karpenko, 1978).

RESULTS AND DISCUSSION

Let us turn to the analysis of the post-revolutionary children's adventure prose by A. Rybakov and A. Kozachinsky, which, on the one hand, was written in the spirit of socialist realism, but on the other hand, the children's prose of this period absorbed all the romantic traditions of Western European adventure prose (traditions of Main Reed and Arthur Conan Doyle). For the analysis of proper names, we have chosen two works of the writer A. Rybakov – the stories “Dagger” and “Bronze Bird”.

It is known that in children's prose, which belongs to the period of socialist realism, historical coloring is a necessary part of the plot, as it helps to create some illusion of historical reliability (Pogosyan, 2017, 2019; Borovkova, 2021). One of the methods of creating historical reality is the introduction into the plot of the story of characters who are historical figures (Demichev, 2021; Kyrchanoff, 2021).

Most often, these historical characters are either secondary heroes or extra-stage characters (their names are mentioned in the plot, but they do not participate in the development of the action). Such names as Makhno, Denikin, Wrangel, Lenin and others appear on the pages of the works “Dagger” and “Bronze Bird”. Thanks to the introduction of images of historical figures into the plot of the work, the coloring of the revolutionary era is created in A. Rybakov's stories. Some of them (Denikin, Wrangel, Lenin) are only mentioned in the stories, but others, such as, for example, Makhno, are minor characters. In both cases, the writer, using this technique, conveys the spirit of post-revolutionary Russia in the story and reliably depicts the events of the civil war period. In addition, secondary and non-stage historical characters influence the fate of the main characters of the story, help to reveal their characters, to show how the story affects the life of people.

Analyzing the work of A. Rybakov, we should pay attention to the fact that in the stories, in addition to historical names, fictitious names are also used. For example, the author uses double names and patronymics: Agrippina Tikhonovna, Dmitry Ivanovich, Mikhail Grigorievich. The writer follows the Russian tradition of generic names, according to which the name is passed from father to son. Most often, in the story, these names are given to adult respected people: parents, relatives, representatives of the official government, revolutionaries, fighters for justice. Thus, A. Rybakov shows that in post-revolutionary Russia, the main value orientations are still the unity of the family, the continuity of generations. At the same time, using double names the author emphasizes his deep respect and reverence both for the heroes of the book and their activities, he thereby accentuates that the characters who are the owners of these names are carriers of high positive moral qualities.

Turning to the analysis of the anthroponyms with which the main characters are endowed, let us dwell in more detail on the theory of the name developed by the philosopher P. Florensky. The thinker studied in detail the Divine essence of the name, its sacred and metaphysical secret. The philosopher discusses the "initial" names, or, more precisely, spiritual names that oblige a person to correspond to the etymological meaning of this name, its sacred essence. Also P. Florensky says that the Church names a person with a full name, without any subjective suffixes. This tradition is based on the fact that a certain relationship is built between man and God, which is different from the relationship between people in society. It is the full, undistorted name that helps a person to establish a mystical connection between a person and God (Florensky, 2006).

In A. Rybakov's stories “Dagger” and “Bronze Bird”, according to the law of an adventure genre meant for the youth, children become the main characters, as they are actively involved in the investigation of the mystery of the dagger and the bronze bird; it is through their eyes that the historical post-revolutionary reality is depicted, it is they who become active participants in the construction of a new life in Russia. Rybakov observes the formation of his little hero, his spiritual and moral growth, follows the changes in his worldview, which occur due to the fact that the little heroes have taken an active civic position. Undoubtedly, play provision is central to the book; through play, the guys overcome the way of socialization. Let us

consider how exactly a functioning name helps the author to create an artistic image, the character of a character. Returning to the theory of Pavel Florensky, we should note that the author uses in the story, for example, the name MICHAÏL: “The name of the Archangel of Heavenly Forces, the first of the created names of the spiritual world, Michail, by his very etymology, indicates the highest measure of spirituality, a special closeness to the Eternal” (Florensky, 2007). Or, for example, the name Peter: “Peters are very strong in their seed and, therefore, give a strong impression on their offspring on the Petrovs. And this print overpowers the individual name” (Florensky, 2007).

However, A. Rybakov, due to his atheistic consciousness, never uses the full names of his heroes in the story. In his books, there is a principle that P. Florensky defined as the condensation and the dispersion of the name (Florensky, 2007). That is, the name in A. Rybakov's text becomes secularized, dispersed and adjusted to reality. The main thing for the author was to create in the story the world of childhood, a world in which ordinary boys fight for a new country on a par with adults. And it is the name that corresponds to this world, helps to create the image of an ordinary boy, curious, mischievous, the image of a Soviet child with his own interests, games, amusements, secrets. Therefore, A. Rybakov makes use of a contracted, short form of a proper name, for example, Slava, Gena, Misha, Semyon, Yura, Petya, which emphasizes that we are faced with ordinary boys, children thirsty for play and adventure. Moreover, Rybakov uses derogatory and mocking suffixes: Mishka, Genka, Yurka, Petka, Slavka. So, the dispersion of the name in the story helps to depict a children's subculture that speaks its own language. There is an adaptation of this name to the socio-political, personal relationships that develop between people. There are also nicknames that the children call each other in the story: Yura Big, Yura-scout, Genka Red, Rooster. A nickname is a kind of mask-function that, on the one hand, completely supplants the personality, but on the other hand, it is a kind of linguistic game, which is so characteristic of children's worldview: nicknames have always occupied a special place and played a special role in the children's subculture.

An interesting fact is that the bandits in the story “Dagger” do not have names, but nicknames: Chernyavy (Swarthy), Belobrysy (Towheaded), Filin (Owl). Nevertheless, these nicknames very eloquently and accurately characterize the characters as carriers of absolute evil. The main bandit Nikitsky is only called by name at the beginning of the story, when the author tells the story of the life of the given hero, and at the end of the story, when he is exposed and arrested, but throughout the story A. Rybakov calls him only by his last name – Nikitsky; since the character got up on the path of evil, he is deprived of his name, and, consequently, of the personal and individual principle.

Let us turn to the analysis of the autobiographical detective story by Alexander Kozachinsky “The Green Van”. On the one hand, the story is based on real events: In the end, in 1938, Kozachinsky wrote the story “The Green Van”, where he portrayed his friend Yevgeny Kataev as a schoolboy Patrikeev, and himself as a horse thief Krasavchic (Handsome man). But, on the other hand, the story is written under the influence of Western European and American adventure prose, and, accordingly, its plot is built according to the laws of the genre of adventure prose. The main character, Volodya Patrikeev, has read a lot of adventure romantic literature: these are detective stories “The Adventures of Sherlock Holmes and Doctor Watson” by Conan Doyle and the novel “Pathfinder” by Fenimore Cooper. Both heroes, Pathfinder and Sherlock Holmes, were considered the idols of a young man thirsty and looking for adventure in post-revolutionary Russia: “Comrade Tsintsiper rubbed his hands with pleasure, receiving Volodin's protocols, and could not tear himself away from them without reading to the end. He did not suspect that it was not Sherlock Holmes who was sitting in Severinovka, but Conan Doyle”. The action takes place in the summer of 1920 in the town of Severinovka, Odessa district. It is known that after the Civil War, numerous gangs raged in Odessa, engaged in robbery and murder. Volodya dreamed of working in the criminal investigation department and, like Sherlock Holmes, unraveling high-profile crimes.

It is interesting that the author uses onyms associated with great historical figures in the story. He makes reference to the commander of the white army Denikin, the chief ataman of the army and navy of Ukraine Petliura and lieutenant general of the Russian Imperial Army Skoropadsky, chieftain of the green army Grigoriev, bandit and thief Mishka Yaponchik. This historical anthroponymic series belongs to non-stage characters, and although they do not participate in the action, they have a different purpose, they help to create a historical background in the story “Green Van”.

Let us analyze the anthroponyms that the author gives to his heroes who are directly involved in the development of the action. Mikola Grishchenko, Volodya Patrikeev, Nachoperot Tsintsiper, Viktor Prokofievich Shestakov – these are the names given by the author of the heroes who work in the criminal investigation department. Gymnasium pupil Ekaterina Veniaminovna Veritsinskaya, Alexander Dmitrievich Ermolaev, Doctor Boychenko – the environment in which Volodya grew and formed, the so-called world

of ideological enemies of the revolution, from which the bulk of the bandits operating in Odessa was formed. During the day they were virtuous citizens with a good reputation (that is why the author gives them double names), and at night they reincarnated as so-called robbers. The author gives them nicknames: the thief – Krasavchik (Handsome man), Sashka – Cherven (in some Slavic languages it means June), Fedka – Byk (Ox), Katka – Zhar (it has no variant rendered in translation). The gangster world is impersonal, that is why it is devoid of proper names: it is a kind of antiworld, where there is no God, and therefore, there is no name, only a nickname remains, which determines the functional affiliation of the hero, emphasizes only one feature of the robber that speaks for itself.

Regarding this idea, an interesting moment is worth mentioning. When Krasavchik and Volodya, having met by chance, recognize each other. They recall their youth at the gymnasium, as well as their friends-goalkeepers, while calling them either by their first names or by their last names: “Volodya hardly recognized the goalkeeper whom he had not seen for two years. /.../. From his companion, Volodya learnt about the fate of other football players. It turned out that the right midfielder Zenchik became a Petliura’s adherent, and he was sabred by the White. The left midfielder, Kiryusha, joined the White and, on the contrary, was sabred by Petliura’s soldiers. Captain Vanya Poddualo got in touch with the Lezghins from the counterintelligence service of General Grishin-Almazov, wandered around the city Cherkessk and was killed on a dark night at the beach of Lanzheron by someone unknown. But all the five forwards – five young fishermen managed to meet the Reds and attacked Wrangel.

They walked side by side, asking each other the usual questions, but as soon as Volodya recognizes the stolen horses and the green van by the roses on the back, he immediately forgets the real name of his comrade and the nickname pops up again: “Instead of the implied “hands up”, Volodya finally said, stammering:

– Tell me ... what is your last name?

He did not know the name of Handsome man, the question was useless.

– Surname? – asked the goalkeeper and narrowed his eyes the color of barley beer.

– Ieeh! – he squealed wildly and whipped the horses” (Borovkova, 2021).

The nickname Krasavchik (Handsome man) accompanies the thief throughout the entire work, and only after his arrest, Volodya, there is hope that Handsome man will turn from the disastrous path and improve, and only after that the repentant thief will have his real name, Alexander Boychenko, since the hero will regain not only good reputation, but also his good name: “The handsome man was in prison for four years and worked and studied for all four years. He came out as a rather educated young man, calm and modest. What happened to him next can surprise no one these days; he continued to study and graduated from the university. By the way, I also graduated from the university – the philological faculty of the former Novorossiysk University. Those were difficult years for the young men, and many of us were doing the wrong things. Soviet power helped us find a place in life. /.../. Whoever waited for this time, whoever wanted, became a man ...” (Borovkova, 2021).

Let us turn directly to the analysis of the name of the main character Vladimir Patrikeev. P. Florensky argues that the name Vladimir is mistakenly considered to derive from the meaning “to own the world”. The philosopher, reflecting on the meaning of the name Vladimir, writes: “Vladimir is characterized by an imprecise opinion about himself, a dream about himself, a mental anticipation of his future meaning in the world, a conversation about his exploits, discoveries, power, etc., that is, about everything this in the future. But, instilling in himself the idea of future greatness, as of the present, Vladimir relatively easily draws those around him into the magic circle of his inadequate consciousness. Then it often happens that these dreams are recognized and for some, short time, Vladimir really appears to be the ruler of the thoughts of the whole world; it is an almost ghostly grandeur – a palace magically built within night” (Florensky, 2007).

In the story, Vladimir (or Volodya - a truncated name) is really depicted as a dreamer, a young romantic who longs for adventure and exploits. The young man in the story is captured by far-fetched and vain dreams, he is flattered by the attention and respect of those around him, and since he subjugates those around him to his charms, it seems that he really takes over the world, although this greatness is actually illusory. Vladimir is capable of heroic deeds, but he is not stable in his decisions and actions, because he either lacks life experience or responsibility for his decisions because of his youth and frivolity: “Conceit, forgivable in a person who is not yet used to being an adult, sometimes won over Volodin's innate modesty.

Deep in his soul, he was aware that he wore a Colt naked, not because it was comfortable, but because it was pleasant. It was no less pleasant to put a round stamp on the paper. Sometimes he also imprinted it

on those papers where an angle stamp was sufficient. In the interrogation protocols, he liked the final phrase: "I have nothing else to show, for which I sign." /... /.

But most of all, Volodya loved to pace around the bazaar between the carts and catch the respectful glances of the visiting owners. Sometimes he would come up to them and check their documents and horse cards. /... / Volodya at that time walked to the other end of the bazaar, gazing intently into the faces of the uncles and feeling their respectful glances on him. Volodya was proud not only of his work, but also of his friends" (Borovkova, 2021).

Thus, the etymology of the name Vladimir correlates with the spiritual state of the protagonist, young, daring, open to the world, brave, capable of heroic deeds, and at the same time a little naive, romantic and conceited due to his young age and immaturity.

CONCLUSION

In the light of all that has been said, the statement is true: «Analysis of onomasticon of the literary works of four Russian writers, presented above, showed the following features of functioning and transformation of the anthroponyms' role in creating the language picture of the world, displayed in literary works: in the 19th century anthroponyms clearly expressed caste and tribal/clan affiliation of a person; a name was the main form of addressing a person (we mean Christian name, a patronymic and a surname), and nickname, as a rule, reflected personal qualities of a man. At the beginning of the 20th century, which was a period of fundamental social shifts in Russian history and struggle of ideologies, the role of nicknames which denoted not personal qualities but ideological affiliation of a person and attitude to him has grown. The significance of a name was belittled and became not important. The name started losing its sacred content» (Khripunova et al., 2020).

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