COGNITIVE AND LINGUOCULTURAL SIGNIFICANCE OF ANTHROPONYMS IN LITERARY TEXT

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ABSTRACT

This article is written in the framework of modern anthropocentric linguistic trends – Cognitive Stylistics and Linguoculturology and aims at analyzing cognitive and linguocultural significance of anthroponyms in literary text. In this work literary text is regarded as a cultural unit concerning the fact that the process of decoding anthroponyms in the literary text helps to reveal the conceptual information laid on the base of a certain literary work. Moreover, the article examines linguocultural peculiarities of English anthroponyms. Here allusive anthroponyms are considered to be a mechanism that activate knowledge structures and make different associations. The article also deals with the theory of intertextuality, as well as the interdependence of language and culture in human perception of the world, the expression of culture through language, its reflection in language, the study of language units from a cognitive point of view, the text or its part as a reflection of culture.

Keywords: linguoculturology, linguocultureme, anthroponyms, knowledge structures, intertext, precedent text, allusion.

INTRODUCTION

Today, at a new stage in the development of linguistics, it is important for linguists to consider allusive language units as a tool that activates knowledge structures for the emergence of cultural and historical associations. Although a lot of research has been done in the field of the study of allusions (I.V. Gyubbenet, A.S. Evseev, I.M. Klochkova, A.G. Mamaeva, L.A. Mashkova, I.V. Arnold, L.V. Polubichenko, M.D. Tuxarelli), to systematize, sort, and draw general conclusions about the specific features of allusive anthroponyms remains undefined. Properties of allusive anthroponyms have been partially researched in the works and articles of researchers such as D.B. Gudkov (1999), M.A. Zaxarova (2004), A.B. Tsyrenova (2010), M.A. Soloveva (2004), S.V. Perkas (2005) and so on. These issues are dealt in the framework of Cognitive linguistics and linguoculturology. It is known that the anthropocentric approach has an important role in the study of linguistic units today. In terms of this approach, the "human factor" is one of the primary factors in the formation and development of language units. As a result of the development of this anthropocentric view, a number of new disciplines emerged in linguistics, including cognitive linguistics and linguoculturology.

Cognitive linguistics plays an important role in modern linguistics as a rapidly developing science. According to the definition of V.Z. Demyankov and E.S. Kubryakova, in cognitive linguistics language is considered as a cognitive mechanism that performs the functions of coding and transmitting information [20]. It investigates mental processes related to the reception, comprehension, analysing, reasoning of information, and their forms of mental

manifestation. The rapid development of cognitive linguistics in modern linguistics requires the effective and promising use of complex, multidisciplinary directions in the study of a large number of controversial problems in language. Accordingly, three branches of cognitive linguistics are developing nowadays: a) cognitive grammar; b) cognitive semantics; c) cognitive stylistics. The theoretical foundations of cognitive linguistics have led to the emergence of new views, perspectives and ideas in a number of areas, in particular the science of stylistics, which have led to the creation of new principles and methods of analysis of stylistic problems [8]. M. Freeman also believes that it has been cognitive linguistics that served as the basis for the emergence of new approaches to stylistic analysis. The formation of cognitive stylistics as a new discipline is related to the creation of the book 'Metaphors We Live by' to a certain extent. It offers the idea of studying metaphors from a cognitive perspective. This work aroused great interest among researchers and the study of stylistic units in an entirely new field of scientific research has begun. Cognitive stylistics, in the opinion of D.U. Ashurova, studies the following problems:a) cognitive style problems; b) cognitive metaphor theory; c) cognitive typology of stylistic devices; c) cognitive principles of text creation and comprehension; d) figure and ground theory [1].

The notion of "knowledge structures" is one of the basic notions in both cognitive linguistics and cognitive stylistics and is expressed by various terms (knowledge base, encyclopedic knowledge, knowledge sources, knowledge accumulation, etc.). Despite the differences in terminology, in general, knowledge structures can be considered as a set of knowledge or information, consisting of a system of interconnected concepts [2]. The emergence of cognitive approach to language was also due to the need to study of the mechanisms of expression of knowledge structures through language units. In cognitive linguistics, knowledge is seen as the result of perception of the world, the reflection of reality in the human mind, the product of verbal and nonverbal skills that shape people's worldviews that play an important role in decision-making and inferring [4]. There are different types of knowledge structures with linguistic and non-linguistic (extralinguistic) characteristics. Concepts play an important role in the structure of knowledge structures, and in the process of conceptualization linguistic units are crucial in the realization of conceptual events and processes, as well as the restoration and reflection of knowledge sets in the human mind. This phenomenon is based on the view that meaning is a dynamic and mental process that requires conceptualization. Thus, knowledge structures are non-linguistic knowledge based on life experience of human beings, which is expressed through linguistic units. Thus, cognitive stylistics is one of the fastest growing branches of modern linguistics, involving the study of stylistic devices and expressive units from a cognitive perspective. Cognitive stylistics explores problems such as cognitive style problems, cognitive metaphor theory, cognitive typology of stylistic means, cognitive principles of organizing information in a text.

MATERIAL AND METHODS

A comprehensive in-depth study of a text involves not only the use of additional information about the author and the cultural-historical period being described in the reader's thesaurus, but also the identification and understanding of units that complicate the structure as well as help to get the essence of the text. This has been reflected in a number of studies devoted to

general theoretical issues of intertextuality (M.M. Bakhtin, Yu. Kristeva, R. Bart, Yu.M. Lotman, M. Orots, J. Jenett). In addition, a wide path was opened for the development of methods of decoding information (I.V. Arnold), the study of the principles of operation, implementation of the vertical context (O.S. Akhmanova, I.V. Gyubbenet, L.A. Mashkova, T.Ya. Kuznetsova). To achieve this goal, descriptive method, observation method, semantic analysis method (to study the semantics of the investigated language units), intertextual analysis method (to determine intertextual relationships), partially componential analysis methods are used.

In the text, anthroponyms can encompass national-cultural, historical and symbolic meanings in their semantics. Names of historical figures, mythological and religious images, the heroes of literary works become cultural units, which are expressed in terms of stereotypes, standards, symbols within a particular culture. Anthroponyms, on the one hand, represent the name of a person, and on the other hand, under the influence of certain extralinguistic factors (popularity, individual traits, appearance, mental competence), they form a common sign or symbol and activate certain knowledge structures. We can see this in the following examples:

"I wonder why you came here". – "because I heard that the women here were all Zerlinas, like you, men Masettos, like Mr.Phil" [2].

In this example taken from the literary text, the author refers to Mozart's opera "Don Juan" by allusive anthroponyms. In the opera, the cunning Don Juan, with the help of Leporello, a loyal servant, tries to seduce Masetto's wife, Zerlina. Taking advantage of these allusions, in B. Shaw's story "The miraculous revenge" the protagonist Zino Ledge politely states that he has a clear purpose in the relationship with the daughter of clergyman.

Historical allusive anthroponyms are also considered to be linguoculturally significant language units that can be observed in literary texts. Here mostly the names of great geniuses, heads of countries, military commanders who have left an indelible mark on the history of the world and the country are used:

"Membury comes too, a grinning, loping Caesar dwarfing his Antony, hauling on his ear, dreaming of fish and smiling at the wrong people" [4].

The frequent mention of the great Roman general and statesman Julius Caesar, who lived in the first century BC, is explained by his extraordinarily unparalleled personality and distinctive qualities. This example emphasizes Julius Caesar's attitude toward Mark Antony. It is known that although Antony was one of the invincible and courageous warriors of his time, he remained in the shadow of Caesar all his life and did not achieve independent glory, being always in the second place - after Caesar, he did not have superiority and leadership. A similar attitude can be seen among the protagonists of John le Carre's "A Perfect Spy".

Interestingly, sometimes associations derived from allusive anthroponyms do not directly match, but also acquire new meanings through comparison, equalization, or contrast in the process of transformation. For example:

"Justice had never been forthcoming from the authorities and so the people had always gone to the Robin Hood mafie" [9].

Here one can see that the image of the legendary hero Robin Hood embodies new aspects of meaning in the modern recipient text. It is known that Robin Hood is a positive image of goodness, justice, the defender of the poor, and in the modern novel "The Godfather" he is

equated with a mafia alien to mercy, kindness, humanity, as described by the author Mario Puzo. Of course, members of the mafia also have the characteristics of Robin Hood (brotherhood, offering a helping hand to their subordinates, etc.), on the basis of which they are interconnected. And at the same time, the image of Robin Hood embodies new aspects of meaning (associations).

An allusive anthroponym in literary text expresses new additional information, combines various meanings and associations that have become symbols for this or that language community. Symbol is a complex linguistic unit, distinguished by its symbolic nature. It combines a large amount of explicit and implicit information, and becomes a means of transmitting and expressing cultural information. Since it has a symbolic meaning, the symbol reflects the information concisely. Many allusive anthroponyms have basic and additional features that allow a deep and comprehensive interpretation of the text or character. The allusive anthroponym can also serve as a means of creating additional implicit meaning, exploring the concepts of implication, presupposition, and subtext. The implicit meaning of the text or part of it is understood through the society in which we live, through secular knowledge. Thus, allusive anthroponym is: 1) a means of introducing precedent names into the text; 2) a unit of cognitive significance, reflecting different aspects of knowledge structures; 3) a form or a marker of the verbal expression of intertextuality based on the mechanism of intertextual communication between two texts (intertext and precedent text); 4) cultural sign, expressed in terms of stereotypes, symbols, standards adopted in the context of a particular linguoculture.

RESULTS AND DISCUSSIONS

In this part of our study, several literary texts containing allusive anthroponyms were analyzed according to the theory of intertextuality. Research shows that allusions can be divided into textual (literary, mythological, biblical) and non-textual (historical and domestic) types according to their sources of origin. Let's discuss the following examples taken from different literary sources:

It was deep winter when Pym arrived and it is winter still, for I have never been back, I never dared. The same snow lies over the fens and marshes and freezes Quixote's windmills to a standstill against the cindery Flemish sky. The same steepled towns dangle from the sea's horizon, the Brueghel faces of our electorate are as pink with zeal as they were those three decades ago [4].

Cervantes's timeless work has served to create subtext at different levels for several generations of writers. Here, the name Don Quixote creates a vivid image of a typical Spanish landscape with swampy terrain, windmills, where a brave hidalgo fights. Le Carre also mentions the name of Flemish artist Brueghel, the creator of a whole generation of works of art. Thus, the author introduces the reader to the significant periods of the culture of Spain, as well as embodying the landscape of Spanish nature in the eyes of the reader.

Heard that name anywhere, have you, son, with your fine education? Baron Rothschild? Lord Rothschild? Count Rothschild? Rothschild's Bank? Or are you going to tell me you're not conversant with the name of a certain great Jewish family with all the wealth of Solomon at its fingertips? [4].

This is a clear example of biblical allusion to the name of Solomon, one of the great kings of Israel. He became famous for the incomparable wealth left by his father David and managed to accumulate it with his wisdom.

Wexler's terseness is not unexpected. It is a feature of these meetings, known to everybody present, that a curse, if not an outright embargo, hangs over the use of Lederer's name. Lederer is their Cassandra. Nobody ever asked Cassandra to preside over a meeting on damage limitation [4].

Knowledge based on mythological allusions is an attribute of classical education. Here the name Cassandra is derived from Greek mythology and refers to the daughter of King Priam of Troy. According to the legend, she foretold the destruction of the legendary city of Troy. Today, the name is used in the sense of a foreteller who does not get people of his time to believe in him.

Domestic allusions refer to typified names that are often used within a linguocultural context. Such names become national stereotypes, embodying national characteristics. Let's look at this in the following example:

He's a greedy, grubby fellow. Farts a lot, scratches his head, steals his Commandant's chickens. But he doesn't like his country to be occupied by a bunch of **sweating** Ivans who **swagger round** the streets of Prague and tell him he's a stinking little Chech, and he doesn't like being packed down to Austria at somebody's whim to play toady to a lot of drunk Cossacks [4].

For the British, all the typical features of the Russian people have long been associated with the name "Ivan". While the British interpret "Ivan" as the possessor of all the negative qualities associated with the Russian people, the Russian people, on the contrary, associate the name with positive qualities such as goodness, patriotism, simplicity, and describe him as free from deceit and cunning, oppression and injustice. This can be witnessed by Russian folk tales. The associative burden of names plays an important role in shaping their relationship to their owners. From this example it can be deduced that allusive anthroponyms have the ability to convey information about society and its values.

I'm reading "Sense and Sensibility" and I must find out what happens to Marianne. Marianne is me; Eleanor is me as I ought to be [3].

In this passage extracted from the modern novel "The Collector", written by J.Fowles, the reader needs to be familiar with Jane Austen's "Sense and Sensibility" to understand the protagonist, Miranda. The protagonists of Austen's novel, Marianna and Eleonora, face a variety of troubles in their lives and they patiently overcome the difficulties they face on the path to happiness. Only a reader familiar with the novel "Sense and Sensibility" can accurately assess the inner state of the protagonist of "Collector", Miranda. The implicit meaning of an allusion can be understood only if the reader is aware of the entire novel.

I remember later he said (Professor Higgins again), you don't really stand a dog's chance anyhow. You're too pretty. The art of love's your line: not the love of art [3].

In her memoirs, Miranda compares a friend who was skeptical of her interest in art to Professor Higgins, the protagonist of Bernard Shaw's play "Pygmalion", a man of profound intellect who is good at the phonetic features of English dialects. Here, Professor Higgins means "to speak exemplarily in a benevolent tone." In this example, the reader undoubtedly relies on presuppositional knowledge and imagines the professor as an educated person. After reading this episode, his thesaurus embodies a new - arrogant skeptical figure.

What was **temptation**? Almost everything was temptation to Thompson. Pubs, cinemas, allotments, chicken-runs, tobacconists – in these, everywhere, the tempter might be. Temptation, like Othello's **jealousy**, was **the air itself** [1].

The mention of Othello in this example reminds the reader, first of all, of the idea that the protagonist of Shakespeare's timeless work, Othello, who is infinitely jealous. But in this passage, the modern English short story writer, V.S. Pritchett (1900-1997), famous for his satirical style, shatters the reader's expectations. The comparison of the two protagonists here is based on more abstraction: they are generalized by temptation that no one can resist, and the scourge of lust. If Othello is jealous, the protagonist of V.S. Pritchett's story "The Sailor" is unstoppably drunk. Allusive proper name "Othello" allows for a reader to correctly understand the meaning that the author is trying to convey in the context (temptation).

Allusive anthroponyms, which reflect national and cultural features, can be found in the works of O. Henry too:

"Eight dollars?" said Miss Leeson. "I'm not Hetty if I do look green. I'm just poor little working girl. Show me something higher and lower" [8].

Here the protagonist of "The Skylight Room", Miss Leeson alludes to the story of Hetty Green, America's richest woman of her time. Here the author used a wonderful pun: the historical figure used Hetty Green's last name not as a nickname, but as a simple adjective (green) meaning "inexperienced, naive". Here allusive anthroponym Hetty Green is associated with the concept of wealth, and from the words of the protagonist it is clear that she is not so rich.

"Anna Held'll jump at it" said Mr.Skidder to himself, putting his feet up against the lambrequins and disappearing in a cloud of smoke like an aerial cuttlefish [8].

In the following example taken from "The Skylight Room" refers to Hollywood star, Anna Held, who became famous both in America and Europe. She is known in Hollywood as Mae West. She was recognized by many people and various companies named their products in her honor. This allusive anthroponym is associated with the notion of popularity, and in this text the author used it to mean that even the most famous Hollywood star would gladly play a role in Mr. Skidder's play.

I pray you let the drama halt while Chorus stalks to the footlights and drops an epicedian tear upon the fatness of Mr. Hoover. Tune the pipes to the tragedy of tallow, the bane of bulk, the calamity of corpulence. Tried out, **Falstaff** might have rendered more romance to the ton than would have Romeo's rickety ribs to the ounce. A lover may sigh, but he must not puff. To the train of **Momus** are the fat men remanded. In vain beats the faithfullest heart above a 52-inch belt. Avaunt, Hoover! Hoover, forty-five, flush and foolish, might carry off **Helen** herself; Hoover, forty-five, flush and foolish and fat is meat for perdition. There was never a chance for you, Hoover [8].

In this passage from "The Skylight Room" several allusive anthroponyms are used: Falstaff, Romeo, Momus, Helen.

Falstaff (Sir John Falstaff) is the name of the protagonist of Shakespeare's "Henry IV" and "The Merry Wives of Windsor". In both plays, he is portrayed as a fat, boastful, talkative and arrogant hero. The reason why the author calls Mr. Hoover this way is that both characters are obese.

Romeo refers to the protagonist of Shakespeare's famous tragedy. Here, by referring to the images of Falstaff and Romeo, the author aimed to show the difference between age and appearance of Mr. Hoover and Mr. Evans. While both protagonists love Miss Leeson, it is emphasized that Mr. Hoover's love is stronger than Romeo's love for Juliet.

According to Greek mythology, Momus is a god who finds fault with everyone, laughs at them, criticizes and mocks people. So, this means that Hoover became the object of constant criticism, ridicule, and everyone laughed at him.

Helen - according to legend, she was the beautiful wife of Menelaus, king of Sparta. Upon hearing her beauty, Prince Paris, the son of King Priam of Troy, falls in love with her and kidnaps her. As a result, the legendary Trojan war begins and it ends with the destruction of the Trojan kingdom. Helen's name has become a symbol of beauty and grace, where Miss Leeson is equated to her in terms of beauty.

'I was thinking', says Andy, 'of a little hunt without horn, hound or camera among the great herd of the Midas Americanus, commonly known as the Pittsburg millionaires' [7].

In this sentence from the story "Conscience in Art" we witness the phenomenon of creating a new name from the words typical of the author's style. Here the name Midas is derived from Greek legend, who was the ruler of Phrygia. According to the legend, everything he touched turned to gold. The combination of the Midas Americanus created by the author is used in reference to a group of Pittsburgh millionaires, indicating how rich they are.

The next morning at eleven o'clock when I was sitting there alone, an **Uncle Tom** shuffles into the hotel and asked for the doctor to come and see Judge Banks, who, it seems, was the mayor and a mighty sick man [6].

This example from the story "Jeff Peters as a personal magnet" refers to the protagonist of Beecher Stowe's famous novel "Uncle Tom's cabin." This image of uncle Tom is portrayed as an elderly African-American man (referred to in the play as Negro), indicating both the old age and the race of the servant in O. Henry's story cited above.

'Mr. Mayor,' says I, 'I'm not a regular preordained disciple of **S.Q. Lapius,** I never took a course in a medical college,' says I. 'I have just come as a fellow man to see if I could be of any assistance.'[7]

The next example is also taken from the above story, and the anthroponym S.Q. Lapius is actually derived from the Latin word Aesculapius. Aesculapius was considered to be the god of medical science in ancient Rome. Through these words taken from the protagonist's words, it can be understood that he is denying that he is aware of medicine in a sarcastic tone.

"Fact. The De Graffenreids of Hancock County. But I never think of that girl any more, do I, Billy? "

"Not for a minute, my boy," would be the last sounds heard by the conqueror of **Cupid** [7].

The above example taken from O. Henry's story "Shoes" uses the allusive anthroponym Cupid. Cupid is a god of love according to Roman mythology. Here, the phrase "the conqueror of Cupid" is used to mean a man who has put an end to his love, who has completely wiped his lover from his heart.

"Will you dine here, sir, or out?" he asked. "Here," said Chalmers, "and in half an hour." He listened glumly to the January blasts making an **Aeolian trombone** of the empty street [7].

In this example taken from O. Henry's story "A Madison Square Arabian Night", the phrase Aeolian trombone is ssociated with the ancient Greek god Aeolus, and can be understood as "the whistling of the wind". Because according to Greek mythology, Aeolus is recognized as the god of the wind while the trombone is a wind instrument. From this it can be inferred that the Aeolus trombone means the sound of the wind echoing in a quiet street.

"…How will you have the sad story of my life, **Mr. Al-Raschid** – a chapter with each course or the whole edition with the cigars and coffee?"

"New York's as full of **cheap Haroun al Raschids** as Bagdad is of fleas. …" [7]

Another example from O. Henry's above-mentioned story refers to Harun al-Rashid, the historical caliph of Baghdad in 786-809 AD. The author deliberately mispronounces his name (in the form of Mr. Al-Raschid, not Harun Al-Rashid) to show that the millionaire in the story has no resemblance to the generous caliph. In the second sentence, the phrase cheap Haroun al Raschids refers to the rich who don't want to give to charity.

As the saying is, **Juniper Aquarius** was sure turning on the water plugs on **Mount Amphibious** **[6]**.

This example from O. Henry's story "The Octopus Marooned" refers to the ancient Greek and Roman gods. Juniper Aquarius is Jupiter Pluvius, the god of rain in Roman mythology. Mount Amphibious is Olympus, the name of a high mountain believed to be inhabited by gods in ancient Greece. In short, it's clear from the above passage that it's raining heavily (it's raining cats and dogs).

"Well Jeff, " says he, "it looks like the ravens are trying to feed us two **Elijahs** so hard that if we turned 'em down again we ought to have the Audubon society after us."

This example from O. Henry's story "Innocents of Broadway" uses the biblical allusive anthroponym Elijah. Elijah is a Jewish prophet who lived in the ninth century BC. The two protagonists in the story are compared to him.

Thus, allusive anthroponyms - the names of the heroes of historical, religious, mythological and literary works reflect national-cultural features.

CONCLUSIONS

Cognitive linguistics plays an important role in modern linguistics as a rapidly evolving science. This science includes mental processes related to the reception, comprehension, reasoning of information, and their forms of mental manifestation. Nowadays, the science of cognitive stylistics, which has emerged on the basis of cognitive linguistics, is evolving. Problems of cognitive stylistics include: a) problems of cognitive style; b) theory of cognitive metaphor; c) cognitive justification of stylistic means and text categories; g) study of cognitive processes such as comprehension and interpretation of the text; d) study of cognitively important theories and principles (figure and ground theory, conceptual integration theory, conceptual information theory, cognitive principles of distributing information in the text, etc.). One of the main problems of cognitive stylistics is the study of the stylistic means of language. In the traditional method, stylistic devices are studied according to their structural and semantic features as well as their stylistic function. From a cognitive point of view, stylistic means are interpreted as linguistic units with an intrinsic essence that reflect cognitively important mental processes that guide the perception of knowledge structures and serve to create a conceptual worldview.

One of the basic notions of cognitive linguistics and stylistics is the notion of "knowledge structures". "Knowledge structures" are interpreted as a set of knowledge or information, consisting of a system of interconnected concepts. Stylistic devices are also considered as language units that reflect those knowledge structures.

Linguoculturology is the study of language units that have the national-cultural meaning in their semantics. One of the basic notions of linguoculturology is linguocultureme. Unlike words, linguocultureme includes not only language (which has linguistic significance), but also segments of culture (non-linguistic, cultural meanings). In our study, stylistic devices, including allusion, can be interpreted as a linguocultureme.

Intertextuality is understood as inter-textual interaction and connection, that is, an associative connection of a new and precedent text, in which one text contains a clear and explicit reference to another previous text. Intertextuality is a category of cognitively important text, which forms a holistic clear representation in different forms intertextual relations, including the functional-stylistic features of texts. Precedent text theory is closely related to the theory of intertextuality. Precedent text is the basic prototext, ie the original text. It should be noted that the precedent text can only be interpreted as texts that are well-known and popular, universally known and important.

Allusion is the main sign of intertextuality, the main means of activating the precedent text in the intertext. An allusion is seen as the presence of text elements that indicate the relationship of one text to another. Allusion denotations are "non-textual" elements based on different sources of knowledge. Allusive anthroponyms, in their semantics, express extralinguistic information and form an integral part of the knowledge structures of people of a particular language and culture, reflecting the historical, religious, mythological events, customs and traditions specific to that nation. It includes, first of all, the names of famous people - celebrities, mythological and religious heroes, characters of works of literature. Such names are recognized over time as a set of national characteristics (character, behavior, appearance, national status) that are firm in their composition and have social significance for that society. These anthroponyms are precedents, elements of national linguistic consciousness, general views of cognitive comprehension and understanding specific to a linguocultural society. On the one hand, allusive anthroponyms refer to the owner of the name and express an indexical meaning. On the other hand, the relation of this meaning to the object being expressed is voluntary, and the allusive anthroponym serves as a symbolic sign. From the point of view of cognitive linguistics, an allusive anthroponym is a representation of a knowledge structure characterized by semantic complexity, a sign of language that activates mythological, religious, historical and literary knowledge structures in understanding the recipient text.

As a result of the analysis, we found that the allusive anthroponym represents new, additional information in the literary text, embodies various general connections, associations that have axiological meaning for this or that language community, which has become a symbol. In the context of the text, anthroponyms have the ability to include national-cultural, historical and symbolic meanings in their semantics. Historical figures, mythological and religious images, the names of the heroes of works of literature have become specific cultural units, represented by stereotypes, standards, symbols within a particular culture. It should be noted that the associations derived from allusive anthroponyms in the text not only match directly, but also

acquire new aspects of meanings through comparison, equalization, or contrast in the process of transformation.

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