

SCIENTIFIC AND THEORETICAL BASIS FOR STUDYING PSEUDONYMS

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Abstract

This article discusses the methods of using anthroponyms-pseudonyms used in works of art. Namely, in a practical lesson devoted to studying the meaning and meaning of "speaking" surnames in the works of A.P. Chekhov.

Keywords: Proper names, onomastics, anthroponyms, associative names, parody names, speaking names

INTRODUCTION

Currently, literary text research is carried out within a number of disciplines. Problems associated with various aspects of its generation and perception are developed not only in linguistics, but also in other fields of knowledge, such as psychology, psycholinguistics, methods of teaching foreign languages, linguoculturology, etc. The complex, multi-aspect approach is caused by a certain shift in emphasis in the study of text: it began to be considered not only as a source of linguistic data, but also as the basic unit of communication, an individual speech implementation of the language system, inextricably linked with mental activity, inseparable from the person generating or perceiving it. The literary text contains all the richness of the vocabulary of the Russian language. The presentation of the emotionality and imagery inherent in this style is carried out using special means called tropes - linguistic means of expressive speech, words in a figurative meaning. The linguistic dictionary gives the following interpretation: "Trope - (from the Greek τροπος - turn, turn, figure of speech) - according to a long tradition, the concept of poetics and stylistics, denoting such turns (images) that are based on the use of a word (or combination of words) in a figurative meaning and are used to enhance figurativeness and expressiveness of speech." Examples of some tropes:

- Comparison is a part of the work with the help of which the character's image is complemented.
- Metaphor - the meaning of a word in a figurative sense, based on an analogy with another object or phenomenon.
- Epithet is a definition that makes a word expressive.
- Metonymy is a combination of words in which one object is replaced by another on the basis of spatiotemporal similarity.
- Hyperbole is a stylistic exaggeration of a phenomenon.
- Litotes is a stylistic understatement of a phenomenon.

Often speaking proper names are also classified as tropes. Such proper names are endowed with a pronounced characterological function, that is, they characterize the character being described in one way or another, while possessing a certain semantic content. Such expressive proper names, containing evaluative and expressive elements, are remembered by the reader for a long time; over time, they can even become common nouns, symbolic names. So, a

semantic (speaking) name is a type of trope, to some extent equivalent to metaphor and comparison, and used for stylistic purposes to characterize a character. The author can create speaking names for various purposes, relying in his word creation on the traditions and models existing in onomastics. The use of the device of speaking names in literature appears in literary works already from the end of the 18th century, and over time becomes a very striking characteristic feature of novels of the era of classicism, and then the Enlightenment. The literary technique of using speaking names has not lost its special relevance, which many modern writers unconsciously reflect by resorting to defining the role, place, occupation, and even when emphasizing the character of a particular character in their works. However, attention should be paid to the quantitative ratio of the use of this technique in English literature. In this case, one can observe a kind of emergence of speaking names in the middle of the 18th century, its gradual fading and virtual absence in the 19th and early 20th centuries, and then an unexpected, far from immediately noted from the point of view of scientific and linguistic interest, return in the literature of late postmodernism (beginning of the 21st century).

Today, the use of the technique of speaking names is attributed primarily to humorous and satirically oriented prose, in which it is considered most appropriate for creating grotesque and easily revealed images and moods. An important feature of the speaker of a proper name is the presence of an unmarked stem, which is an “ordinary” word. An example of this is the widespread English surname Smith (smith - “blacksmith”). If such an unmarked basis in any way characterizes the character - talks about his personal qualities, position in society, etc. - it becomes a significant element of the proper name, and the name or surname themselves become speaking.

In the novel “Crime and Punishment” by F.M. Dostoevsky's surname of the main character, Rodion Raskolnikov, indicates a painful split personality, a split in the hero's soul.

The artificial formation of speaking first and last names from various independent words or parts thereof is also one of the subtypes of puns and can serve to create a satirical or humorous effect. Also, along with names that are based on the lexical meaning of a word, there are names with an unusual sound appearance, and it is to them that the author often pays special attention when creating an artistic image of characters. The sound complex of a poetic name is its indispensable and obligatory attribute, since the first idea of the bearer of the name is often formed on the basis of acoustic associations.

The associative potentials of the name, based on the impression the reader has when meeting the anthroponym, one way or another influence the perception of the character's image.

There are many classifications of speaking proper names, since different authors have different methods of typification.

L. M. Shchetinin, analyzing the anthroponymy of English literature, proposed the following classification of the names of literary characters, taking into account their stylistic role in a work of art:

1. Neutral names, in which the meaning of the stem and the phonetic form do not in any way reflect the characteristics of the character and behavior of the hero, have no associations with his name:

- Dombey;

- Copperfield in the novels of Charles Dickens;
 - Forsythe in the saga of L. Galsworthy and others.
2. Descriptive (characterizing) names, the bases of which provide direct or indirect characteristics of their bearers:
- Deadlyuk (dead spot, dead end);
 - Crook (deceiver, rogue);
 - Headstone (stone head) in the works of Charles Dickens.
3. Parody names that have a pronounced emotional and expressive connotation, usually of a negative nature:
- Lord Boodle;
 - Lord Goodle; • Sir Doodle;
 - Duke Fudle and others in “Bleak House” by Charles Dickens.
4. Associative names, which, with their visual and sound form, evoke in the reader various associations that clarify and deepen the characteristics of the characters:
- Miss Flight (flight) – a small, wizened old woman whose thoughts flutter like birds (C. Dickens “Bleak House”);
 - Mr. Toots (play the pipe) – a frivolous, narrow-minded rich idiot (C. Dickens “Dombey and Son”).

In the classification of L. M. Shchetinin, there is no discernible tendency to determine the role of the author in the creation of poetonyms.

Using the example of Terry Pratchett’s novels “The Prophetic Sisters”, “The Color of Magic”, “Guards, Guards!”, “Santa Hryakus” by D.A. Gromova identifies the following classification:

1. Proper names built on some artistic device - antonomasia, oxymoron, personification. For example, the formation of speaking names at the lexical level occurs with the help of the artistic device of antonomasia, which transfers the meaning of a common noun to the place of a proper one, while the qualities and properties of a common noun can be attributed to a person named in this way. Also, in several examples of Pratchett's speaking names, we find a reflection of the artistic trope of personification - when a clearly inanimate object becomes the name of a human character. This trope, in turn, introduces an element of resistance, i.e., it sets the reader up to evaluate a given individual on the subject.

- Mrs. Cake - antonomasia/personification;
- Magrat Garlick - antonomasia;
- Brick - thing, object, antonomasia;
- Doughnut Jimmy - personification / antonomasia.

2. Compound proper names (with the function of speakers) - represented by several examples, where the basis of the word is a profession, some kind of occupation, or some natural phenomenon. Most often, the character and his activities are associated with this word, and it acquires the quality of a proper name:

- Rincewind - (wind) - based on a natural phenomenon - personification;
- Esmerelda Weatherwax (Granny) - compound + based on a natural phenomenon + antonomasia;
- Gytha Ogg (Nanny) - antonomasia.

3. Proper names that are based on the origin or material of which someone is composed. In this group, several proper names stand out, most often these are compound nouns formed on the basis of compound words, or using the technique of word play.

- Zlorf Flannelfoot - the name is a play on words, the surname is formed by compounding (based on the technique of antonomasia);
- Doc Pseudopolis - pun;
- Rufus Drumknott - antonomasia;
- Carrot Ironfoundersson - compounding (based on the technique of antonomasia);
- Cherry Littlebottom - first name - antonomasia, last name - collocation.

4. The following proper names also deserve special attention, which can be classified into a special group, the presumptive basis of which is various terminology from various fields of science, medicine, etc. Examples of proper names of this quality from Terry Pratchett can be the following characters from the novels of the series "Tiffany Hurts":

- Tiffany Aching; • Miss Perspicacia Tick;
- Annagramma Hawkin. Usually the following functions of speaking proper names are distinguished:

1. Nominative (nominative). The writer needs to somehow identify the character, and this is easy to do by giving him a name. It is usually chosen taking into account anthroponymic norms, depending on the social, thematic and spatiotemporal features of the work. For example, in the novel by M.Yu. Lermontov's "Hero of Our Time" (story "Bela") takes place in the Caucasus. The narrator, a traveling officer, rides along the Koishauri valley, where the Aragva flows, and sees Gud Mountain. The mountaineers have characteristic eastern names: Bela, Azamat, Kazbich. It is necessary to distinguish between direct (primary) and figurative (secondary) nominative functions. In the direct nominative function, a proper name serves to indicate the object to which it is individually assigned. The portable nominative function of a proper name is characterized by the transfer of a name to another object, and therefore it acquires the ability to attribute certain properties to a number of objects. Through nominative transfer it is possible to transform a proper name into a common noun.

In modern linguistics, proper names are often defined as naming lexical units, as opposed to common nouns, which are considered denoting units. In other words, for proper names "the nominative function comes to the fore - to name in order to distinguish objects of the same type from each other, as opposed to common nouns, the main function of which is to name in order to convey meaning, to connote." In addition, the names of people (anthroponyms) and geographical names (toponyms) are not primary lexical units in their origin, since they are formed on the basis of common nouns.

2. Characteristic function: the name emphasizes some personality properties. For example, the name "Erast", derived from the word "eros", is hinted at in the story by N.M. Karamzin on the sensitivity, passion and immorality of Liza's chosen one.

However, the semantics of a proper name is not always obvious, so it is necessary to conduct special research. For example, the surname Eldyrin (Chekhov's story "Chameleon") is correlated with the verb eldyzhit (Vyatka dialect) - "to quarrel, start quarrels, find fault, especially when dividing." Having caught the subtext of the speaking name, the reader

enriches his perception of the image, deciphers the secret signs of the author's subjective attitude towards the hero.

3. Associative. Sometimes a writer, giving his character a name, resorts to allusion, i.e. strives to evoke certain associations in readers. An allusion can point to a real person, or it can be literary. Roll call can also be based on the same type of names. For example, in "Eugene Onegin" the "river" surnames are Onegin and Lensky, which emphasizes the literary convention.

4. A change in anthroponym as evidence of a sharp change in the hero's fate. During the plot of the work, in different communication situations, the character may be called differently. Thus, in the play "Guilty Without Guilt," the main character, having experienced a personal drama and entered the stage, changes her name: from Lyubov Ivanovna Otradina she turns into Elena Ivanovna Kruchinina. Both surnames are telling. The heroine also breaks up with the name Love: after all, the cause of her suffering was love for an unworthy person, and bearing the same name after a break with the past would be too difficult.

5. A proper name as a device for disappointed expectations. So in the play "Dowry" Karandashev, an insignificant person by nature, bears the name Julius, which we invariably associate with the great Caesar.

6. The name as part of the overall coloring of the work. A.P. uses this function especially clearly. Chekhov in his humorous stories. Panikhidin, Trupov, Pogostin, Cherepov, Chelyustov - all these names undoubtedly create a kind of "cemetery" flavor of the story "Terrible Night". Depicting the environment in which well-fed people live, satisfied with their uterine existence, Chekhov uses surnames: Bitkovs, Sousovs, Ledentsovs, etc. It's easy to imagine how they teach in a gymnasium where teachers named Akhineev, Loshadinykh, Dodonsky, Padequa, Vankin, Tarantulov ("Slander") serve.

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