Proper Name as a Component of a Literary Text

Ismailov U. U.

Namangan Institute of Engineering and Technology

Abstract: The article states about the function of proper names in literary texts as well as purpose of proper names in the text as constructive and connecting element of the semantic space and the external organization of the text. The text-forming role of proper names on the basis of their functional, socio-cultural and systematic features.

Keywords: proper names, literary text, semantic space, onomastics, onomastic space, onym

Introduction

The scientific discipline that studies the linguistic means of the artistic use of proper names in literary works is called the poetics of the onym. A proper name entails a detailed study of the onomasticon of works of art. The scientific discipline that studies the linguistic means of the artistic use of proper names in literary works is called the poetics of the onym.

A.V Superanskaya believes that proper names in literary texts have two specific features: "Firstly, their denotations are constructed on the basis of the experience of an artist, writer, musician, but do not necessarily exist in reality; secondly, they are created according to the models of the names of real or unreal objects, taking into account their belonging to a certain semantic field."

Another well-known onomast, Yu.A. Karpenko, identifies five aspects in the specifics of a proper name in fiction:

1. The secondary nature of literary onomastics: it relies on the general national onomastics, from which the writer is not able to abstract. That is why literary onomastics is "a subjective reflection of the objective." Although the writer modifies onomastic models, he does not violate the principle of recognition;

2. Different causality of the appearance of literary onomastics and real onomastics: the genre and style of the text, as well as the intention and preferences of the author, are the determining factors for literary onomastics, and for real ones, social and historical patterns will be such);

3. The difference between the functions of a proper name in everyday life (the main function is differentiating) and in artistic speech (the main function is stylistic);

4. Literary onomastics is a fact of speech: a proper name passes into the language only when it becomes a symbolic name/precedent name. In this case, the in formativeness of the proper name is hypertrophied, and it approaches appellatives;

5. The presence of a title in a literary and artistic work - a very special type of proper name: the title in the classification of a proper name are chrematonyms - the names of individual objects, while they are materially homogeneous with the designated objects. Titles most clearly combine information richness and evaluativeness.

The purpose of proper names in the text is that they are an important constructive and connecting element of the semantic space and the external organization of the text. The onomastic space of a novel, novel or short story is not created by the writer by chance; it carries the author's intention

and helps to reveal it. The text-forming role of proper names is formed on the basis of their functional, socio-cultural and systematic features. An important role for the disclosure of the author's intention through a proper name is played by their motivation. "Onomastic analysis of the text through decoding the semantic content of onyms leads to an understanding of the system of images, the author's intention, and the literary text as a whole." Thus, proper names, endowed with a richness and variety of connotations and associative links, are integral elements of a work of art, actualizing a large amount of extralinguistic information. "Speaking about the artistic semantics of a proper name, I would like to note that each unit of a work of art contributes its share to the construction of the figurative-semantic structure of the work," writes T.V. Bakastov.

In the process of obtaining new connotations within the work, the proper name undergoes a "semantic increment", forms its own semantic structure, as a result of which the artistic-lexical (individual-artistic) meaning of the word arises, which differs significantly from its general language meaning. This is especially characteristic of the so-called names-symbols, which have become phenomena of national or world culture as a result of frequent use in "cultural" texts. This happens because a proper name enters into connection with the surrounding context and acquires new connections in it. Contextual connotations are able to transform the perception of a proper name by the reader. The accumulation of various kinds of connotations and semantic components coming from associations in the text and behind the text, O. I. Fonyakova calls "suggestion", and V.M. Kalinkin uses the term "poetonymogenesis" for the development of a proper name throughout the action of a work of art: the poetonyms of a work of art, even connotative, except for the usual connotations, always have a connotative sphere associated with the test of the work. It is an integral part of the semantics of a literary onym. The process of accumulation of information by the poetonym goes on continuously, in parallel with the development of the plot. The name "absorbs" all the information associated with it.

Thus, a proper name fully realizes its entire volume of meaning acquired in a work of art, only on the basis of the whole text, and it does not matter whether we are talking about real onyms, onyms that make up the cultural fund of a particular nation (this category includes the names of characters in famous books, mythonyms, names of cultural figures and names of works of art), or about fake names invented by the writer. As a unit that plays a huge role in the semantic space of a literary text, the proper name has been analyzed in detail in a functional aspect. The researchers managed to find regular manifestations of some functional properties of the proper name.

An attempt to characterize the functions of a proper name in fiction was also made by V.D. Bondaletov. He singled out the nominative, ideological, characterizing, aesthetic and symbolic functions.

V.M. Kalinkin defines the function of a poetonym as a specific activity of the onym in creating the figurativeness of artistic speech, and this activity is directly related to grammatical forms, to the semantic properties of the context, and to the informational and aesthetic content of the artistic expression. This linguist is of the opinion that a proper name in a work of art performs primarily a characterizing function, as well as a poetic function. The first is to provide a fairly significant layer of information that "defines spatio-temporal coordinates", as well as national and ideological characteristics.

Conclusion

In a literary text, when trying to analyze the functions of each individual proper noun, its polyfunctionality catches the eye. Many other functions are superimposed on the main language functions of the proper name, making it a kind of "platform" for creating expressive images.

References:

1. Superanskaya A.V. Obshaya teoriya imeni sobstvennogo / otv. red. A.A. Reformatskiy. — 3–e izd., ispr. – M.: Knijniy dom –Librokom–, 2009. – s. 148

2. Karpenko, Yu. A. Imya sobstvennoe v xudojestvennoy Literature // Filol. nauki. 1986. № 4. S. 34-40.

3. Maslova I.B. Imya sobstvennoe kak sredstvo lingvisticheskoy interpretasii xudojestvennogo teksta: k voprosu o tekstoobrazuyutshey funktsii imen sobstvennix (na materiale ocherkov V.I. Dalya). RUDN, 2000. – s. 2

4. Bakastova T.V. Tipi i funktsii semantizasii imeni sobstvennogo v xudojestvennom tekste. [Elektronniy resurs] // URL: http://fitzgerald.narod.ru/critics-rus/bakastova-semantiz.html

5. Fonyakova O.I. Imya sobstvennoe v xudojestvennom tekste. Uch. posobie. Red. I.A. Seina. – Leningrad: Pechatno–mnojitelnaya laboratoriya LGU, 1990. – s. 32

6. Kalinkin, V.M. Poetika onima. –Donesk: Yugo–Vostok, 1999. – s.181

7. Maslova I.B. Imya sobstvennoe kak sredstvo lingvisticheskoy interpretasii xudojestvennogo teksta: k voprosu o tekstoobrazuyutshey funktsii imen sobstvennix (na materiale ocherkov V.I. Dalya). RUDN, 2000. – s. 3-4

8. Bondaletov V.D. Russkaya onomastika. M.: Prosvetshenie, 1983. – s. 63