

Chopyk A.A.

Student,

National University «Lviv Polytechnic»

PROPER NAMES IN LANGUAGE AND FICTION

Contemporary translation studies pay great attention to the translation of fiction. Some issues concerning translation of proper names (onyms) are considered in the works by D. Yermolovich, V. Vynohradov, S. Vlahov and S. Florin, N. Harbovsky, A. Gudmanyanyan, V. Karaban, T. Kyiak, I. Korunets, Yu. Rylov, L. Manini, E. Aguilera, L. Fernandes, Ch. Nord, Yu. Karpenko, V. Mykhailov, Ye. Otin, V. Kalinkin. The fullest and the most profound typologies were made by A. Superanskaya and D. Yermolovich.

The linguistic encyclopedia written by O. O. Selivanova gives the definition of onomastics as «a branch of linguistics which studies proper names (onyms) in different aspects: geographical, lexicographical, lexicological, text, logical, psychological, semiotic, cognitive, sociological» [4, p. 517]. The author distinguishes poetical, applied and regional onomastics.

Proper names have special status as they include not only linguistic but also ethnographic, historical, sociological components. Research of a specific meaning of a proper name is correlated to the problem «word – notion in proper names». Researchers name various properties of proper names and underline the peculiarity of their realization in a literary text. A. Superanskaya [5, p. 336] believes that «names in fiction are in between names of real and fictional objects, because: a) their denotations are constructed on the basis of the author's experience, but do not exist in reality; b) they are created according to some models of real and unreal subjects taking into account their belonging to a specific onomastic field. Every writer uses proper names according to his/her creative method and specific ideological and literary tasks in a particular work. According to M. Gorbanevsky, names are an integral element in the form of artwork, a component of the writer's style, a means of artistic image creation. They can carry a strong meaning, have a hidden associative background, and have a special phonic form; names are able to convey local color, to reflect the historical era described in a literary work, to possess social characteristics» [1, p. 4]. In an artwork, personal names are integral elements of the style, and they can not be used without correlation. Therefore, we can conclude that proper names are included into the structure of an artwork and are directly related to its content. The study of proper names in literary onomastics is caused primarily by the need of a deeper understanding of an artwork. The functioning of proper names in the text is rather specific. Names are integral elements of the form of an artwork, a tool that creates a literary image. Proper names can carry a meaning, have a special phonic appearance, an associative background. In fantasy proper names play a great role they not only allow the author to manage to emphasize the characteristics of a hero, but also to give a special coloring to a created reality.

Literary works include one very special type of proper names – a title. The titles of the works, as well as their parts – chapters are proper names, because they describe single objects (e.g., «Anne of Green Gables» by Lucy Maud Montgomery, Chapter N – Anne’s History, etc.).

In the total corpus of proper names titles can be attributed to chrematonyms, the names of the individual objects of material culture. And this is one of the important features of the literary onomastics, distinguishing it from the general onomastics.

Meaningful proper names have a long history in literary works. In the literature of classicism writers widely used the so-called «descriptive names», which directly and unambiguously characterized the heroes or pointed to their moral and ethical qualities, psychological characteristics, profession, behavior, the appearance, etc. (e.g., Anne Shirley, Marilla Cuthbert, Ruby Gillis, Josie Pye, Mrs. Rachel Lynde etc.).

Proper names perform important and varied functions in literature. V. Bondaletov distinguishes the following functions: nominative, ideological, characterizing, aesthetic, symbolic. [8, p. 136]. Yu. Karpenko in his work «Proper Name in Literature» proposes to allocate nominative and stylistic functions [3, p. 36].

The resulting image is, as a rule, intertwined with the basic structure of an artistic text, becoming one of its equal parts. Personal names of people are chosen by the author in order to emphasize certain features of characters, historical epoch, the sociocultural environment, family circumstances, tempers, etc. (e.g., The «Avenue», so called by the Newbridge people, was a stretch of road four or five hundred yards long, completely arched over with huge, wide-spreading apple-trees, planted years ago by an eccentric old farmer:

– «*Well now, you must mean the Avenue*», said Matthew.

– «*I have it lots of time – whenever I see anything royally beautiful. But they shouldn’t call that lovely place the Avenue. There is no meaning in a name like that. They should call it – let me see – the White Way of Delight*». So, here we can see the example of Ann’s imagination. She gave to «Avenue» a new name» [7]. White Way of Delight».

Proper names are an object of interest of linguists as well as researchers in other spheres. Creating an adequate and exact typology of proper names is an important task for contemporary onomastics. Literary onomastics arises and exists on the basis of national onomastics and anyway literary proper names rely on a national language. So, proper names are important elements of a literary work which fulfill different functions.

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Швидкова Т.А.

викладач,

*Глухівський національний педагогічний університет
імені Олександра Довженка*

НАЗВИ ЧОЛОВІЧИХ РОСЛИН КОНОПЕЛЬ В УКРАЇНСЬКІЙ МОВІ

Центральне місце у ткацькій термінології посідають назви сировини, зокрема лексеми *льон* та *коноплі*. *Коноплі* – однорічна дводомна прядивна рослина, в якій одностатеві чоловічі (тичинкові) і жіночі (маточкові) квітки розташовані на різних особинах. Чоловічі стебла (*плоскінь*) досягають на 30-40 днів раніше, ніж жіночі, і дають волокно найвищої якості [24, с. 287]. Розглянемо назви чоловічих особин конопель в українській мові.

Поняття «чоловічі рослини конопель» у сучасній українській мові передається літ. назвою *плоскінь* та діал. – *поскінь*. Функціонування двох форм слова ускладнює питання про етимологію. Іменник *плоскінь* виводять із псл. **ploskōpъ*, що, можливо, є результатом видозміни деетимологізованої назви *poskōpъ*, зближеної з основою *ploskъ* «плоский» [10, IV, с. 453]. Більш давня форма *поскінь* (псл. *poskōpъ*, **paskōpъ*) загальноприйнятої етимології не має [10, IV, с. 535].

Перші фіксації форми *поскінь* (фон. в. *посконь*, *поскань*) представлені на східнослов'янському мовному тлі, починаючи з XVI ст., зокрема у давніх пам'ятках російської мови: Старого доходу шло... 5 горстей *поскони* (Переписная оброчная книга Вотской пятины, 1500 г.); А льну и *поскони* безъ нашего указу купити имъ не велѣлъ... (Строгановские грамоты XVI–XVII вв., 1570 г.) [18, вип. 17, с. 169].

У староукраїнських текстах (з 30-х рр. XVIII ст.) з'являється слово *плоскінь* (фон. вар. *плосконь*, *плоскѣнь*, *плоскунь*): ...*плоскунѣ* конопел копѣ 7 (Дневник генерального подскарбья Якова Марковича, 1737 р.) [9, с. 164]. Фіксуються фонетичні варіанти прикметника, похідного від *плоскінь* «чоловічі рослини конопель; полотно з них»: мотков *плоскѣнни* (*x*) два (Матеріали сотенних канцелярій і ратуш Лівобережної України, 1756 р.) [8, с. 340]; *плоскунна* сорочка: Дай менѣ, милый, крамную сорочку. Дежъ тобі, мила, крамнини шукати? Будешъ, миленька, въ *плоскунней* лежати (Пѣсн.) (1861 р.) [12, с. 374]