Exploring Functional Nature of English Anthroponyms in Literary Texts for Children

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Abstract
Defining the functional nature of English anthroponyms in literary texts for children is complicated philological problems as these language elements perform an essential role in creating the system of images of any literary work. The complex study of anthroponyms functioning in literary texts for children is rather important because it meets the requirements of a new scientific paradigm of literary onomastics. The purpose of the research is to describe a scientific assumption of the phenomenon of literary anthroponymy in general, and that of proper names and literary anthroponyms in particular, and describe their functional peculiarities in literary texts for children. Special attention is paid to anthroponyms and their stylistic expressive abilities, which originate from the time when ancient philosophers regarded proper names in terms of their semantics and purpose of use only. The rapid development of literary onomastics makes it possible to point out different kinds of onyms, anthroponyms, toponyms, and the names of characters in fiction. The key feature of literary anthponyms is their distinguishing stylistic possibilities. It is proved that the functional nature of anthroponyms lies in the fact that they operate in literary texts as vivid markers of the author's intention, implementing definite ideological, esthetic, and cultural tasks. In a word, they update stylistic features (informative and emotive) at the textual level. Consequently, the wide use of stylistic expressive properties of anthroponyms in literary works led to the need to conceptualize their functional nature in literary texts for children.
Keywords: anthroponyms, literary texts for children, onomastics, onyms, proper names, stylistic functions

Introduction

Recently, due to the development of the anthropocentric paradigm of modern linguistics, there is a growing interest in the problems of onomastics, which embrace the investigation of proper names in various aspects: semantic, structural, and functional. Considerable attention has been focused on the problem of the semantic structure of proper names in general (Leibniz, Locke, Russell, Pulgram, Putnam, Searle). It was elaborated in purely linguistic (Espersen), sociolinguistic, and ethnocultural aspects (Bakhnyan, Nikonov, Lieberson, Chukka).

For quite a long time, traditional linguistics was dominated by various researches, which predominantly were focused on identifying the semantic nature of proper names. The study of proper names may be traced as far into the past as to the origin of philology itself — to the times of Plato and Aristotle. With the development of literary onomastics as a separate branch of linguistics, proper names as complex language phenomena gained a new linguistic status. A primary requirement of literary *onomastics* became the clarification of a couple of basic terms, relating to the concept **proper name.** For example, in casual usage, proper names (names of people), proper nouns (names of people and objects), and capitalized words (names of people, objects, creative works) are often taken to be the same. That assumption, however, can mislead, because the above three expressions refer to three different linguistic notions, which partially overlap (Algeo, 1992)**.** Hence, in modern literary onomastics anthroponyms (personal names), toponyms (geographical names), and chrononyms (names and dates, associated with particular historical and cultural events) can be distinguished from the array of other vast socio-cultural information. Hence, the linguistic description of *toponyms* is closely allied to geography, history, and related disciplines. Researches, defining *anthroponymy is* related to genealogy, sociology, and anthropology. *Besides, it* examines the use of proper names in texts of different literary genres, and often focuses on the names of characters in fiction that is *characternyms* (Algeo, 1992)*.*

To sum it up, the key tasks of literary onomastics are the study of the origin, development, and derivational possibilities of proper names, their typology, systemic organization, and functioning. Preference is given to the linguistic aspect of the study of proper names, because each proper name is a word that develops, according to the laws of a definite language, and information the name is "obtained" from the meaning of the linguistic sign, which it is.

The article aims to describe the functional nature of English anthroponyms in literary texts for children. The tasks of the research are as follows: to define the key goals of literary onomastics, to define the linguistic status of literary anthroponyms, and to reveal their functional peculiarities in literary texts for children.

Literature Review

Onyms in general, and anthroponyms in particular, functioning in a literary text, can be considered as a complicated philological problem, because in fiction they always play an essential role in revealing the author's message, being organic elements of its stylistic background, and the imagery system of a whole literary work. It is worth mentioning that any literary text is a functional system of aesthetically organized stylistic expressive means and devices, as proper names among them. Hence, they are a kind of "speaking names," acquiring many semantic connections, complex associations, and connotations. They also form their artistic semantics, which are significantly different from one author to another.

The investigation of literary onyms begins in the second half of the twentieth century. The researchers are devoted mainly to to describe their functional and stylistic possibilities in a literary text. So, literary onyms are considered to be one of the universal elements of a literary text that fully participate in the realization of the author's worldview. Besides, onomastic vocabulary, in addition to numerous nominations of objects of the objective reality, creates an authentic historical and cultural background of text events, fills it with diverse figurative content.

The history of proper name studies and their stylistic possibilities dates back to the times when ancient philosophers considered names in terms of their semantics and functional use. The first works that could be transferred to the use of proper names for aesthetic purposes are the books of Aristotle. The main achievement of the ancient period was the elaboration of the idea of a natural connection between a name and an object. Mythological representations were characterized by the identification of a word and its denotation. At that time proper names rather performed a socio-demarcating function. Subsequently, the poetic possibilities of proper names were also laid down in folklore, where they acquired a generalizing function and some evaluative qualities. With the advent of writing and the development of literature, attention from the mythological, cultic and social spheres of proper name use were shifted to the realm of fiction with an emphasis on stylistic aspects of onyms, functioning to define another person or an object.

The authors of the Renaissance and the Enlightenment in the courses of poetics and rhetoric left many recommendations, observations, and theoretical statements. They greatly influenced the further development of the stylistic attitude to proper names as a means of increasing expressiveness and influential power of oral rhetorical speech. So, during the Renaissance, proper names were treated (Hobbes, Locke, Leibniz), as signs of different ideas, not just signs of things. By the way, the essential role of fiction names is mentioned in "L'Art Poetique" (The Art of Poetry) by the theoretician of classicism Bualo-Depreo, as well as in "Rhetoric" by Feophan Prokopovych with increasing interest in the principles of fiction creation. The essence of proper names is seen as a continually changing entity that constantly adds new semantic nuances to their nominal meaning.

The very term "onomastics" was first proposed in 1886 by the Croatian linguist Maretic, but initially, it referred to only one onomastic discipline – anthroponymy. In the second half of the twentieth century, a new direction in onomastic researches was formed. Its primary goals were the description of functional peculiarities of proper names, investigated based on a literary text. It arose on the border of onomastics and stylistics, as well as poetics, text linguistics, linguistic semantics, and semiotics. At the same time, the terms "onomapoetics" (Magazanyk), or "onomatopoetics" (Podolskaya) were proposed to denote science, dealing with the poetics of the onyx: the principles of creation, stylistic expressive means, functioning in a literary text, the reader's perception, the author's worldview, and aesthetic values.

In determining the key semantic features of proper names, the following theoretical statements should be considered: 1) proper names have no lexical meaning, which fundamentally distinguishes them from lexically significant names (Russell, Gardiner, Akhmanova); the main function of proper names is nominative; proper names only nominate a denotat but do not

attribute any properties to it because the presence of meaning would make them less transparent; proper names have meaning, but only in speech, while at the level of language they are considered as semantically empty signs (Espersen, Peterson, Kurylovich, Arutyunov); proper names are endowed with meaning both in a language, and at the level of speech, but this meaning differs from the meaning of nicknames (Shcherba, Superanska).

In literary texts, literary onyms retain the same features that are inherent in all kinds of linguistic onyms at the level of language and speech. Literary onyms function in a literary text, fulfilling the author's idea in the implementation of ideological, aesthetic, and other tasks which gives a reason to talk about the actualization of their stylistic capabilities at the semantic level. A literary onym differs from a linguistic onym in that, it does not name a real object or person and denotes the existence in the creative consciousness of the author's ideal images of fictional reality. It also has semantic dynamism, created by the context of a literary work. It is figurative and receives wide contextual content.

Over the last decade, the development of literary onomastics has been in line with the already formed new "contextual" paradigm. Moreover, the context is considered not only as a factor of the environment in which literary onyms function, but also as actualizes of expressive possibilities of proper names. The main goal of such researches is to reveal the importance of characterizing the function of proper names of literary characters in the aspect of their pragmatic and evaluative relevance at the textual level. As it follows from the numerous literary criticism works on style written by Galperin, Arnold, we can sum up that onyms play an important role in presenting the main idea of a literary work. They point to a definite setting, social status, and cultural identity of characters.

Thus, the wide use of all kinds of onyms as a means of stylistic expression has necessitated the definition of their linguistic status. The transition of the poetics of proper names into an independent discipline is associated with the development of literary onomastics and anthroponymy in particular.

Methods
The methodology of the research is complex and comprises the use of a comprehensive method that provides application of the descriptive method as the leading one. Besides, its basic methods are the method of systematization of the language material, methods of component analysis, word-formation, etymological and quantitative analysis of English anthroponyms in literary texts for children. All of them enable deep linguistic analysis of the language units under our consideration which presupposes the determination of the frequency of anthroponyms components within their structure, as well as the use of a contextual-interpretive method which provides grounds for describing functional peculiarities of the author's onyms in literary texts for children.

Data Collection Procedures
Proper names are used for special, individual designation of the subject, regardless of the described situation and without mandatory clarifications. It is quite obvious that proper names perform an individualizing function of nomination.

An object marked with a proper name is called a bearer of a name, or a referent. People, animals, institutions, companies, geographical and astronomical objects, ships, and other various objects can be the referents of proper names. Proper names can also include the names of books, movies, other works of literature and art. They contain information about a particular object, about its properties.

As it was said above, literary onomastics study the peculiarities of proper names functioning in a literary work of art and beyond. It is worth noting, that the author's use of proper names often carries subtextual information. The process of naming is completely connected, on the one hand, with the author's main idea of a literary work, and on the other, – with the system of language units and the composition of a literary text. For example, the primary nominations of the characters in the exposition of a literary text are usually represented by proper names expressed by nouns and pronouns.

The development of complicated actions as a composite element of plot structure is characterized by a high frequency of use and variability of nominations. After conducting a complex study of the issue of secondary nomination, we concluded, that proper names of characters in the exposition and culmination of literary text always carry the greatest semantic load. It is worth mentioning that the proper name of a character in a literary text is always motivated by its features, so it can evoke appropriate emotional and logical associations. Its stylistic function is manifested in specific contextual ties, which gives grounds to speak about the contextual meaning of literary proper names.

The initial nomination of a character in the author's discourse is usually non-expressive, as it serves as an objective character designation from the narrator's position. Secondary nominations, characterizing the same character from the point of view of both an author and the characters, acquire additional emotionally expressive meanings. Such secondary nominations are formed with the help of stylistic means, such as metaphor, metonymy, periphrasis, comparison, oxymoron, gradation. All of them contribute to the intensification of the artistic expression, as well as in-depth personage's characterization.

The literary transformation of anthroponyms has, without exaggeration, hundreds of varieties and hundreds of reasons. Beley describes such formations as "author's neologisms, more or less focused on the national anthroponymic usage."

In modern literary onomastics, we observe a significant interest in the problems of proper names, and anthroponyms and toponyms in particular, which occupy a special place in a literary text. The correct perception, evaluation, and interpretation of literary anthtroponyms are impossible without knowing a particular set of proper names and their functions in a language and a literary text. The names of famous people, literary characters, and geographical names make up a significant layer of knowledge needed to understand and appreciate the culture of a nation, and the aesthetics of a literary work. All kinds of literary onyms – anthroponyms (names of people), toponyms (geographical names) – constitute a significant part of the socio-cultural context of language and the linguistic image of the world at least because they denote "individual objects regardless of their characteristics."

Findings

According to our observations, literary anthroponyms in literary works for adults and children have significant differences. Generally speaking, in all literary works of modern writing, proper names always retain *a nominative* or in other terminology *identifying function,* because otherwise, they will not remain proper names. This is their organic essential property.

Another, not less important aspect of anthroponyms functioning in a literary text is stylistic. It is obvious that the stylistic function of literary anthroponyms can be traced in two different directions: *emotional* and *informative*. *The emotional function* of literary anthroponyms is designed to evoke particular feelings in the reader and form his emotional attitude towards the depicted situation. A vivid expressive means of manifestation of the emotional function of literary anthroponyms is their phonetic composition or derivational features. Bright and catchy literary anthroponyms are very often occasionally created using various stylistic techniques. Among them the use of affixes, namely real onomasticon affixes to form fictitious proper names or the formation of meaningful anthroponyms using diminutive-affectionate suffixes.

By the way, occasional derivation, being the realization of the play potential of language, can be interpreted as a creative cognitive act that reveals the implicit mechanisms and capabilities of the language system. It is true that in the processes of occasional derivation, new knowledge about the world is created and modified. Besides, hidden and peripheral meanings are actualized, and innovative shades of meanings are set by the author, who is the creative linguistic personality intentionally. In terms of functional linguistics, occasional derivation reflects various communicative attitudes of linguistic personality – creation, selection of nominations for the relevant subject, and abstract realities expression of the subjective-emotional attitude of the individual to a particular fragment of the world image; peculiarities of one's system of values of this or that communicating personality.

In this aspect, occasional derivation can be viewed as a kind of language game, as a derivational game, in the process of which the author's poetic picture is created in creative derivational acts of the world.

The informative function of literary anthroponyms is aimed at conveying logical information through the internal form of an anthroponym.

According to functions of literary anthroponyms can perform in a literary text we distinguish the following groups the analyzed language units:

1. *The first group* includes literary anthroponyms that perform three functions: nominative, informative, and emotional. Since the nominative function is performed by any proper name, we will not dwell on it, but concentrate on the other two.

The informative function is determined by the significance of these proper names for a literary work. Some names may indicate definite external characteristics, for example, *John Joiner* (joiner – carpenter), and the last three names contain a significant element that indicates a part of the character's body: *Samuel Whiskers, Aunt Pettitoes* (pettitoes – pork legs), *Timothy Tiptoes, Goody Tiptoes.*

Let us give some more examples from the stories by Dorothy Parker *"The Cowboy and the Lady"*: the surname *Smith* – a blacksmith; a metal worker; [verb] forge by hand; *"Arms on the table/Hands Across the Table* ": *Theodore Drew III* – drew –" to draw." Such stylistic device is called antonomasia, under which we understand "the designation of a person with a word that has the abstract meaning of an inherent or attributed quality to a given person" (Akhmanova, 1966). Using such a stylistic device determines the presence of a moralistic function in the above-mentioned names.

There are also some anthroponyms when this function is expressed through a phonetic stylistic device, **alliteration**, that is, repetition of the same or similar consonants, in proper names: *Miss Moppet, Tom Thumb, Tom Titmouse, The Puddle-ducks, John Joiner, Thomasina Tittlemouse, Miss Muffet, Babbitty Bumble, Timothy Tiptoes, Mr. Benjamin Bouncer, Tabitha Twitchit, Benjamin Bunny*. Some proper names were created based on another stylistic device – **synecdoches**, by which we, following Akhmanova (1966).

A systematic way of expressing the emotional function of anthroponyms is also such a stylistic device as **rhymed repetition**, that is, repetition of sounds and sound combinations. We can see the manifestation of this function in two significant anthroponyms of the first group: *Sally Henny-penny*. Besides, the emotional function in some proper names is expressed with the help of **onomatopoeia**, the conditional reproduction of sounds, in this case, sounds, that animals emit: *Suck-suck; Yock-yock*. It is also worth noting the presence of **reduplication** in these names. In addition to these stylistic devices, the emotional function can be expressed by adding various affixes to the semantically significant component of the anthroponym.

II. *The second group* includes anthroponyms that perform two functions: nominative, inherent in any proper name, and informative, inherent only for significant proper names.

In the names of this group, "significance" is expressed in an indication of which the character is, for example, the owner of the bakery *Timothy Baker, Farmer Potatoes* – a farmer, who grows potatoes. Also, the information and stylistic function is expressed by the presence of a semantically significant element in the name that determines some external characteristics of the character. Some names say both who the character is and how he looks.

Taking into account anthroponymic bilingualism, the process of nomination of emigrants takes on the following character as belonging to both national and original identity is manifested. The opposite process also takes place: the nomination confirms the identity of the immigrant, anthroponymic traditions, ethnic and linguocultural heritage. And such examples we found in the story of Dorothy Parker *"A Star Is Born": Norman* – comes from Norman; in the story *"Hands Across the Table"*: *Allen* (first name) is a French name and *Allen* (last name) is derived from French.

A fictional person perceives himself through his name, as well as the attitude that the character can perceive from other characters. The anthroponymic identity of a person is self-determined and formed, and this process determines one's behavior. In the story *"A Star Is Born"* we have a masculine character with the surname *Main*, which means the main part, the main idea. In the stories *"The Little Foxes"* and *"Hands Across the Table"* we meet the main

character with variations of the name *Regina,* which in Latin means "goddess". The story *"Saboteur"* (1942) tells the story of the main character with the name *Barry* – the English name "blond" and the surname *Kane* – the English name and surname "bad".

In the third group, we single out anthroponyms, that perform only nominative and emotional functions. For example, *Hunca Munca*, the name performs an emotional function due to the presence of a rhymed repetition in it (*Hunca Munca*) and, despite the lack of meaning in it, it remains catchy and memorable.

In the story *"Waltz"* by Parker, the text-forming functions of proper names are presented in various versions, when the heroine calls herself beau using different epithets but not by real names: *"I had partners who spoiled to my shoes and tore to me a dress; but when a business reaches kicks, I am **the Indignant Female Essence**. If you have kicked me in a shin, prepare for death.*
*However, this definitely begins to be pleasant to me **Three times Dangerous mister**. He is my hero.*

These examples show an emotional and evaluative attitude, the heroine to her partner and herself.

Dahl's onomastic occasionalism is realized as constructions with alternative components. The newly created onyms reveal various ways of construction: doubling, affixation, etc., which causes structural unusualness, exclusivity, which is a characteristic feature of fairy tales and fantasy. In occasional poetic creativity, the author uses extremely rare or uncharacteristic root morphemes, most often realized in single- or dibasic structures, which are characterized by the presence of the internal form of the onyx (especially in monosyllabic onyms) which may coincide with the characteristics of the bearer the author to the named character.

In his onymic constructions, Dahl implies particular information so that the reader can guess and decode it himself. For example, the name of the Prime Minister of China How-Yu-Bin is also provided, which resonates with the phonetically identical phrase how are you?: the reader must understand this himself. By the logic of the story and the form of the name, he can correlate the ethnonym Gnoolies with the word noll "zero", and the surname Mr. Cooper – the virtual future of the surname *Mr. Oo*, as well as Cooper's predecessor *Mr. Gregg* becomes *Mr. Egg* "egg").

Attention is drawn to the phonetic thoughtfulness and sophistication of anthroponymic tokens, which emphasizes the imagery of the characters primarily in the transformation of appellation occasionalism into proper names, with appropriate accentuation of the suffix and root morphemes with hissing and deaf consonants, in particular in the names of *Giant Manger, Gizzardgulper, Maidmasher, Bloodbottler*.

The clear and colorful eloquence of anthroponyms, inherent in the whole onymosphere of children's works of the writer, has a different direction but is always expressive and well traceable.

Discussion

The scientific results of the above studies reveal and explain various processes and basic characteristics of anthroponyms in a literary text in general. However, today we observe some gaps in defining some specific features of their functional nature and literary genre spheres of their functioning.

It is worth mentioning that informal anthroponyms arise and function in any environment because the phenomenon of occasional anthroponymy has affected very different areas of human communication: political, educational, and criminal. The main difference between anthroponyms in a literary text and informal anthroponyms in speech is that, in addition to their main function, identifying a person and distinguishing him from others, they perform many other functions and contain some additional information. Literary anthroponyms are an integral component of a stylistic system of onomastic space, respectively; they act as a creative stylistic expressive means and show a good style of writing.

It is quite obvious that the proper name of a character in a literary text is always motivated by its features, so it can evoke appropriate emotional and logical associations. The stylistic function of anthroponyms is manifested in specific contextual connections, which gives grounds to speak about their contextual meaning. Hence, the best way to analyze the functional nature of anthroponyms seems to be to study the whole spectrum of onyms in the context of an artistic whole. But to find out how a single component (an anthroponym) works as a whole (in a system of anthroponyms of a literary work), you should not separate it from that literary whole. Such an approach, to our minds, will make it possible to obtain a comprehensive idea of the originality, uniqueness of the entire onymosphere of a literary work, and to realize its onym exclusivity.

Conclusion

Philologists who study anthroponyms have come to the conclusion that anthroponyms have a style-forming function, although their meaning was explained in the process of forming the national onomasticon. Anthroponymic connotation is a phenomenon conditioned and formed by social-linguistic, linguistic, extralinguistic factors. Stable associations arise in names over time, during which they function in society.

The popularity, style, forms and associations of names change depending on the territorial factor and time period.

In the connotative component of the lexical meaning of the anthroponym, five components are recognized: evaluative, emotional, expressive, national-cultural, stylistic.

The first two components, interconnected with each other, are a set of public assessments that are processed through the individual prism of a person, as a result of which a complex personal opinion of the writer is formed in the process of writing.

The expressive component demonstrates the expression of the author's position in a specific context.

The last two components are constantly and invariably present in the properties of the anthroponym at the linguistic and speech level. All five components of the connotative component of the functional semantics of the anthroponym are vividly presented in the stories of Dorothy Parker and Roald Dahl.

The whole poetonymosphere of Parker's and Dahl's works is the unity of three interconnected onymic arrays: 1) simple, well-known onyms, understandable to any English-speaking reader – common anthroponyms; 2) names that make you think, evoking new associations; 3) rather rare names-riddles, names-puzzles.

A detailed analysis of the literary heritage of the writers gives grounds to make assumptions about the existence of end-to-end motives, characters, names, which are repeated from time to time in different authorial texts. Many facts of onymic intertextuality in the broad context of English literature and folklore have been recorded, illustrating, in particular, the connections with the works of Kipling and Carroll. This inner intertextuality unites various children's works by Dahl, forming a single vast artistic space.

Onymic play is present in almost all children's works by Dahl and Parker and has various manifestations. At the phonemic level, this is primarily the realization of impossible, uncharacteristic of the linguistic usage of phonological compounds (initial [kn]), as well as the phonetic coordination of anonymous units in the text of fairy tales. At the morpheme level, we observe the language game first, when creating semantic transparent onymic occasionalisms, and secondly, when juggling morphemes. At the lexical-semantic and syntactic levels, the authors' skills are manifested in the semantic variability of the onymic amplitude, in the exquisite construction of palindromic werewolves from names, in the perfect play and application of folk etymology, in the original expansion of the distributive characteristics of onymic elements.

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