Aesthetic Onomastics and Its Functions in Artistic and Intertext

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Abstract

The article examines the problems of the functioning of aesthetic onomastics in the space of a literary text and intertext based on the works of writers of world literature - representatives of the main stylistic trends of the 19th-20th centuries: romanticism, realism, existentialism. Based on the principle of anthropocentrism, as a result of the study, the main aspects of the implementation of the functions of onomastic units in the literary text and intertext were revealed.

Keywords: *aesthetic onomastics, homonym, anthroponymy, literary text, intertext, world literature.*

I. INTRODUCTION

Currently, in linguistic circles, the focus of special attention is on the study of onomastics, in particular, the problem of semantics and functioning of proper names (PN) in speech and language, as well as the study of the role of aesthetic homonyms (especially aesthetic anthroponyms) in the space of a literary text (LT) and intertext.

Speaking about aesthetic onomastics, one cannot fail to note the huge connotative and expressive potential of proper names in a literary text, due to the exceptional ability of homonyms to accumulate contextual and background increments of intra- and intertextual nature in speech. Homonyms are involved in the creation of the meaningful multidimensionality of the text and, along with its other elements, are a verbal means of embodying the author's intentions and artistic ideas of the work due to the ability to encode a significant amount of artistic information and act as dominant units of the text (especially in the title, beginning and end of the text, then there are in the so-called "strong" positions).

However, along with the ability to convey information that is meaningful to the recipient, aesthetic homonyms have the property of making the same information closed to "uninitiated" or even cultural recipients.

II. LITERATURE REVIEW

Any PN (especially aesthetic homonym) is a product of intra- and intercultural communication or culturalism (S.V. Motashkova), which has a "marked character" and bears the "stamp of motivated use".

In addition, PN as culturalism has a symbolic nature and invariably contains a certain characterological and aesthetic connotation, which becomes especially evident in the space of a literary text within the so-called "vertical context" (Z.Y. Turaeva) or "intertext" (Y. Kristeva).

Thus, it seems obvious that, despite extensive research on the issue, the controversy around the proper name is very far from over, and the fact that not all the numerous aspects of the meaning and functioning of onomastic units in the space of a literary text and its contextual exponents have been revealed, the relevance of the study of this issue.

III. Analysis

From the point of view of functioning, a proper name is considered, first of all, as a unit of nomination, an element that has a certain lexical meaning and acts in its proper function.

The determining factor in the existence of PN is, undoubtedly, "in non-linguistic reality" (V.G. Gak et al.), which subordinates the name to its own laws, which, in fact, leads to changes, sometimes even deformations, in the semantic structure of homonyms.

Returning to the problems of literary text onomastics, it seems appropriate to turn to the theoretical substantiation and consideration of the role and functions of various PN categories in the space of a literary text, taking into account the genres, styles and aesthetic directions of works of French literature.

A literary text as a multi-level content-semantic whole is a complex, voluminous linguistic sign of reality, refracted and aesthetically processed in the mind of the writer - the author of the message, which ultimately determines its linguistic interpretation.

In essence, the focus of the researcher is on a fairly traditional model of artistic communication: *Author - Text - Reader*, as well as the natural cognitive processes of perception, understanding and interpretation, which are inherent in the interaction of the recipient and the aesthetic object - the work of art.

In the conditions of artistic reality, onyms act as aesthetically significant and informatively objective signs of the image of the world, which is creatively created and recreated not only by the writer, but also, from the point of view of the modern hermeneutic approach, by the reader, recipient, taking into account linguistic, speech and general cultural factors.

The LT onomastic space is understood as the entire complex of PN, regardless of the category (anthroponyms, toponyms, zoonyms, ergonyms, etc.), reflecting the real onomastic space, refracted in accordance with the author's intention and the ideological and artistic content of the text.

According to the concept of anthropocentrism adopted at the present stage, the study assumes the analysis of names and surnames in order to understand their bearer. The anthroponymy of a literary text is a special area that has its own laws of functioning. However, literary homonyms are almost invariably found within the framework of national onomastics, the generation and expression of which they are [4].

Along with this, it takes place the phenomenon of the reverse influence of literature on the real onomastics of a particular historical period, which is a separate direction in the study of aesthetic onomastics.

It is generally accepted that proper names are an integral part of the linguistic picture of the world. Under the "picture of the world" should be understood in its most general form objective reality, constantly changing and developing.

The perception of the world is largely determined, firstly, by the individual's belonging to different communities and, secondly, by his personal characteristics: gender, age, level of education, profession, etc.

IV. DISCUSSION

Professor Y.A. Rylov, the picture of the world also contains "an ethnic component, which is represented by a linguistic picture of the world and a set of traditions, customs, beliefs, superstitions, that is, by what determines the ethnic stereotype of the behavior of representatives of a particular ethnic group" [5].

The manifestations of the spiritual life of the people in anthroponymy are very diverse. So, in ancient times and, in a sense, to our days in a number of cultures, the name is considered to be the spiritual center of a person, in which his essence is hidden in a symbolic form [2, p.

74]. At the same time, the laws of perception and interpretation of PN meanings existing in everyday life are also valid for aesthetic homonyms.

Moreover, in a work of art, everything is symbolic, and special significance is attached to names as one of the fruitful stylistic devices for characterizing characters. It is not for nothing that the work of an author who chooses or creates a name for his hero can be likened to the care of parents giving a name to a child. Moreover, for homonyms in the LT space, the moment of characterization is much more important than just a nomination.

According to R. Barthes, the name is "a kind of exchange tool that allows you to replace a certain set of traits with a corresponding nominative unit" [1]. On the one hand, aesthetic homonyms that can encode a significant amount of linguistic and sociocultural information have enormous characterizing potential.

On the other hand, proper names in a literary text are already in themselves some indicators of style, aesthetic direction, and finally, the historical era in which the work was created, reflecting both the linguistic and general picture of the world in a given historical period.

At the same time, a special effect is created due to deliberate mixing and different styles on the page of a work of art, as well as through the use of homonyms that have already been encountered by other authors (the so-called "overlapping" names).

In this regard, one cannot but touch upon the problem of conveying the meaning of PN, which is especially relevant for aesthetic homonyms, the semantic content of which depends not only on the linguistic and speech types of context, but also on the cultural context.

Translation of personal proper names presents an important linguistic and stylistic problem. On the one hand, the translation of proper names that are part of the text of a work of art contributes to a more complete disclosure of the author's intention, as well as an often brighter and more understandable characterization of the literary image (which is especially important in satirical works). That is why the translation of nicknames and nicknames is unambiguously necessary as the most important means of characterizing characters in a literary work, of course, taking into account the cultural specifics of the target language.

On the other hand, transliteration of names seems to be preferable, which, although it can leave the meaning of nominal stems "behind the scenes" (that is, information inaccessible to carriers of another culture), still allows avoiding many cultural inconsistencies in the perception of the same proper names... Therefore, when translating literary works of the realistic genre, like real documents (in particular, newspaper articles, etc.), it is necessary (and exclusively) to resort to transliteration.

However, at the same time, it is not at all necessary to completely ignore possible ways of transferring IP meanings, such as transcription with a footnote, transliteration with explicit transfer of semantic components, refusal to transfer the formal side of IP and disclose its content using descriptive translation, as well as finding an equivalent in the target language. [3; pp. 159-160].

The role and functions of aesthetic homonyms in a literary text and intertext can be traced in the process of evolution of the realization of the linguosemantic potential of aesthetic onomastics in French literature on the basis of the works of writers - representatives of the main literary trends of the 19th-20th centuries.

As a result of the study, it was proved that the realization of the artistic and suggestive potential of proper names in the space of a literary text and intertext is in the closest connection (and even interconnection) with the style of a work of art, up to the definition of the style of the work or changes / deformations of PN functions (the impact of context intertext on PN).

As for the stylistic possibilities of various categories of proper names, in the course of considering the issue, it was established that names in a literary text and intertext have different potential for creating imagery and are divided into directly characterizing and indirectly characterizing.

The first group includes, first of all, anthroponyms (names, surnames, nicknames), which, as a rule, play a leading role in the creation of an artistic image (which corresponds to the concept of anthropocentrism adopted at the present stage).

Toponyms, homonyms, ergonyms and other proper nouns, giving a more indirect characterization, function, rather, as auxiliary means of creating artistic imagery in a literary work.

V. CONCLUSION

Thus, aesthetic onomastics not only contributes to the decoding of content-factual and content-subtext information, the idea of a work, but also, thanks to interaction, interpenetration and stylistically thought-out changes in the use of onomastic units of a literary text, aesthetic homonyms are able to mark, represent a particular style, reflecting the slightest tendencies of artistic creation.

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