



CENTRAL ASIAN JOURNAL OF LITERATURE, PHILOSOPHY AND CULTURE

Volume: 02 Issue: 05 | May 2021

ONOMASTIC SPACE OF THE ARTWORK

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Received 26nd April 2021, Accepted 28th April 2021, Online 18th May 2021

Abstract: The article discusses the use of onomastic units in works of art related to the interlanguage functioning of names and titles, to outline the basic principles of proper names in the literary text. The task is to obtain specific knowledge related to the peculiarities of certain proper names in works of art.

Keywords. onomastic, proper names, onyms, toponyms, poetonyms, appellatives, literary text, artistic image, anthroponyms

INTRODUCTION.

Everything that surrounds us has its own name. And sometimes it seems to us that it should be so. But if you think about what all these names mean, do they mean anything or is it just an empty sound? From the curious question “What is this?” the child begins to learn about the world, and the friendship begins with the question “What is your name?”

Names have always played a special role. Names are used in all languages and cultures. With names, it is easy for people to speak about individuals, certain people, certain places, certain objects or subjects, without having to describe them with a great deal of words. Names are crucial words when it comes to efficient language use. On the other hand, they are also words which many emotions are

associated with: a name carries all of the information we have about its name bearer such as a person, an animal, a place or object.

Main part.

Proper (proprietary) names represent a significant layer of the lexical composition, which differs from common nouns (appellatives) in the volume of the concept, narrowed down to one object. Considering that every object of the surrounding reality can receive a separate name, there can be as many proper names as material and non-material objects, therefore proper names are numbered in the millions. However, the name list - the set of personal names - is limited. Nevertheless, the composition of the name list undergoes changes over time, some names are lost, others, on the contrary, come from other languages or pass from appellatives, since the category of personal naming, and indeed nomination in a language, is a social phenomenon, depending on the development of society and changes. Creative processes are especially active in the naming of characters in works of art. The study of proper names in fiction is of theoretical and practical interest. The onomastics section, which deals with the study of the specifics of onyms in literary texts, has become an independent scientific discipline, which is called literary, or poetic, onomastics. For a long time,

poetic onomastics has been of interest to researchers as an applied discipline, which is in demand, as a rule, when publishing various comments on literary texts, when compiling dictionaries of proper names for artworks [1:83-89].

At the present stage, poetic onomastics is considered as an independent scientific discipline with its own object of research and its own methods of analysis, which develops in close connection with the general lexicology, semiotics, stylistics, poetics and linguistics of the text in a broad aspect [8].

V. A. Nikonov gives the following definition: "the name of the character one means of creating an artistic image, it can to characterize the social identity of the character, to pass the national and local color, and if the action takes place in the past, to recreate the historical truth (or destroy it, if the name chosen contrary to the truth)" [4: 234]. It is noteworthy that this definition mainly recognizes only the close connection of the name of a work of art with society and social conditions, but does not specify its specifics in the structure of a literary text as an independent unit. For a long time, the dominant term for proper names in a literary text was the term literary anthroponym, which refers to "all personal proper names that name characters without exception" [5: 152]. At the same time, M. V. Karpenko understood literary anthroponyms only as proper names created by the author. The proper names of real historical persons used in works of fiction as personal names of characters were excluded [2: 24]. This restriction was later lifted. Literary anthroponyms began to be called all proper names in the nomination of personalized artistic images. When analyzing toponyms and zoonyms in the literary text, the terms literary toponym and literary zoonym were used accordingly. However, a universal term was needed, correlating with all categories of proper names in the literary text. For poetic onomastics, such a term is a poetonym.

Literary scholars have already used this term to denote conventional exotic, mythological, i.e. endowed with a certain poetic meaning of their proper names [6 - p. 30].

The onomastic space is understood as the sum of proper names that are used in the language of a given people to name real, hypothetical and fantastic objects [7: 138]. Accordingly, the onomastic space of a work of art should be considered the totality of all poetonyms that are found in it.

The onomastic space of a work of art acts as a subsystem of the general figurative system of a work of art, on the one hand, and on the other, it reflects the specificity of the author's work, genre and style differences, the correlation of the content of a work of art with the era of the image and the time of creation of the work and is characterized by the following properties:

- has a field structure in which the core and periphery are distinguished;

- functioning in literary texts of poetic anthroponyms, toponyms, zoonyms and other onyms, which can separately be an independent object of study, give grounds to combine them into

- independent onomastic fields as part of the general onomastic space of a work of art;

- the onomastic space of a work of art is not an absolute component of a work of art. It is absent in works of art in which images and characters are not marked with poetic names, in particular, in many lyrical and prose works of small genres;

- the quantitative indicator does not play a primary role in determining the specificity of the onomastic space of a work of art. The number of units of onomastic space does not have an absolute depending on the size of the literary text;

- the dominant role in the onomastic space of a work of art belongs to the system-figurative relations of poetry names, which play "the organizing role of

onomastic space in the structure of a literary text” [3: 106].

in contrast to national onomastics, where the time limits for the introduction of onyms into the onomastic space are rather arbitrary, in poetic onomastics two phases of the formation of onomastic

space of a work of art. The first phase covers the period of the author's work on a work of art from the concept to the final embodiment. The second phase provides for the static assignment of poetry names to a specific work of art, which in the future will function in time and space without changes;

In the process of working on a work of art, a free replacement of poetry names, a change in their functions in the context of the work, are permissible, which is explained by the motives of the artistic design.

in a work of art, onomastic space is characterized by impenetrability for other onyms. This is the fundamental difference between the poetic onomastic space and the onomastic space of national onomastics. The latter is characterized by quantitative dynamics, which can develop into a qualitative change;

the onomastic space of a work of art can include various poetonyms without taking into account their active or passive functioning in national onomastics;

from the variety of onyms of national onomastics, poetry names of two categories are mainly found in literary texts: anthroponyms and toponyms, which determine the entire onomastic background of the narrative (with the exception of works of art for a special purpose: fairy tales, stories about animals, fantastic scenes, etc.).

The onomastic space of a work of art is characterized by its static nature, isolation, and anthropocentricity, which make it possible to consider it as an independent, autonomously functioning phenomenon, in which the role of the

author of the work of art as a creator is significant. The author, while working on a work of art, shows creativity in creating poetonyms, mainly relying on the national onomasticon;

one of the important features of poetic onomastics is its secondary nature in relation to national onomastics. This principle helps to give a literary text acceptable authenticity even when describing the most unreal events, mainly characteristic of fantastic works;

the onomastic space of a work of art retains its characteristic features when translating a literary text into other languages. Usually, in such cases, the original poetonyms are preserved unchanged, with the exception of grapheme-pronouncing deviations when they are transmitted in another language.

Only those poetonyms whose direct transmission in a foreign language may weaken the artistic perception of the image can be translated. Mostly translated nicknames and "talking" names like Fat Man, Lame.

CONCLUSION

Thus, the onomastic space of a work of art performs not only an important structural and organizing function, but also carries the most general multi-faceted linguistic and extralinguistic information. The onomastic space structurally covers a part of the dictionary of the writer's language, characterizes his author's personality and level of skill. A complete representation of the onomastic space of a work of art can be realized through a lexicographic description of the poetonyms of one, several, or all of the works of art of a writer or a group of writers.

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