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ИМЕНА ИСТОРИЧЕСКИХ ЛИЧНОСТЕЙ В АНТРОПОНИМИЧЕСКОЙ СИСТЕМЕ ХУДОЖЕСТВЕННЫХ ТЕКСТОВ

Научная статья

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Аннотация

В статье рассматриваются особенности функционирования в художественных текстах одного из пластов литературных онимов – имен исторических личностей. В ходе исследования антропонимической системы художественных текстов было выявлено, что имена известных личностей активно используются писателями, притом, не только в исторических произведениях, где анализируемые антропонимы выполняют лишь номинативную функцию. Являясь важной художественно-поэтической составляющей художественного пространства, они активно участвуют в формировании стилистических фигур и поэтических приемов.

Ключевые слова: ономастическое пространство; антропонимы; имена исторических личностей; функции; стилистические фигуры; компаративные конструкции.

NAMES OF HISTORICAL FIGURES IN THE ANTHROPONYMIC SYSTEM OF LITERARY TEXTS

Research article

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Abstract

The paper focuses on the distinctive features of functioning of one of the strata of literary onyms - the names of historical figures - in literary works. A study of the anthroponymic system of literary texts revealed that the names of famous personalities are actively used by writers, and not only in historical pieces of writing, where the analysed anthroponyms take on just a nominative function. As an important artistic and poetic component of the art space, they are actively involved in shaping stylistic figures and poetic devices.

Keywords: onomastic space; anthroponyms; names of historical figures; functions; stylistic figures; comparative constructions.

The names and surnames of people that have marked the course of world history are often used in literary texts as well. The writings of the canonical Tatar writers and poets Mirsay Amir, Amirxan Yeniki and Fatikh Khusni have been reviewed to examine the peculiarities of functioning of this stratum of anthroponyms in the artistic space. The study revealed that this stratum of personal names contributes to revealing the main character traits of the protagonists and ensures the integrity of the phrases. Most importantly, however, by reflecting the author's mindset, they play an essential role in shaping the onomasticon of the piece of work as a whole.

The names of famous figures of culture, history, etc. represent a rather thick stratum of the anthroponymicon of the texts under study. Their main function in the structure of a text is to convey information about one's epoch [5, P. 86]. These kinds of personal names act as a kind of social and anthroponymic background to the works. It is rightly noticed by L.M. Shchetinin that names and surnames of famous cultural figures, politicians, scientists, etc. represent a kind of «code», a symbolic language expressing a particular period of public life [7, P. 215].

O.P. Vorobyeva believes that in a literary text the names of historical figures, embodying various elements of information about the character, are the main component to portray the narrated era in realistic terms and in the most plausible colours [2, P. 145].

Given the specifics of using this class of literary anthroponyms in a text, two trends can be distinguished. 1) In historical works, where they perform the function of direct nomination, character individualisation. 2) In works of a non-historical nature, in the context of some informational and historical references, or when they are used as non-plot, stylistically coloured elements. In this regard, it is possible to distinguish the following functions of this stratum of anthroponyms:

1. The nominative function refers to the direct naming of a specific person (character) in historical novels and stories. When considering anthroponyms from this perspective, two works by Amirkhan Eniki deserve special mention: the novella "Göländäm tutash khatiräse" ("Memories of Gulandam") which describes actual historical events of the early 20th century and the autobiographical novella "Soñğı kitap" ("The Pages of the Past") spanning almost two centuries.

The first novella covers the great Tatar composer Salikh Saydashev's youth, his first steps as an artist, and his first love. As Salikh Saydashev's image is inextricably linked to the world of Tatar music and art, the story also focuses on other representatives of Tatar culture of the early 20th century, including Ashraf Sinaeva, Gulsum Bolgarskaya, Mukhtar Mutin, Fatima Ilskaya, Siddiq Aydarov, Sakhıbdzhamal Gızzatullina-Volzhsckaya and many others. All of them were famous cultural figures and stars of pre-revolutionary Tatar theatre, whose talent was revealed thanks to the first theatrical troupe "Saiyar". All these characters have been created by the author with a special love and warmth of heart. Cf: "Dimäk, şuşı ikän Äxmätsoltan Gabäşi!.. Ni xikmättär, bu da keçkenä buylı ide (ällä muzıkantlar barısı da ber kalıptan töşkännär inde), ämma başkalardan böten kileş-kilbäte belän bik nık ayerılıp tora. ... Läkin anıñ böten kıyäfätennän bik saf küñelle keşelärgä genä xas sadäleک, samimileк, häm şularnıñ çağılışıday üzenä ber mölayemlik börkelep tora. ... " [4, P. 83]. (So this is *Akhmetsultan Gabishev!*..

Strangely enough, he was short too (are all musicians like that?), but he looked very different from everyone else. However, there is a sort of charming sincerity emanating from his whole appearance that is characteristic only of people with pure souls).

2. Names of famous persons that are used to confirm a thought, a "logical" proof (reference to an authority). Cf: "Söt kalır, Vatan kitär! — *Därdmänd tä*" [4, P. 276]. ("The homeland will be gone, but the milk will remain!" also said *Dardmend*). "*Romain Rolland*, buğay, äytä: "Härber keşe üzeneñ künel tiränleğendä üzenä genä ayerım ber qaberlek asrıy" [8, P. 169]. (*Romain Rolland* seems to have said: "Every man has a graveyard of his own in the depths of his soul").

3. Formation of comparative constructions. As Otto Jespersen points out, comparative constructions are based on describing the name holder through his/her prominent quality and comparing him/her with another person possessing the same features [5, P. 85]. Some examples from the texts: "Babası *Märcäni kebek*" böten" keşe ide, märxüm!" [4, P. 377]. (Like his grandfather *Mardzhani*, he was a true man!). "Köçle, matur tavış, — şäp cırlıy, kahäreñ!.. *Menä diğän Xälil*, artığın ezlise da yuk!" [8, P. 73]. (Strong, beautiful voice — excellent singing, damn it! *He looks just like Khalil*, there's no need to look for another one!).

4. The genitive function, i.e. names that identify the authors, the creators of an object, the piece of art, the work being talked about. Cf.: "1902 nçe elda Niğmätcän Yenikeyev diğän ukıtuçı *Gogolnıñ* "Revizor"ın tatarçağa tärçemä itä" [4, P. 7]. (In 1902, a teacher named Nigmatzyan Yenikeyev translates Gogol's *The Government Inspector* into Tatar). "Orkestr soñğı märtäbä *Şopennıñ* "Matäm marş"ın uynadı, ozata kilüçe kızılarmeyetslar avır ğıma kuzğaldılar, kaytıp kittelär..." [8, P.131]. (The orchestra performed *Chopin's* "Funeral March" for the last time, the accompanying Red Army soldiers slowly stood up and headed back...).

Occasionally, along with the authors, both the names of their pieces of work and certain characters that have become the hallmarks of these works are used. Cf.: "Ivan Ivanıç belän Ivan Nikiforoviçnı al, *Gogol kitabın* geroyların" [8, P. 209]. (Take, for example, Ivan Ivanovich and Ivan Nikiforovich, the main characters of Gogol's book).

The following example, where the people (the Russian people) act as the "progenitor" of the mentioned geniuses, is very interesting: "Alarnıñ ğasırlar belän ülçänä torğan böyek määdäniyätläre bar". *Alarnıñ Puşkin, Tolstoy, Repin* kebek dahıları bar" [8, P. 315]. (They (the Russian people – G. Z.) have been having a great culture for centuries. They have such geniuses as Pushkin, Tolstoy, Repin).

5. Employing the names of famous people as a symbol, an embodiment of their age. L.M. Bushtyan commented on this: "Sometimes just pronouncing the surname of a prominent person is enough to make a literary text instantly poetic". [1, P. 12]. In the following illustration, the Persian poet Omar Khayyam and the Tatar poet Khadi Taktash stand as symbols of their respective epochs — the Eastern Renaissance and Soviet realism. Naming only the "most famous" implies a long period of time, a huge creative space: "Min aña yeş kına ukıy torgan idem — *Gomär Xäyyämñän* alıp üzebezneñ *Taktaşka* xätle" [3, P. 77]. (I used to read to her a lot of books, from Omar Khayyam to our Taktash).

6. Employing names of prominent figures as the main element of artistic expression. For example, in the novella "Agidel" by Mirsay Amir, the protagonist uses the names of Tatar poets from the early 20th century to show his lack of awareness of political ideology (comparison): "Xikäyä kitapları ukıp kına, *Tukay, Taktaş* şığırlären yatlap kına komsomolets bulıp betep bulmıy..." [9, P. 237]. (You can't become a true Komsomol member just by reading storybooks and poems by Tukay and Taktash). The names of well-known Russian rulers play a similar role in the following example. The author employs these anthroponyms to clearly illustrate the unrest in the heart of his protagonist due to insufficient knowledge of his country's history: "Äye, äye, sin döres äytäseñ, *Nikolay Vtoroy* bulğaç, älbättä, anıñ *Nikolay Pervıye* da bularga tieşlekre beläm, läkin *Nikolai Pervıy* däweren, ul däwerdä nindi tarixi vakıyğalar buluwın, alarnıñ minem büğenge fikerlärem belän nindi bälänäşen barlığın belmim..." [9, P. 266]. (Yes, yes, the things you say are true. I realise that if there was Nicholas the Second, then there must have been Nicholas the First. But I don't know what epoch it was, what historical events took place there and how they relate to my present reflections...).

In the story "Chybyrky" ("The Whip") by Fatikh Khusni, the author employs the names of prominent composers to humorously describe the actions of a mother in the process of parenting her son. She forces him to learn music even though he has no aptitude for it: "Ul üzeneñ taşbaşlı malayennan hiçşiksez *Beethoven*, alay da bulmasa, yaña ber *Salix Säydäşev* äzerläp çırgamakçı" [8, P.15]. (She certainly wants to make her bratty son a Beethoven, or a new Salikh Saydashev at the very least).

Hence, the analysis of the anthroponymic system of the pieces studied has revealed that the names of prominent personalities are actively employed by the writers beyond the historical works, fulfilling a strictly nominative function. The greater part of this stratum of anthroponyms is stylistically coloured and can provide additional information about the characters (revealing their philosophies), participate in the creation of stylistic characters and form comparative constructions along with naming one or another celebrity.

Конфликт интересов

Не указан.

Conflict of Interest

None declared.

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