THE STRUCTURAL FEATURES OF ANTHROPONYMS IN ENGLISH FICTION TEXTS BY J. GALSWORTHY

Research article

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Abstract
The article deals with the features of the functioning of anthroponyms as an element of a complex figurative system of a literary text. In the course of the study, the analysis of theoretical positions was carried out, the specifics of the implementation of anthroponyms in a fiction text were studied. As an illustration of this phenomenon, the fiction texts by J. Galsworthy were used. As a result of the analysis, the structural features of the functioning of anthroponyms in the figurative system of the literary text were revealed.

Keywords: anthroponyms, a literary text, structural features.

Introduction
Anthroponyms as units of language connected with the characteristics of the person have been studied from the viewpoint of various aspects (the history of separate categories of onyms, their functioning etc.). Anthroponyms, as it is known, occupy an important place in the lexicon of any language. In spite of the fact that anthroponyms mean the names of persons, they are considered as extremely important and difficult category of names connected with the history of culture, with psychology of nations, with their traditions and customs. General and special issues of the theory of proper names and methods of onomastic studies are regarded in the works by C.J. Mill, B.Russell, K.Donnellan, H.Dorion, L.Duchesne, A.Gardiner, R.Jacob, O.Jespersen, M.Picard, J.Poirier, C.Tanguay and others. Such researchers as N.F. Alefirenko, Yu.A. Karpenko, V.A. Nikonova, G.A. Silaeva are devoted to the investigation of anthroponyms functioning in fiction texts [2, P. 330].

In fiction texts proper names are filled with the contents which involve all knowledge of communicants about the named object, distinguishing in completeness of the qualitative and quantitative information, but involving the subjective attitude to the reviewer.

It is known that anthroponyms as an element of fiction texts are one of important instrument for creating an image. At the same time onims play a significant role in formation of idea of work as a whole. According to I.B. Hodyreva's remark, "The exact choice of anthroponym in many respects defines the semantic and emotional task of the text as a whole" [4, P. 174-175.] Being an element of the fiction text, the proper names bring a contribution in folding of that set of meanings which are concluded in work. Nevertheless, it is not necessary for the author to realize this variety because ingenious work always larger is than its creator is. According to V.G. Belinsky's remark «… in the name which the real poet gives to the hero, there is a reasonable necessity, which, at the same, time is invisible for the poet» [1, P. 32].
Results


According to the investigated anthroponyms we can distinguish two subgroups which engage the initial and derivational forms of personal names.

It should be noted that a lot of anthroponyms have the initial forms:

For example: 1. Behind him his cousin, the tall George, son of the fifth Forsyte, Roger, had a Quilpish look on his fleshy face, pondering one of his sardonic jests [8].
2. He wished it were vacation and Maisie back from school [7].
3. Phyllis, who had taken her brother by the ear to lead him to the door, let him go to clasp her injured self [5].

Speaking about the derivational forms of anthroponyms in English fiction text by J. Galsworthy we can determine the derivatives of 14 anthroponyms:

Nick < Nicholas; Phil < Philip; Hol < Holly; Annet < Annette; Tom < Thomas; Larry < Laurence; Ed < Edgar; Will < William; Tom < Tommy; Kat < Kathleen; Rosa < Rosamund; Rob < Robert; Ann < Annie; Mol < Molly.

For example: 1. Ashurst, on a rock at the edge of the beech clump, watched them, and listened to the cuckoos, till Nick, the elder and less persevering, came up and stood beside him [6].
2. Rosa was one of those precocious ladies who make uncertain incomes by writing full-bodied storyettes [5].
3. Larry, leaving his brother's house in the Adelphi, walked northwards, rapidly, slowly, rapidly again [7].

Structurally, anthroponyms are presented by one and two-componential names.

1. One-componential anthroponyms. To this group we can refer the following names:

2. Two-componential anthroponyms. We can see the following examples:
   Timothy — from time “honor, respect” + theos “God”
   Nicholas — from nike “victory” + laos “people”

We pay attention to that fact that J. Galsworthy used such foreign names as Hester, Montague, Imogen, Roger, Annette, Anthony, Nicholas, Venera, Diana, Sabina, etc. in his fiction texts. The use of borrowings is connected with fact after the invasion of Britain by other countries Old English names gradually began to lose their popularity, and they were replaced by onomastic constructions borrowed from the French, Latin languages. Such names as Richard, Robert, William, Hugo, as well as names of biblical origin — Thomas, John and Peter — began to be used in the naming system more and more. The most intensive assimilation of names with “Old French” roots took place in the ruling circles and the upper level of society.

We can see such anthroponyms in the following extracts:

1. She took off her cloak, and Imogen, with an understanding look, did not even open the drawing-room door for her, but ran downstairs [8].
2. On it lay a piece of paper with an effigy drawn in blood, and the three names Stella Halliday, Sabina Halliday, Freda Halliday—also in blood, running towards it like the rays of a star [6].

The fiction world of the English texts is rich in characters having such occasional names, as Adela, Parfitt, Smither, Warmson, Bilson, Prosper Profond, Jago, Enid, Coles, Crow, Donkin, Scriven, Livinska etc. Some of these names characterize the hero’s social status. For example, Adela means “noble”, Prosper means “fortunate, successful”. The social status of the character allows us to refer to it to derivative versions of the anthroponym in various social spheres.

We can see them in the following examples: 1. Pleasant the touch of her lips on his forehead, the sound of her clear voice, the sight of her slim movements, the feeling that she did him credit — he wished it were vacation and Maisie back from school [7].
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We can see them in the following examples: 1. Pleasant the touch of her lips on his forehead, the sound of her clear voice, the sight of her slim movements, the feeling that she did him credit—she heard Bob Pillin's smothered chuckle; her mother's rich and feathery laugh. She wished it were vacation and Maisie back from school [7].
We have divided anthroponyms into two groups: central and peripheral.

We can refer the names of main characters of English fiction texts to the central group, for example: Jolyon, Ann, James, Emily, Roger, Soames, June, Holly, Stella, Keith, Laurence, Sylvanus, Henry, John and others.

In English fiction texts we come across the following examples: 1. In the centre of the room, under the chandelier, as became a host, stood the he ad of the family, old Jolyon himself [8].
2. This was the idea of Stella Ashurst, whose character contained a streak of sentiment [6].
3. But that was what Keith Durrant liked, after his day's work-the hard early morning study of his "cases," the fret and strain of the day in court [7].
4. And, lonely, in his chairman's seat at the top end old Sylvanus Heythorp sat, with closed eyes, still and heavy as an image [5].
5. Mr. Henry Bosengate, of the London Stock Exchange, seated himself in his car that morning during the Great War with a sense of injury [9].
6. At the head of it, in the Chairman's seat, sits John Anthony, an old man [10].

We can refer the names of the minor and incidental heroes to the peripheral group. The meanings of their names develop from some sphere of the interconnected general and united meanings which degree of expressiveness depends on the peculiarities of dictionary registration of every plot structure in which they are used and on the adequacy of degree of readers' awareness. Thus, the group of anthroponyms of minor and incidental characters we have divided into two subgroups:
— Names with open semantics: Parfitt, Smither, Warnson, Bilson, Prosper, Profond, Asches, Livinska, Megan, Guardy, Grow, Donkin, Coles, Lewis and so on.
— Names with closed semantics: Hester, Timothy, Philip, Montague and so on.

For example: 1. Philip Bosinney was known to be a young man without fortune, but Forsyte girls had become engaged to such before, and had actually married them.
2. "But where," he asked, "was Timothy? Hadn't he come with them?"
3. When his son-in-law Montague Dartie had that financial crisis, due to speculation in Oil Shares, James made himself ill worrying over it; the knell of all prosperity seemed to have sounded [8].

Conclusion

So, the names with open semantics don't demand additional interpretation since their meanings are obvious from the text. Unlike them, the symbols of names with closed semantics "is more veiled". Here their interpretation depends on knowledge of history, myths, creativity of J. Galsworthy, and also the English language.

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<th>Конфликт интересов</th>
<th>Conflict of Interest</th>
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Список литературы / References

Список литературы на английском / References in English
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