

## COMMUNICATIVE ORIENTATION OF PROPER NAMES IN ENGLISH FAIRY TALE DISCOURSE

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*The article deals with communicative role of onomastics in English fairy tale discourse. The most important function of onomastics in fiction discourse is nominating people, animals, items, locations and events. Proper names are carriers of communicative information and serve as means of releasing the content of the text. They give the recipient information about the temper, social status of the character and its position in society. The article offers classifications of proper names according to the object of nomination. Proper names have cognitive, communicative and semantic yield, they are headlines for extensional amount of information and provide its keeping and usage. Proper names are essential in fairy genre and perform the function of time-and-place markers. Onomastics in fairy tale discourse creates the background that makes the reader believe the reality of actions and characters. Proper names give the recipient an impression of authenticity of fiction world.*

**Key words:** *onomastics, proper names, fairy tale discourse, communication, author, recipient, nomination.*

Fairy tale discourse is an active medium of implementation the specific features of fabulous category that is verbalized at different levels of linguistic structure. Communication transfers the sense of idea by means of the language [1, p. 802]. An important element of fiction discourse is the system of proper names that arranges the lexical category of text which along with other language tools implements the author's concept of paradigm, promotes the construction of the fiction image.

**The relevance of our research** is based on growing interest in individual authors' onomastics that needs more detailed studying especially in modern English fairy tale discourse which is shown on the example of popular works of contemporary authors. **The object** of the research is English fairy tale discourse illustrated by popular works of modern authors and individual authors' onomastics used in these works. **The subject** is investigation of the communicative role of onomastics in English fairy tale discourse. According to it the necessary tasks of the research are:

- to classify proper names and denote their role in English fairy tale discourse;
- to define communicative filling of onomastics in fairy tale discourse.

Fairy tales are the most archaic (along with myths) text structures and represent the structure of thinking that is very close to mythological one. A fairy tale contains semantic complexes, understanding of which reveals the concept of individual thinking [2, p. 83].

We agree with Domina M. V. who claims that individual segment in modern fairy tale discourse is increasing [2, p. 93]. It is based on creating individual images with complete characteristic of characters that is not typical for traditional fairy tale.

A peculiar feature of fairy genre is a "magic" element that reveals its message. In the fairy picture of "magic" world there is an interaction of the main conceptual spheres that are human, animal, mythical creature and artifact [3, p. 103]. Such concepts are embodied in four semantic roles such as opponents, relatives, assistants and equipment. Language realization of these semantic roles is made with the aid of tropes. Fairy picture of "magic" world is a regulated system, which is bordered by time-and-place marker.

Onomastic space is a system of proper names used in the language of certain nation for nomination real, hypothetical and fantastic items [4, p. 9]. It is determined by paradigm of

the world that exists in conceptualization of the nation's modern world, but it always contains the elements of previous periods.

Proper name is an obligatory element of fairy tale discourse. The author not only nominates a person, but also gives information about him, expresses feelings, gives a mark to his character, shows his behavior and habits by using proper names.

Theorists of literature consider proper names to have an essential role in literary work and perform the function place-and-time marker [3, p. 59]. Any realistic fiction work has proper names that are typical for particular social group in particular epoch. Belei L.O. says that in literary work proper names correspond 3 or 4 percent of the text, but their functional yield, there role in creating stylistic harmony is much more than that [5, p. 13].

One of the classifications of proper names is their division according to the object of nomination. In English fairy tale discourse zoonyms are the most extended. For example, *The Cow-All-the-Cow-there-was*, *Dingo-Yellow-Dog-Dingo*, *little Benjamin Bunny* [6, p. 29]. The other type of proper names, that is also spread in English fairy tale discourse is anthroponyms. For example, *Tegumai Bopsulai*, *Man-who-does-not-push-his-foot-forward-in-a-hurry*, *Anna Maria*, *Mr. Mc Gregor*. Toponyms denote the place for action of animals in English fairy tales, e.g., *River*, *High Street*, *Owl Island*, *England*, *Spain*. There are also proper names of other types, such as mythonyms: *Adam*, *Azrael*, astronoms: *The Tropicsof Capricorn*, *The Tropicsof Cancer*, fitonyms: *the Bongtree*, *the Wonderful Tree*, *Puugh Janggi*, names of companies, associations, institutions: *colliers "Margery Dawe"*, names of holidays: *Easter*.

A peculiar feature of English fairy tales is the existence of such types of proper names as, names of events: *Caucus-race*, names of documents and books: *the Jungle Law*, names of arms, jewelry, musical instruments, ships: *Ship "Pound of Candels"*, *boat "Betsy Timmins"* [7, p. 10]. In general there are 23 types of proper names, which create a wide prospect of authors' minor words, their history, culture, art.

The name of a character is an important force in creating a fiction work. It foregrounds the author's pragmatic orientation of the text to the recipient's participation [8, p. 15]. An additional communicative yield of eloquent proper names of fairy tale characters is marked with semantic diversity and obligatory focus on the reader, his age and psychological characteristics. Eloquent proper names express an appellative feature of onomastics. Hargreaves C.R. uses in his fairy tales proper names, that express positive or negative features of the character. For example, *Little Miss Helpful*, *Little Miss Shy*, *Little Miss Fun*, *Little Miss Trouble*, *Little Miss Chatterbox*, *Little Miss Late*, *Little Miss Lucky*, *Little Miss Busy*, *Little Miss Quick*, *Little Miss Wise*, *Little Miss Greedy*.

In fairy tale discourse the author with the aim of onomastics, describing characters, has intention to release the message of his literary work. Proper name becomes a thematic word inherent in its owner and is not perceived separately and gains functions of its ambassador. In every single case particular feature of character and emotional background of the communicative situation are determined. Usage of proper names that have an additional communicative yield is a traditional technique in the literature. Such names are optional for the main characters, which tempers are transparent in the fantastic space. In "The Chronicles of Narnia" C.S. Lewis nominates aged characters with the help of official forms of names. For example, *Mrs. Macready*. Hypochoristics are used by C.S. Lewis for creating a casual atmosphere in communication. For example, *Lu* from *Lucy*, *Betty* from *Elizabeth*, *Ed* from *Edmund*, *Su* from *Susan* [9]. C.S. Lewis uses also allusive proper names with the aim not only to nominate the characters, but also to identify them. For example, *Bacchus*, *Father Christmas*, *Silenus*, *Father Time*.

J. K. Rowling in her novels about Harry Potter using deliberate transformation of foreign anthroponyms by adding affixes, gives the reader information about social status and educational level of the character, e.g., "You don't tell her to shut her face. What about "Popkin" and "Dinky Diddydums", can I use them then?"

In the fairy tale "The Lord of the Rings" by J. R. R. Tolkien the reader can see a special communicative space in which language and myth are inseparable. The choice of names is effected by mythological traditions. That is shown in axiological features of proper names,

dichotomy of classification some phenomena in proper names, additions to names that means the origin, personal name or nickname of the character.

In the fairy tale “The Chronicles of Narnia” C. S. Lewis gives his character name *Digory* that is derivative from English word “dignity”. This name gives us information about personal features of this boy who is really brave and lion-hearted.

C. S. Lewis uses the means of graphic imagery apart from conventional graphic stylistic means. The land name “Narnia” originates from the name of a little town Narni. To nominate the land the author uses such expressions as Land of Narnia, Lone Lands, that on the graphic level confirms its reality and makes it similar to one of really existing countries.

Proper names originating from real nouns give the reader perception of reality, help to believe in the created fabulous world. They are important means of individualization of fiction characters. In fairy tale discourse the author expresses the message of the story with the help of using proper names. Onim lexicon becomes thematic words that are inseparable from the characters they nominate. In common onim lexicon creates multifold classification of the characters.

Very important meaning for understanding the deep semantic of fairy tale has a headline, that performs special functions that differ from the function of other onomastics lexicon. They are isolation, perfection and advertising.

Really deep realization of fiction is impossible without understanding the role of proper names system used by the author. With the help of proper names the author gives coded information about the character and his place in the fictional work. Proper names are considered to be bearers of logical, esthetic, impressional and emotional information. Proper names perform a communicative role of special headlines for large amount of different information and therefore ensure its conservation and use.

Research of proper name as the essential style forming element in onomastic system of the text includes investigation of structural organization of onomastic space, principles and methods of nominating characters, stylistic functions of proper names, their associative links, correlated with the realization of a specific image, message of the text and the author’s attitude.

Proper names appear and operate in specific circumstances as the most important elements of communication. They not only perform a nominative function identifying an item, but also include background information about belonging the character to particular ethnic. They are linguo-cultural markers in communicative act. According to it, proper names are considered to be the type of lexis that has no equivalents.

**The practical value of the research** is based on showing the important role of proper names in releasing the content of the text, in creating an image of the character and its understanding by recipient. The potential **further directions of research** are investigating the communicative role of onomastics for recipients of all ages and different levels of proficiency.

#### КОМУНІКАТИВНА СПРЯМОВАНІСТЬ ВЛАСНИХ НАЗВ В АНГЛОМОВНОМУ КАЗКОВОМУ ДИСКУРСІ

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*У статті розглядається комунікативна роль ономастики в англomовному казковому дискурсі. Найважливіша функція ономастики в художньому дискурсі – це найменування людей, тварин, предметів, місць та подій. Власні назви є носіями комунікативної інформації і слугують способом вираження змісту тексту. Вони дають читачеві інформацію про характер, соціальний статус персонажа та його позицію в суспільстві. У статті подана класифікація власних назв залежно від об’єкта найменування. Власні назви мають когнітивне, комунікативне та семантичне навантаження і виступають заголовками для великої кількості інформації, забезпечують її збереження та використання. Власні назви є необхідними в жанрі казки і виконують роль часово-просторових покажчиків. Ономастика в казковому дискурсі створює такий фон, що змушує читача повірити в реальність подій та персонажів. Власні імена формують у читача враження достовірності художнього світу.*

**Ключові слова:** ономастика, власні імена, казковий дискурс, комунікація, автор, читач, найменування.

## КОММУНИКАТИВНАЯ НАПРАВЛЕННОСТЬ ИМЕН СОБСТВЕННЫХ В АНГЛОЯЗЫЧНОМ СКАЗОЧНОМ ДИСКУРСЕ

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В статье рассматривается коммуникативная роль ономастики в англоязычном сказочном дискурсе. Важнейшая функция ономастики в художественном дискурсе - это наименование людей, животных, предметов, мест и событий. Имена собственные являются носителями коммуникативной информации и служат способом выражения содержания текста. Они дают читателю информацию о характере, социальном статусе персонажа и его положении в обществе. В статье представлена классификация имен собственных в зависимости от объекта наименования. Имена собственные имеют когнитивную, коммуникативную и семантическую нагрузку и выступают заголовками для большого количества информации, обеспечивают ее хранение и использования. Имена собственные необходимы в жанре сказки и играют роль временно-пространственных указателей. Ономастика в сказочном дискурсе создает такой фон, что заставляет читателя поверить в реальность событий и персонажей. Имена собственные формируют у читателя впечатление достоверности художественного мира.

**Ключевые слова:** ономастика, имена собственные, сказочный дискурс, коммуникация, автор, читатель, наименование.

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Received: May 12, 2016