

интенции. В целом псалмодические стихотворения основателя города Измаила свидетельствуют о безусловном экстенсивном распространении псалтырной поэзии в пространстве русской культуры эпохи Просвещения. Адаптируя общеизвестное вероучение к новым условиям, поэты-классицисты выполняли не только просветительскую, литературную, но и гражданскую задачу, способствуя формированию в новых исторических условиях духовной личности.

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Svitlana Slobodiak

lecturer

Izmail State University of Humanities

sslobodyak@gmail.com

THE ROLE OF POETONYMS IN THE INFORMATIVE STRUCTURE OF A LITERARY TEXT

The functioning of proper names in the real world is mainly limited to one function – the function of designation, which allows them only to distinguish and identify the designated objects. But once any proper name becomes a part of fiction, it changes its status into a poetonym, acquires a number of various characteristics and its informative value grows immensely.

Many prominent scientists, such as Yu. A. Karpenko, K. B. Zaitseva, V.N. Mikhailov, V. A. Nikonov, L. M. Shchetinin and others, were engaged in the study of poetonyms. Various types of poetonyms that function in fiction were considered in their works. In this article we dwell on such type of poetonyms as associative names.

They are presented in the classification of L. M. Shchetinin who subdivides the names of literary heroes according to their stylistic role in a literary work. Associative anthroponyms are defined by the author as the names, the graphic or phonetic form of which causes various associations that clarify and deepen the characterization of the personages [1, p.131]. The functioning of associative names in a military novel and a political novel is under the discussion.

Associations arising in the context of a work of art, in our opinion, can be both internal and external. Internal associations are connoted with «poetic etymology», which means «not only the «revival» of the true genetic structure of a proper name, but also all kinds of associative rapprochements» [2, p. 7]. External associations are based on the sound (pronunciation) or letter (spelling) similarity of the anthroponym with other anthroponyms or common nouns. For example, in J. Aldridge's war novel «Sea Eagle» one of the characters is called Stone. This anthroponym is associated with the common noun *stone*. Such an etymology can be associated with various interpretations of the image, for example, it can characterize a callous and cruel person. But the text of the work provides the basis for associations connected with the impressive appearance of a tall and strong Australian giant:

Stone, this giant with much redness [...] [3, p. 32];
His finger was too thick for the small map [...] [3, p. 35].

This text description complements the denotative meaning of the word *stone* with the connotative component of an expressive nature, which allows us to emphasize the semantic component *rock* in the meaning of the word *stone*. In addition, the text description «resurrects» the segment *ton* in the word *stone*, further focusing on the physical characteristics of the personage, thereby revealing the inner content of the anthroponym. Associativity is inherent not only to the internal, but also to the external form of the anthroponym Stone, but it is perceived only while comparing two names: **Stone** – **Sarandaki**. Alliteration, i.e. «the repetition of the same consonant [...]» [4, p. 25], in this case the repetition of the consonants *s*, *n*, as well as the presence of alveolar consonants *t*, *d* which are similar in their phonetic characteristics, indicates the presence of something in common between these characters. This common feature is their impressive physical faculties. But if Stone, an Australian, is a giant, then Sarandaki, a Greek, is a very big giant. No wonder the former calls himself Sarandaki's younger brother. The physical superiority of the Greek is emphasized even onomastically, as his name contains more letters. Not only their strong physique is common to both characters but also their tragic death at the hands of Metaxists.

The theme of the war seeps through the associative names of Kurt Vonnegut, Jr.'s novel «Slaughterhouse-Five». One of the author's characters, a science-fiction writer, whose crazy works, the plots of which are always connected with human suffering and death, attract the same crazy characters, is called Kilgore Trout. His name is associated with the words *to kill* and *gore*, which reflect the theme of his books. The terrifying name is combined, at first glance, with the innocent «fish» surname Trout. But a trout is a predatory fish, able, if necessary, to protect itself. This writer's onomastic creativity reflects his idea of war. K.Vonnegut's war is a massacre, a bloody mess, on the one hand, and children with weapons who are ready to fight if necessary, on the other hand. No wonder that the full-length title of his novel is «Slaughterhouse-Five, or The Children's

Crusade: A Duty-Dance with Death». This is the way the author perceives the war in which he, as a child, took part:

«You were just babies in the war - like the ones upstairs!»

I nodded that this was true. We had been foolish virgins in the war, right at the end of childhood [5, p. 14].

Associative names in the genre of a political novel also play an important and significant role. For example, one of the main characters of G. Green's novel «The Quiet American» is called Alden Pyle. At the beginning of the work, the surname Pyle seems to be devoid of any expressiveness. But the further the reader plunges into the maelstrom of the described events, the more he feels the associative nature of this anthroponym, namely the emerging sound associations: 1) Pyle - pile (heap); 2) Pyle - pile (the reverse side of the coin). They complement the image of the young American colonizer with «infinite riches of respectability» and thoughts in his head about the need for a «third force» to defend democracy in Vietnam and, at the same time, reveal the true essence of this «quiet American», whose actions are driven by cruelty, hypocrisy and unwillingness to see life as it is.

The antagonist of Pyle is a character named Thomas Fowler. The internal content of his surname does not reflect the role of its carrier in the work. The word *fowler* means *birder*, and this character is a journalist by profession. But, taking into account the storyline of the work, he can be called a bird-catcher. Such an association arises because Thomas Fowler is trying to keep a Vietnamese girl by the name of Phuong, whose name in Egyptian mythology means *phoenix bird*. Phuong is about to leave Fowler and marry Alden Pyle. But Pyle is killed and Phuong stays with Fowler who manages to catch his bird at last.

The **Pyle** → **Phuong** connection is graphic (the common letter “p”), while the **Fowler** → **Phuong** connection is manifested at a more significant phonetic level (the common sound [f]), since it is the «sound waves that make up the person's name that act on him at times when others call him by name» [6, p. 283]. Scientists rarely support the idea of phonetic meaning. The reason for this is that «as a rule, the sequence of sounds by itself, outside of the division into significant units stored in the memory of native speakers, is not perceived as a carrier of any information». But sometimes, I. M. Kobozeva continues, «the sound form seems to come to the fore and determines the perception of the meaning of the word» [7, p. 52], as is the case with the anthroponymic pair Fowler - Phuong. Such a letter and sound onomastic game helps the reader to see the true state of things: Pyle's selfish love, who supposedly takes care of Phuong all the time, but is not even interested in her feelings for him; and Fowler's deep love, who gives Phuong the right to choose herself with whom to stay, since he believes that all people can and should decide their own fate. The love line of the novel is intertwined with the political one. If Pyle's position in his love for Phuong «parodies Washington's Vietnamese strategy to a certain extent» [8, p. 259], Fowler's love policy reflects the author's attitude to Vietnamese events, which is expressed in the text by Fowler himself:

«They want enough rice» I said. «They don't want to be shot at. They want one day to be much the same as another. They don't want our white skins around telling them what they want» [9, p. 106].

These words of Thomas Fowler contain the main idea of the book by G. Green,

namely: all peoples must decide their own fates by themselves.

The analysis of the functioning of associative names shows that both the form and the content of the name can be associative; the evoked associations can be connected not only with an individual character but also with a group of characters perceived integrally; the use of associative names in a literary text can be rather informative in the matter of genre and theme attribution of the work.

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Алла Соколова

к. філол. н., доцент

Ізмаїльський державний гуманітарний університет

allasokolova@ukr.net

РУДИМЕНТИ ВЕРБАЛЬНОЇ МАГІЇ В БОЛГАРСЬКИХ АГРАРНИХ ОБРЯДАХ ПОДУНАВ'Я

У болгарському фольклорі календарні обряди є одними з найбільш важливих складових усної народної творчості, які виконують перш за все комунікативну функцію. Вони виступають культурним текстом, що складається з мовних і невербальних засобів вираження.

Значний внесок у справу національного й регіонального вивчення фольклорних надбань болгарського етносу зробили Ю. Венелін, М. Державін, Хв. Фовк, М. Малярчук, М. Арнаудов, Н. Шумада, Н. Кауфман, К. Копержинський, Ю. Круть, Н. Задорожнюк, Л. Демиденко та ін. Проте залишається малодослідженим питання вербального супроводу аграрних обрядів, а тому