

семіотична функція фразеологічних одиниць. Але на думку А. М. Каплуnenко, дослідження ідіоматики якого проведено в історико-функціональному аспекті, з усіх розрядів ідіоматики фразеологізми з інтенсифікаторами найближчі до класичного концепту знака [1, с. 129]. Отже, однією з найактуальніших проблем для вивчення у фразеології є вивчення знакової функції та інтенсифікуючих особливостей фразеологічних одиниць.

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**SOME PECULIARITIES OF THE FUNCTIONING OF CONVENTIONAL ANTHROPNYMS IN FICTION**

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The role of anthroponyms in the structure of a work of fiction is of primary importance. Being the main means of character nomination, anthroponyms seamlessly intertwine into the narrative, interacting with all the elements of the artistic text. The deeper the reader plunges into the anthroponymic world of the literary work, the more evident the stylistic loading of anthroponyms becomes for him, since it is «artistic creativity and linguistic innovation» that «characterize the naming of literary characters» («...» – правильні лапки) [4, p. 42]. This postulate applies even to conventional names which are often used in fiction. «This category includes only names that are found as such in the general name register and which cannot be defined as suggesting any characteristic traits of the name-bearer» [4, p. 45], because in real life their main function is «to distinguish an object, to identify it» [2, p. 6]. But in the work of art the functioning of conventional names is not limited to the identification of characters. The stylistic informativity, gained by such names in fiction, is manifested in their usualness, casualness and daily occurrence which is natural for conventional names in everyday life. In a literary text a conventional name is not perceived separately but in combination with other similar anthroponyms. Thus, a picture of the massive involment and the presence of people in the literary work is created. If the main characters are given conventional names, then the impression of typicality of the described events is conveyed.

The subject of consideration in this article is the use of conventional names in such genre-thematic varieties of the English-language novel of the twentieth century as a political novel, a military novel, a novel about the artist and a business novel.

The conventional names of the novels under study are predominantly one-component, which means that they are represented either by a surname or by a personal name. The exception is business novels, where the priority is given to two-component names, represented by a personal name and a surname. More often than in the novels of other genre varieties, there are also three-component names here, for example: J. P. Underwood, President W. S. Davison, Prof. W. F. Pet. The extension of the anthroponymic model in the business novel confirms the thesis that «the choice of an anthroponymic design for the nomination of a literary character [...] is determined by the degree of significance of this character in the public environment [...]» [3, p. 112]. Consequently, the increase in the number of multi-component conventional names is evidently due to the desire to emphasize a significant role of the businessman and his entourage in the society, for example:

*Barbara went in quietly and slipped into her chair halfway down the long table. [...] At the table's head was **Keith Yates-Brown**, graying and urbanely genial, the agency management supervisor [...]. To the right of Yates-Brown was the auto company advertising manager from Detroit, **J. P. Underwood** [...]. Facing Underwood was bald and brilliant **Teddy Osch**, OJL creative director and a man who spewed ideas the way a fountain disgorges water [6, p. 69].*

At the same time, the artist is deprived of such an important social position, since he is often in conflict with society [1, p. 98]. Therefore, the one-component structure of conventional names in novels about the artist can serve as an additional means of depicting the artist's insignificance in the society which does not understand him. This society is constantly trying to crush him in every way and to humiliate him, as evidenced by the following episode:

*It was then that Mr. Galloway mentioned Edward Driffield.*

*«You know we have an author living here,» he said.*

*«We're not very proud of him,» said the major. «He's the son of old Miss Wolfe's bailiff and he married a barmaid» [5, p. 94].*

In the case above, the conflict «artist-society» is manifested in the fact that society does not accept the artist for his lower-class origin and for his marriage with the waitress, which is considered obscene for a person of art.

The role of the one-component nature of conventional anthroponyms in novels about the artist radically differs from that one in military and political novels. Here, one-component structure serves as a means of depersonalizing. The primary importance is given not to the significance or insignificance of a person in society, but to the society itself in its military or political variation. Let us consider an example from the novel by E. Hemingway «A Farewell to Arms»:

*There were four drivers. **Passini** was dead. That left three. Someone took hold of me under the arms and somebody else lifted my legs.*

*«There are three others», I said. «One is dead».*

*«It's **Manera**. We went for a stretcher but there wasn't any. How are you, Tenente?».*

*«Where is **Gordini** and **Gavuzzi**?»*

*«**Gordini's** at the post getting bandaged. **Gavuzzi** has your legs. Hold on to my neck, Tenente. Are you badly hit?»*

*«In the leg. How is **Gordini**?»*

*«He's all right. It was a big trench mortar shell».*

*«**Passini's** dead».*

*«Yes. He's dead» [7, p. 71].*

The purpose of this cluster of names in the episode above is not so much to name the characters as to shock the reader with the scale of the destructive power of the explosion, as a result of which so many people suffered.

The aforementioned example illustrates another characteristic feature of the functioning of conventional anthroponyms, conditioned by the genre-thematic variety of the work. This is an indication of the nationality of the characters to create a realistic background for the events described. A large number of such nationally-colored conventional names is observed in military and political novels. In military novels, they (as well as toponyms) are the markers of the place of action of the literary work. For example, in the novel «A Farewell to Arms» by E. Hemingway it is Italy, accordingly, many Italian names are used here (Georgetti, Dr. Valentini, Ettore Moretti). The actions in «The Sea Eagle» by J. Aldridge take place in Greece, hence, one can find the abundance of Greek names in this book (Politis, Hadzi Michali, Talos). The national colouring of conventional names in political novels reflects political confrontation, which is an integral part of their plot structure. Thus, in the novel «The Second Lady» by I. Wallace the opposing camps are the USA and Russia, in «The Quiet American» by G. Greene – France, the USA and Vietnam, which leads to the use of the names of the respective nationalities (Russia: General Ivan Petrov, Michail Fedin, Baginov; France: Captain Trouin, M. Dubois, Lieutenant Peraud; Vietnam: Mr. Pham-Van-Tu, Mr. Chou, Miss Hei).

A distinctive feature of novels about artists and businessmen is the wider use of emotionally-coloured conventional names. In most cases, these are personal names with diminutive-hypocoristic suffixes or their short variants. Such anthroponyms may belong to the children and close relatives of the characters or their friends. In both cases, attention is focused on the warmth of kinship or friendship, for example, in the novel «Babbitt» by S. Lewis we find such names as Rona (Verona), Ted (Theodore), Tinka (Katherine), Verg (Vergil), Orvy (Orville), Sheldy (Sheldon), Senny (Seneca), Jerry (Jerald), Chaz (Charley).

Concluding the analysis of the functioning of conventional anthroponyms in fiction, one can note the following: in political and military novels one-component as well as nationally-coloured conventional names predominate; in novels about artists and businessmen we can find two-component (business novels), as well as one-component (novels about the artist) conventional names, but in both varieties there is a strong tendency to use emotionally-coloured anthroponyms.

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