


POLYASPECTS OF PROPER NAMES IN ENGLISH FAIRY TALE DISCOURSE AND THEIR COMMUNICATIVE ASPECT

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The article is devoted to the question of proper names deviation and dependence of proper names selection on the society, social position and personal qualities of characters. The main focus is concentrated on assimilation of borrowed proper names in terms of the chosen fairy tale discourse.

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The article is devoted to polyfunctioning of proper names, focusing on their communicative aspect in English fairy-tale discourse. Such linguists as Superanskaia A. [1], Spivak S. [2], Yarova S. [2] and many others devoted their works to proper names and their communicative-cognitive modus researching. Still communicative aspect of proper names in fairy tale discourse is not totally investigated and demands especial attention of contemporary researchers.

The object of the article is proper names. The subject of the research is communicative information decoding, implicated in proper names, which helps understanding the narrator's message to readers completely. Urgency of the topic is connected with constantly growing interest of linguists to semantic, communicative and pragmatic meaning of proper names in the fairy-tale discourse.

The aim of the article is to investigate communicative influence of proper names on the addressee and to distinguish main means of onyms creation and specification of their usage in the English fairy-tale discourse.

Contemporary linguistics pays significant attention to communicative and pragmatic aspects of the fairy-tale discourse and its constituents. Proper names are the obligatory component of the fairy-tale discourse. They contain semantic, communicative and pragmatic meaning. According to New Webster's Dictionary definition, proper name is a word or a group of words (such as "Noah Webster," "Kentucky," or "U.S. Congress") that is the name

of a particular person, place, or thing and that usually begins with a capital letter [4]. Proper names became codes of background knowledge, specifically compressed and nationally coloured texts which keep in their semantic memory cultural and historic subjects mingled in social consciousness [2, p. 1]. With the help of proper names the narrator tries not only to identify a certain object, but to provide some information about a certain object or even to affiliate some extra information with this name and also to express feelings connected with this object, assess it [3, p. 233]. Proper names not only characterize their owners, but with the help of their inner forms indicate motivations to psychological and physical indication of the owner, his habits, hobbies and activity. For instance, in J. R. R. Tolkien's novel "The Lord of the Rings" the author associates hobbits, who are nice and friendly shortish creatures with plants and animals, giving them appropriate names. Confer: Peony ("пион"), Daisy ("маргаритка"), Gilly (from English "gillyflower" – "левкой сивий"), Brockhouse (brock – archaic "барсук"), Brandybuck (ancient English "bucc" – "самец оленя") [5].

Means of nomination and images taken as the basis of a name are ethnically proved despite the fact that that typical nature and anthropological universals are present in the name imagery. Names and nicknames in colloquial speech are connected with realities, traditions and religion. Culture and social life of certain society are reflected in proper names [1, p. 22].

In the fairy-tale discourse the narrator intends to express the idea of his work through the description of his characters. A proper name given to the character becomes a thematic word. Due to its bifunctionality a name is accepted and associated together with a character. It obtains the right not only to indicate a certain object but also to be its so called characterological representative. Ethnically and anthropologically based proper names clearly show bright typical features of a certain character, creating various qualifications of main and moreover secondary characters and emotional background of the communicative situation in general. Here a traditional literary method works - introducing characters' proper names carrying extra thematic meaning in a piece of fiction. Such names are not obligatory for main characters, nature and personality of which are mainly clear and understandable in the fairy-tale discourse [1, p. 287]. Being together they create various qualifications of a character which is included in the formation of a name's meaning structure.

Communicative aspect of the fairy-tale discourse is represented by a triad: narrator – character – reader. Typical feature of this communication is the narrator's ability to address readers through his characters or personally by himself. The author's world in this case obtains special significance. On the one hand, revealing some aspects of the text, it makes the information adoption easier. On the other hand, mingling with characters' world makes adoption of information in the author's and

reader's dialogue more complicated. Main communicative intention of the author's introductions in English fairy tales is to draw reader's attention to the fairy tale, accepting and adjusting him to appropriate mood. If the text of fairy tale was accepted and understood, it means that narrator has coped with his communicative mission [6, p. 114]. It is good to mention here that the narrator can influence the reader directly and suggestively.

In fiction the appeal of proper names to common names is presented in the so-called speaking names. Having become proper on the basis of common names speaking names again tend to common names which denote features more typical for the character. This can be seen from the scheme COMMON NAME → PROPER NAME → COMMON NAME. Character's name is an important factor in literature works creation. It actualizes author's pragmatic direction of the text to the reader's interaction. Extra characterological meaning of speaking proper names of fairy tale characters is marked by the semantic diversity and obligatory directing on the reader, his age and psychological peculiarities. For instance, in fairy tales by Roger Hargreaves main characters' names implicate positive or negative human features. Confer: 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 [7, p. 10].

Connotative meaning of the anthroponym helps transferring author's attitude to his characters, adding realism to the situation, creating friendly atmosphere and characterizing the holder of the name. Extralingual connotation comes from the qualities of the object. In this case extra evaluative load of proper names is in its denotative meaning; feelings and associations are connected not with the onym itself, but with its owner [8, p. 15].

In the examples from J. Rowling's books about Harry Potter we understand that deliberate transformation of foreign anthroponyms with the help of affixes or extra words reveals the social status or the educational level of the speaker

or the author's negative and arrogant attitude to the character he gives such a name to.

Confer: She had rounded the corner and vanished from the view before Uncle Vernon's voice floated out of the window again."Dudders out for tea? [9]. – Она уже завершила за угол и скрылась из виду, когда из окна опять поплыл голос дяди Вернона. – Значит, Дудлика пригласили в гости на чай. – Щойно вона завершила за ріг і зникла з його поля зору, як з вікна знову долинув голос дядька Вернона: – Дадік пішов до когось на чай?

"You don't tell her to shut her dirty mouth. What about "Popkin" and "Dinky Diddydums", can I call you like that?" [9]. – А ей ты не говоришь "заткни свой поганый рот"... Так как насчет "Попкин" или "Динки Дуддидум"? Мне можно тебя так называть? – А їй ти не радиш заткнути пельку. Ну, може, тоді "Попульчик" або "Гарнюній Дадасик"? Так можна називати?

From the above-given examples we can see that with the help of English suffixes -kins, -dum, -er, the author shows us Harry's contemptuous attitude to his cousin, characterizing Dudley not in a positive way. In Ukrainian and Russian versions in order to achieve the same effect stylistically marked suffixes -ік, -ічк, -асик, -ик, -икин, -дум are also used.

Selection of a name and a surname for the character is a stylistic method used by many authors in order to reveal the sense of the book deeper. When a proper name nominates a character, it immediately gets a purpose not only to indicate a denoted object, but to give it the sense and the characteristics which the narrator implicates in it. So in this way onym denotes character's qualities. Proper names from J. Rowling's books about Harry Potter can serve as an example of such processes as the appealing vector transferring. For example, we have such proper names as Albus Dumbledore and Voldemort. Analyzing these names we can come to the conclusion that they denote all the meaning of objects identified by them very precisely. According to the fairy tale about Harry Potter Albus Dambledore is a kind wizard who teaches white

magic. It is appropriate to mention here that from Latin albus is a white colour, that is the colour constantly associated with kindness, purity and wisdom. Voldemort is a negative character who rules the evil forces, brings death and destruction. In this very case analyzing the onym itself we can understand the meaning of this proper name, as far as its stem mort means death [10, p. 57]. Semantic meaning of this onym has so negative and evil basis that all the characters of the book fear even that wizard's name. They use substitutions for his name and the one who dares pronounce his name is interrupted on half a word. Confer: Engl. You-Know-Who, Ukr. Сам-Знаєш-Хто; Engl. He-Who-Must-Not-Be-Named, Ukr. Той-Кого-Не-Можна-Називати; Engl. You-Know-Who's-Name, Ukr. Ім'я-Сам-Знаєш-Кого.

Anthroponyms can be classified as occasional (which bring linguistic associations) and allusive (which bring extra-linguistic associations). Allusion implementation imposes excessive demands on the reader's erudition, culture and knowledge. Allusions intensify esthetic influence of fiction on readers [1, p. 237]. This influence is based on intensive associative connections which combine text and extra-lingual reality. With the help of metaphorical proper names text is somehow connected with people and events of different epochs, cultures and also other literature texts. The reason of this is in great variety of metaphorical proper names. They consist of the names of historical personalities, mythological characters, literature characters, references to historical events.

One of the examples of characters possessing allusive names in fairy tales about Harry Potter is main positive wizard – the headmaster of Hogwarts Albus Dumbledore. The first information Harry got concerning Albus Dumbledore was about his triumph over a wicked wizard named Grindelwald. Out of this two allusions come. Firstly, the name Grindelwald is similar to the name of monster Grendel from Norway saga of the 8th century Beowulf and Grendel. It is followed by the next interesting observation concerning connection between Grindelwald and

Dumbledore. The second name of Dumbledore is Wulfric. We can divide these names in the following way: Beowulf into beo – bee – “бджола” and wulf – wolf – “вовк”; Wulfric (Dumbledore’s second name) into wulf – wolf – “вовк” and ric – power – “влада, правління” [10, p. 60]. If we take into consideration that Dumbledore triumphed over Grindelwald we may consider that Dumbledore’s second name is allusion to Beowulf and the name Grindelwald is allusion to Grendel.

Another relevant example is Granger Hermione. Hermione – is the queen in Shakespeare’s “The Winter Tale” who is an example of dignity without arrogance, love without passion, tenderness without weakness. The same features J. Rowling gives to main character’s friend. This image is also interesting because surname Granger means “farmer”, so the heroine is of low origin but can become a queen [10, p. 63]. In the fairy tale Hermione comes from non-magical family that’s why some wizards consider her to be of not proper origin, but due to her abilities she became the best student of the school – and can be named a queen.

So we come to the conclusion that communicative aspects of proper names in the English fairy-tale discourse are reflected in the semantic variety of proper names and their structural peculiarities. The main function of proper names in the fairy-tale discourse is not just to nominate a character but to evoke certain reader’s emotions and render the narrator’s message to next generations implicated in proper names. Exactly through proper names the author transfers decoded information about characters, their roles and places in the fairy-tale discourse and the society. Proper names can be considered as the storages of objectively logical, esthetic, figurative, emotional and evaluative information.

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