

FEATURES OF THE USE OF ANTHROPONYMS IN THE ARTISTIC DISCOURSE

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ABSTRACT

This article is devoted to anthroponyms and their discursive analysis. It is well known that the name of each person or the name of each place has some meaning or is named for some purpose. Hence, place names, names of people and the reasons for their placement, history are given with examples. In this article, examples are explained not only by English names, place names, but also by names in other languages, place names and the reasons for their naming, history.

Keywords: anthroponyms, patronymic, sociocultural interaction, lexical unit, character, artistic discourse, discursive analysis

INTRODUCTION

Artistic discourse is "a sociocultural interaction between a writer and a reader, involving in its sphere cultural, aesthetic, social values, personal knowledge, knowledge about the world and attitude to reality, a system of beliefs, representations, beliefs, feelings, and is an attempt to change the "spiritual space" of a person and cause him a certain emotional reaction" [1. P. 3]. Such a lexical unit as an anthroponym ("any proper name (personal name, patronymic, surname, pseudonym) that a person can have" [2. P. 27]) plays an important role in this type of discourse, giving the author of a literary text the opportunity to express his thought more clearly and complementing the images of the characters involved in the plot.

METHODOLOGY

James Clavell's novel *The Shogun*, published in 1975, is set in the 17th century. The main character of the work is an Englishman John Blackthorne-the navigator of a Dutch ship. As a result of the storm, John and his team find themselves in Japan, which at that time is under the care of the Portuguese. The main plot of the book is devoted to Blackthorne's life in Japan and his attempts to learn a previously unknown country and culture. Much attention is also paid to the historical events of that time: despite the fact that the work is fictional, the author makes an explicit reference to the events of the end of the Sengoku period (the so-called "Era of the warring Provinces"). This is a stage in the history of Japan, which began with the

decentralization of power due to the loss of shogun control over the country and ended, according to one version, with the unification of the country under the Tokugawa Shogunate. The most successful political figure of the time, Tokugawa Ieyasu, appears in the work under the name *Yoshi Toranaga* (Yoshi Toranaga). Taking John Blackthorne under his protection, he acquires in the Englishman a faithful and useful assistant, who later significantly affects the course of the history of the whole state.

Each of the anthroponyms presented in this work, by default, performs a nominative, identifying and differentiating function, allowing the reader to distinguish and recognize the characters, as well as identify the characters with their names. The accumulative function is most clearly represented by anthroponyms that identify historical figures of the era (for example, Elizabeth (Elizabeth) – the English queen of that time, or *King Philip* (King Philip)). By giving the characters certain names, the author is able to express his attitude to them, to characterize their fate and worldview – in other words, the anthroponyms present in the novel perform emotional-evaluative and classifying functions. In addition, the anthroponyms used in the work perform the function of an ethno-linguistic sign, indicating that their carriers belong to a particular nationality. For example, *John Blackthorne* is recognized by the reader as an Englishman; anthroponyms such as *Johann Vinck* and *Maximilian Croocq* indicate the Dutch origin of the characters; *Alvito* and *Sebastio* identify the Portuguese; the names *Yoshi Toranaga* and *Kazunari Ishido* make the recipient understand that the heroes who wear them are Japanese. The entire anthroponymicon of the work can be divided into two large blocks: names of Indo-European (English, Portuguese, Dutch) origin and Japanese. Such diversity is justified by the plot of the story, since the main part of it is devoted to the attempts of the protagonist – an Englishman-to get used to the framework of a previously unfamiliar Japanese culture.

RESULTS AND DISCUSSION

The name belonging to the main character of the work – *John Blackthorne* (John Blackthorne) – is one of the most striking anthroponyms of Indo-European origin. This name primarily performs an allusive function, since it belongs to a character written off from a real person – the English sailor *William Adams*, who found himself in Japan at the turn of the XVI-XVII centuries. John is one of the most common English names, and therefore this anthroponym makes the character the personification of an entire nation. John Blackthorne's perception of Japanese culture can be considered a reflection of the perception of this culture by most Englishmen.

In this case, we are dealing with a situation where the anthroponym in its functions is close to the ethnonym.

It is worth noting that the author himself, who gave the main character a very common name, prefers to call him by his last name, thus distinguishing him from the general mass. The effect is only enhanced when we find other anthroponyms related to the name *John* in the work. First, it is the name *Johann* (Johan), which belongs to the hero, whose fate is similar to that of Blackthorn and with whom they have experienced a lot together. Secondly, the name *Jan* (Jan), which belongs not only to a character similar to Blackthorne, but also to one of the most religious characters, so that the meaning of the translation "Yahweh is merciful" in his case is revealed in a new way. Third, *Hans*, the name of a hero who was subjected to a brutal execution due to a reckless act of the main character. In all three cases, there is a connection between the minor characters and the main one, but John Blackthorne stands out from them due to the fact that the author calls him by his last name.

According to the results of the study of the Indo-European part of the anthroponymicon of the work, it can be concluded that the most pronounced function is characterological (46%), which consists in indicating the character of the characters. The second most common function is allusive (36%), the essence of which is a reference to historical figures. In this regard, it can be concluded that the Indo-European anthroponymicon of the work is primarily aimed at describing the characters, as well as references to history. In addition, the author is able to put an emotional assessment of the character in the name, expressing, for example, his disdain for him. In addition, we have found examples that illustrate the emotional-stylistic variety of the stylistic function of anthroponyms, when the image of a character does not correspond to his name.

Having considered various variants of writing the anthroponym Yoshi, we can conclude that almost all meanings carry a positive connotation, reflecting successful plans, endless love for the native country, military merits of the character, as well as revealing this hero from the positive side. The anthroponym Toranaga, which can be translated as "tiger of truth" or "fierce truth", indicates the determination and determination of the character, as well as the righteous goals that he pursues.

As for the name *Kazunari*, here the author left intact the second part of it, *nari* ("to become, to reach"). The most obvious variant of writing the *Kazu* part is the hieroglyph, which in Japanese denotes the unit (一). Perhaps the author replaced the number "three" with the number "one", making a reference to the translation of the name of the prototype of his hero. It is also likely to use the hieroglyph 寿, which translates as "longevity", to write the first part of the anthroponym. In this case, the

name *Kazunari* can mean "one who has achieved longevity, lived a long life". Since the character is not young, this value also makes sense. In addition, if you look at the last words of the novel: '*Ishido lingered three days and died very old*' [3. P. 1152], - one can see another confirmation of the significance of this translation of the name.

Also an important character in the work is John Blackthorne's lover in Japan – *Toda Mariko*, a subordinate of Toranagi, playing the role of his translator; a Catholic who is torn between faith and devotion to her master. The historical prototype of the character is *Hosokawa Tama*, better known as Hosokawa Gracia. A remarkable fact is that the author did not change the maiden name of the heroine. Grace, like Mariko, is a descendant of the *Akechi* clan, namely, the daughter of Akechi Mitsuhide, *the greatest general* of Oda Nobunaga, who later became his killer. The anthroponym *Akechi* translates as "bright mind" and characterizes the personalities who wear it from a purely positive side, and also carries a clearly expressed allusive component.

The most obvious translation of the name *Mariko* is "child of Mari". Such a meaning contains a clear allusion to the Virgin Mary, or Theotokos, indicating the extreme commitment of the Mariko Catholic Church. Other versions of the translation of this name also carry a positive meaning – and this perfectly correlates with the image of the character.

CONCLUSION

From all of the above, we can conclude that anthroponyms occupy an important place in the artistic discourse. In the novel "Shogun" there are a large number of names of different origins, which in itself reflects the clash of different cultures. Names, first of all, perform their own onomastic functions, naming, differentiating, identifying the characters; pointing to the historical era in which the action takes place, and thereby giving the recipient the opportunity to fully immerse themselves in the events taking place; allowing the reader to recognize the ethnicity of the hero and thus more clearly trace the interaction of different cultures experiencing an inevitable clash in the course of the plot. Anthroponyms derived from the same root allow us to draw a parallel between the characters to whom they belong, and names that evoke associations with historical figures indicate an explicit reference to them by the author. In both cases, we are dealing with the allusive function of anthroponyms aimed at the background knowledge of the recipient, as well as the information obtained during the reading of the work itself. Meanwhile, the most important function performed by anthroponyms in this work is characterological, which allows the recipient to better understand the character of a particular hero. Having the opportunity to see what is hidden behind a particular

name, the reader will be able to fully grasp the main idea of the work and clearly understand the author's intentions.

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