РАЗДЕЛ IV. ФИЛОЛОГИЯ

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Onomastic aspect in the a. Likhanov's novel «Nobody»*Belgorod State National Research University
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Abstract

The article is devoted to the study of proper names in the Albert Likhanov's novel «Nobody». It tells about a special branch of linguistic research, onomatology, that studies the names and nicknames. In the article the names and nicknames of the characters are examined and their reasons and meanings are explained. The writer's language and style help us to clarify, correct, and in many ways approach the poetic vision of the author's world.

Keywords: Albert Likhanov's novel «Nobody», onomatology, literary onomastic, nickname.

In modern Russian language there are many common nouns denoting objects and their features, phenomena of nature and other realities of our life. In addition there is another, special world of words performing the function of selection, individualization and representing a variety of names and nicknames.

In the linguistic science there is a special branch, onomatology, the whole direction of linguistic research that studies the names and nicknames.

In the fiction a special method of using the speaking names and surnames was formed. The special position of onyms in the context of literary work is actual nowadays. The author gives the richness and variety of associative links to the proper names that are explained in the context of a novel or story.

Literary onomatology examines the peculiarities of using the proper names in the art work. It has become a tradition to examine the most popular classical texts. Working with such texts we should only verify the characteristics (it is believed that everything must be examined by time). But the study of the works of many contemporary writers requires being accurate and meaningful.

In the novel «Nobody» Albert Likhanov reveals the theme of orphanhood. The names of the characters in the novel are very important. The main character is Nikolay Toporov. The initial letters of his name are parts of his nickname – NIKTO (NOBODY). This name was invented by his patron, who was the head of the group of racketeers, thereby identifying the place of the main character in life.

«– Klikuha u tebyaklassnayavyhodit, ty ne dumal?

Kol'chapokachal golovoj.

– Aizpervyhbukvimeni I familii: Nikolaj Toporov! Chtopoluchaetsya?

Opyat' Toporik ne ponyal.

– Ehkh, ty! Nik-To.Nikto. – I rassmeyalsya. – Nikto. Nichto.Nigde.Nikomu.Nichemu». [Likhanov 1981:37]

Nobody, nothing, nowhere – these words go through the author's story and the hero's life, defining not only his life position, but also the position of all children in the orphanage. It

is not accidentally that this nickname was given to him by Valentine, who was also a pupil in the orphanage who understood the status of his upbringing.

L.S. Vygotsky wrote that in the title «in one word is really contained the semantic content of the whole work». [Vygotsky 1982: 350] The title is an important element, «the meeting place of the reader with the literary work», it «is never a simple index of the sign complex, but always a symbol of some meaning». [Tupa 2001: 116]

The title of the text is the name of the work. The author intentionally does not put the name of the main character in the title of the novel. The title is an emotional portrait of the hero, reflected in the hero's nickname.

However, NIKTO (NOBODY) is not the only nickname of the main character. Firstly, he had several nicknames in the boarding school (Topor (Ax), Toporik, Toporishche, Kolchya). The origin of these nicknames is not only in the name and surname of the protagonist, but also in the subjective characteristics of the hero.

«Kol'chazheToporpotomu I taskalsvoyulihuyuklichku, chtoponeponyatnomustarshinstvusrdiravnyhsebevsegdasvobodnoostanavlivaly u byezotkloneniyaotnuzhnogoemukursa, a govorilbudtogvozd' zabivalobuhom». [Likhanov 1981:13]

Thus, the author introduces a passage that includes motivation. On the one hand, the nickname Toporik is used in order to emphasize his authority, determination and influence on his peers. On the other hand, going back to the word «topor» (ax), the nickname of the protagonist indicates his separation from the society, transforms into «mothers», who abandoned their children.

The author departs from the traditional name Nicholay, and transforms it into the «Kolcha», consonant with the word «Kolot» (prick). With the help of this technique, the author gives the reader a certain attitude. Namely, he compares KolchaToporov with a split ax, separated from the other characters.

A distinctive feature of the artistic skill of A. Likhanov is the ability to give the portrait characteristics to his characters. Representing the characters of the novel, the author draws much attention to the description of their internal state, thoughts and experience, which are always inseparably connected with their portrait characteristics.

«Shirokijnos s shirokimizhenozdryami I shirokiegubyzavershaliKol'chinobrazkakoj-toutverditel'nost'yu, opredelennost'yu, tverdost'yu. S godamionobognalsverstnikovrostopom, hotya I bylprihtomtonok, kakprutililozina, no, glavnoe, vseгдаobgonyalostal'nyhkakim-toneponyatnympriznaniemnikoimobrazomimsamimnesozdavaemym». [Likhanov 1981:1]

Sometimes the author emphasizes only the individual traits of his characters using the zoocomparisons.

«Melkiekambal'Iglazkiegonorovilivrazit' kakoe-tosil'noechuvstvo, danichego u nihnepoluchilos' – onitakimi i ostavalis' – melkimi I nevzrachnymi, tol'kosvetlye, ryzhevatyebrovivgibalis' dugoj». [Likhanov 1981:35]

In the novel, A. Likhanov uses a variety of ways to nominate his heroes. The writer gives the main priority to nicknames, because «the names in the orphanage were slightly forgotten, giving way, as was said, to the nicknames». [Likhanov 1981:2]

However, the nickname in the boarding school was not immediately assigned and was not given to everyone. A nickname is an indicator of a certain status.

One of the conditions for the expressiveness of the anthroponomy is the development of associative connections of various types. Associations within the work appear due to the etymological component, which is the basis of the creation of the nominal nature of the anim.

In the novel the source of nominations is in non-linguistic associations. Nicknames were «invented not by anyone personally, not by some wit, but, one might say, by the very existence». [Likhanov 1981:1]

The other characters in the novel have nicknames too. Thus, the reason for the nickname “Gnedoy” (sorrel) is in the description of the character’s appearance. He wore an eternal mane and truly horse teeth.

«Tot rzhazhal, vpolnesootvetstvuyasvoejklichke, pokazyvayazherebinyedlinnyezuby...» [Likhanov 1981:41]

The nickname Goshman was influenced by American films and was derived by crossing a simple Russian name and the English-speaking designation of a word «man».

Anthroponomy Muslya was created on the basis of linguistic associations and represents the transformation of the phonetically similar word Moslem.

The name of the main character’s patron is Valentine. He is the head of a gang of racketeers. At their first meeting he says: «Don’t call me Valka. I don’t like it. Valentine is better» [Likhanov 1981:35]. It seems to him that to pronounce his name in the English manner is more solid than the simple Russian name «Valka». A lot of racketeers in Valentine’s gang have nicknames in the foreign style. For example Andrew is called Andreotty, Anton is transformed into Antonioni. And the whole gang of racketeers has also a nickname «wolves» which has, of course, a negative definition. However Valentine believes this nickname is positive: «Nasinogdavolkamizovut... Nu chtozh, volkived' poleznyetvari... Sanitary lesa... Chistyatotslabyh i bol'nyh». [Likhanov 1981:37]

Being a college student, the main character, also gives the nicknames to his classmates according to the tradition of the boarding school. He shares the room with Petya-wide and Petya-narrow. Their nicknames are originated from the personal traits of their appearance.

Teachers in the college also get nicknames. VasilyVasilievich, who trained in plumbing, has got the nickname Vas-Vas. The semantics of this nickname is connected not only with the name’s abbreviation of the character, but with the characterization of the hero: «chelovekvozrastaneopredelennogo, no yavno ne starik – ehnergichnyj, govorlivyj, vseznayushchij – i v ehtom-to bylavsy ego zakavyka». [Likhanov 1981:32]

The main character’s girlfriend’s nickname is Thumbelina, according to her portrait description.

«Perednimi, v derevyannomobramlenii, stoyaladevochka v golubomplat'e – rusaya, gladkoraschesannayai s kosoj, perekinutojvpered, nagrud'.

Glaza u devochkibylitozhegolubye, prozrachnye I glyadelinadvuhvzroslyhlyudej, vznikshihperednej, bezzashchitno I doverchivo.

Nogiebyli v bol'shih, pohodze, muzhskihtapochkah, golubye, kak I plat'e, kolgotkioblegalitonen'kienogi.Voobshchevsyaonapohodilanamotyl'ka, radostnozamershegonaporogesvobody I zaklyucheniya, sveta i temnoty, neznayushchego, letet' li dal'sheilivernut'syanazad». [Likhanov 1981:82]

Semantic saturation appears due to the skillful introduction into the text of pictorial means and stylistic figures. In the novel «Nobody» we see the great number of comparisons, which are always widespread, detailed and accurate. The study of the writer’s language and style helps us to clarify, correct, and in many ways approach the poetic vision of the author’s world.

Albert Likhanov loves his characters, and it is the professional use of artistic tropes – especially detailed comparisons, personifications, periphrastic substitutions, combination of

various visual means in one fragment that favors a more accurate, expressive description of the external features and inner world of orphaned souls and other characters.

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2. Vygotsky L.S. collected works in 6 b. B. 2. Problems of General psychology/ L.S. Vygotsky; under the editorship of V.V. Davidova. – М., 1982. – P. 350.
3. Tupa V.I. Poetics of title/ V.I. Tupa // Analytics art (introduction to literary analysis). – М., 2001. – P. 116.