

**ONOMASTICS OF NAMES AND SURNAMES (BY THE MATERIAL OF  
RUSSIAN WORKS)**

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**ABSTRACT**

*Proper names make up one of the most numerous layers of the vocabulary of any language. They live in various forms of human activity. The wealth of anthroponymic material in works of literature is created due to the variety of functions of the involved onyms, the development of an associative background, and the use of a trick. Anthroponyms, including names, surnames and nicknames of people, occupy a central place in onomastics, the science that studies proper names. The description of the poetic onomasticon of the writer's language allows for a very detailed, thorough study of the patterns of functioning of proper names in a particular literary text.*

**KEYWORDS:** *Onomastics, Anthroponyms, Toponymy, Linguistics, Name, Surname, Patronymic, Writer, Work.*

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**INTRODUCTION**

All the diversity of the world of things (real and invented by a person's fantasy) forms the primary basis for names - common nouns as generalizing similar facts and proper ones as highlighting individual objects in a series of names named with the help of common nouns. The science of proper names of all types, the laws of their development and functioning is called onomastics. This term is associated with the Greek word "onoma" - a name. Translated from Greek, the word "onomastics" means "the art of giving names."

As A.V. Superanskaya, the specificity of onomastics lies in the fact that "it is linguistic in its basis, it also includes ethnographic, historical, sociological, literary components that help the linguist to highlight the specifics of named objects and the traditions associated with their naming" [Superanskaya 1983: 78]. In addition, data from archeology, psychology, geography, material and spiritual culture, philosophy, theology, etc. are used in onomastic studies. These sciences help to identify the specifics of the named objects and the traditions associated with their names, which takes onomastics beyond the scope of linguistics itself and makes it an autonomous discipline that uses mainly linguistic methods, closely related to the complex of the humanities, as well as the sciences of the Earth and the Universe.

The functional and linguistic originality of onomastics led to the fact that they began to actively study it. Proper names attracted the attention of ancient Egyptian, ancient Greek and ancient Roman scientists. As a special class of words, they were singled out by the Stoics, however, even later, in the Renaissance, in the New Age, throughout the entire 19th century, the discussion about proper names continued, during which a lot of both unambiguous (accepted by many scientists) and completely opposite opinions. Today, the main question in the theory of categorization of a proper name concerns the presence or absence of a lexical meaning in it. Meaning is the relationship of name and meaning, which are capable of evoking each other in the mind of a

person. In linguistics, there are two main theories of the proper name:

- The theory of the absence of meaning (S. Akhmanova, E. M. Galkina-Fedoruk, D. K. Reformatsky, F. F. Fortunatov). Within the framework of this theory, it is believed that a proper name lies outside concepts, therefore it does not have a meaning (semantics is always conceptual), but it has a meaning (internal form, etymology). Followers of the theory argue that the main function of a proper name is nomination;
- The theory of the presence of meaning in proper names. Delimiting the functioning of onymic vocabulary in language and speech, some scientists (F. I. Buslaev, A. V. Superanskaya, L. V. Shcherba) recognize the presence of semantics in proper names, analyzing its specificity. This point of view, in our opinion, is more reasonable. However, speaking about the meaning of a proper name, it should be noted that, unlike a common noun, a proper name does not designate a class of objects, but names (names) only one object, namely the one that is called by the given name. That is, a proper name indicates the presence of a certain object. Denoting an individual object, proper names carry certain information about the given object and its properties. This information may be generally known (for example, the names of famous political figures), or it may be distributed only in a narrow circle of people. («ПетяИванов»).

Proper names are used to refer to a wide and varied range of objects, phenomena and concepts. “The whole sum of proper names used in the language of a given people in a certain historical period to name real, hypothetical and fantastic objects” [Koroleva 2003: 86] is called an onomastic space. The onomastic space can be divided into peculiar sectors, within which separate zones or fields are distinguished. An onomastic field is “a part of an onomastic space containing onyms of a certain type” [Superanskaya 1983: 281]. Such a division is necessary because the entire onomastic space is difficult to see. In linguistic classifications, proper names are divided into the following groups:

- names of persons, which include surnames, first names, patronymics and nicknames of people (anthroponymy), nicknames of animals (zoonymy);
- names of objects that combine the names of geographical (toponymy) and space objects (astronymy), works of culture and science, holidays, institutions, societies, vehicles, etc.

According to I.A. Koroleva, “the core of Russian onymy is anthroponyms, in comparison with which the onymity of other units is determined, their attraction to the center or periphery of the onomastic field” [Koroleva 2003: 86].

Nuclear-peripheral relations also take place within individual onomastic categories. So, among anthroponyms, personal names occupy a central place, they are adjoined by surnames and - in the Russian tradition - patronymics. Nicknames, pseudonyms, street names and surnames belong to the periphery of the anthroponymic field, since they are not mandatory for the official naming of a Russian person.

So, anthroponymy (names of persons, which include surnames, first names, patronymics and nicknames of people) is a subsection of onomastics - the science of proper names. In Russian there are many different surnames that differ in origin and word formation. The general composition of the words that make up the foundations of Russian surnames can be considered a true monument to the history of the Russian literary language and Russian culture as a whole. Surnames are like a kind of labels, reminiscent of the way of life of our ancestors. Acquaintance with the composition, history and structural features of surnames broadens the horizons of a person, makes it possible to find one's roots among the numerous Russian surnames.

## Materials and methods

According to their structure, Russian surnames are divided into standard and non-standard. Since,

when surnames appeared, in the vast majority of cases they had possessive forms (i.e., they were given by ancestors, less often by owners, and answered the question “whose”), the bulk of Russian surnames have suffixes -ов (-ев), -ин. The difference between them is formal:

- suffix -ов- added to nicknames or names with a hard consonant, -о or adjective nicknames (Кутуз – Кутузов, Игнат – Игнатов, Гаврило – Гаврилов, Смирной – Смирнов);

- suffix -ев- –added to names or nicknames on a soft consonant (Игнатий – Игнатьев, Медведь – Медведев);

- suffix -ин- –added to the base -а (-я) (Гаврила–Гаврилин, Илья – Ильин).

Surnames decorated with the listed and some other derivational formants (-ский, -ской/-цкой/-цкий), belong to the standard Russian anthroponyms. They were formed in the process of numerous population censuses, documentation, passportization. However, not all surnames went through these procedures, so there are many non-standard surnames in the Russian language. They don't have named suffixes (-ов (-ев), -ин, -ский, -ской/-цкой/-цкий) and represent a pure base. But among non-standard ones, there are surnames with suffixes of nicknames -ай, -ош, -ица, -окетс. Most non-standard Russian surnames are suffixed.

The most common suffixes are:

-ак, (-як): Держак, Железняк, Комляк;

-ук, (-юк), -чук: Гоменюк, Сердюк;

-ник: Бутник, Жорник;

-айло: Жмайло, Завертайло, Меняйло, Нечитайло;

-арь: Кухарь, Зубарь;

-ун: Лесун, Несун, Коротун;

-ач: Копач, Мохнач, Стукач;

-ец: Державец, Останец, Погонец.

A significant number of surnames are formed with rare suffixes.

Observations show that it is possible to find a non-standard surname parallel to almost every standard: Beguni Begunov, Lysaki Lysakov, Molchani Molchanov, GlaziGlazov, Chatterbox Boltunov, Likhobabai Likhobabin, Shkodai Shkodin, Netesi Netesin, Tihiyi Tikhoe. There are non-standard surnames, in the Russian origin of which we have no doubt, because they are included in large word-formation nests with other surnames that have parallel common nouns: Дуда, Дударь, Дудник, Дудак, Дудинец, Дудка, Дудчик, Дудин, Дударев, Дудкин, Дудинцев, Дудаков. Among non-standard surnames, surnames of a foreign language can be singled out, not assimilated by the Russian language element, as well as surnames that are clearly Russian (or, in any case, clearly Slavic), but which, for a number of reasons, did not receive a typical suffix design. Among them are the shortest ever recorded, including those that coincide with the names of letters: Ге, Де, Е, Эль, Эм, Эн. Some non-standard surnames (Од, Ус, Юк, Ярб) are homonymous with common nouns, the explanation of which can be found in Dahl's dictionary. The same basics are fixed in standard surnames Одяков, Усов, Юков, Ярее. Другие (Аль, Ан, Ли, Ни, Де) homonymous unions, particles. In essence, these surnames do not differ from the many monosyllabic three-letter: Бок, Дуб, Гуд, Гуж, Жар, Жук, Зуб, Каз, Кум, Кус, Лис, Мак, Нос, Пир, Сом, Суд, Чан, Чиж.; Шип, Шум, in the bases of which are common nouns.

Turning to the classification of the lexical bases of non-standard Russian surnames, it is necessary

to consider what lexemes they are formed from. The semantic content of these lexemes can be very wide. Therefore, considering the material at the level of lexemes, and not semes, we can limit ourselves to only an approximate distribution of them over a number of semantic fields - these are:

- 1) Various characteristics of a person (physical, moral, speech, family, social, professional, national, etc.);
- 2) Animals;
- 3) Plants;
- 4) Parts of the human and animal body;
- 5) Abstract concepts;
- 6) Clothes, shoes, fabrics, household utensils;
- 7) Food;
- 8) Tools and their parts;
- 9) Financial and trade relations, jewelry,
- 10) Military and hunting attributes;
- 11) Natural phenomena;
- 12) Designations of time intervals or seasons;
- 13) Mythological representations;
- 14) Objects and concepts of church use.

Comparison of these groups testifies to the extreme stability of the nomination principles.

Let us give some modern non-standard surnames, distributing them in accordance with the lexemes included in their composition into the indicated groups.

- 1) Different characteristics of a person: Черноглаз, Карлик, Плакса, Сиротаидругие.
- 2) Animal names: Баран, Воробей, Орел, Чайка, Пташка и другие.
- 3) Plant names: Береза, Дуб, Малина, Хмель и другие.
- 4) Names of body parts of a person or animal: Лапа, Кулак, Курдюк, Зубецидругие.
- 5) Abstract concepts: Блажь, Доля, Беда.
- 6) Names of clothes, shoes, household utensils: Салоп, Карман, Подушка.
- 7) Food names: Бублик, Кисель, Сало, Сивуха.
- 8) Names of objects and tools: Спица, Крюк, Скрипка.
- 9) Financial and trade relations, jewelry: Алмаз, Червонец, Копейка.
- 10) Military and hunting attributes: Булат, Патрон, Пугач.
- 11) Natural phenomena: Мороз, Холод, Гром, Буря.
- 12) Designations of periods of time or seasons: Неделя, Зима.
- 13) Mythological representations: Демон, Шайтан, Водяной.
- 14) Words reflecting objects and concepts of church use: Грех, Ладан.

Thus, when studying the lexical bases of anthroponyms, it turned out that non-standard surnames

have certain advantages over standard surnames: their bases more vividly and directly reflect the ethnographic picture of the past. Among the standard surnames, artificial ones, formed recently from well-known foundations according to well-known models, may turn out to be more likely. Non-standard surnames that have not undergone special alignment are obviously the most “natural” and most natural.

The science of personal names is a public (social) science and, of course, a linguistic (linguistic) science [Nikonov 1974: 53].

In accordance with the foregoing, some functions of anthroponyms that play an active role in the implementation of the author's intentions to create expression can be distinguished in fiction:

- Nominative-excretory;
- Artistically figurative;
- ideological;
- aesthetic [Gorbanevsky 1988: 251].

O.G. Revzina points to the primary and secondary functions of the use of proper names.

The primary function takes place when a proper name appears in relation to the object whose "substitute" sign in the language it is.

A secondary function is observed if a proper name is a means of describing another object or concept.

“There is a hierarchical dependence: the “deeper” is the time layer of proper names, the more it is adapted for use in a secondary (characterizing) function. Therefore, the mythological dictionary can be used as a means of meta-description for the "historical" layer of Russian and European culture, for the structure of the author's "chronotope"; a dictionary of proper names of Russian and European culture - to describe the historical layer synchronous to the author, and the layer synchronous to the author is relevant within its own time. Along with the “memory” of one's own name, the degree of fame of a person or object designated by one's own name is also essential. The dependence here is the same as in the case of “memory”, and at the intersection of two tendencies the following effect arises: the names of persons known only to the author can only perform an identifying function and are not used as a means of characterization” (Revzina, 1998: 125).

The use of an onomastic unit in the primary function is demonstrated by the following contexts:

a) - in the position of the subject of the action, description:

И стоит **Степан** – ровно грозный дуб,

Побелел **Степан** – аж до самых губ (М. Цветаева «Стенька Разин»);

- in positions that name the participants in the situation:

Кто для Аси нужнее **Марины**?

Милой Асеньки кто мне нужней? (М. Цветаева «Тверская»);

b) in the position of the object of action, perception, experience:

Кого я люблю

Неповторимое имя: **Марина**,

Байрона и болеро... (М. Цветаева «Встреча с Пушкиным»);

c) when transferring relative relations (relations of belonging):

Сквозь прошлого перипетии

И годы войн и нищеты

Я молча узнавал России

Неповторимые черты (Б. Пастернак);

d) in the positions of place localizers:

Мы гнали их в снега бездонные,

В овраги, танковые рвы,

И уползали пятитонные

Грузовики из-под Москвы (С. Гудзенко);

e) toponyms are actively used in the position of address. Close to this is the use when a proper name introduces a person or place as an object of description, reflection, associations:

Как часто в горестной разлуке,

В моей блуждающей судьбе,

Москва, я думал о тебе (А. С. Пушкин).

O.G. Revzina notes that a proper name in a primary function can develop two types of additional meanings.

1. Associative:

И зачем мне знать, что пахло –

Нилом От моих волос? (М. Цветаева «После стольких роз...»)

Октябрь наступил.

Стало Пушкина больше вокруг,

Верней, только он и остался в уме и природе (Б. Ахмадулина).

2. Symbolic:

И все уже отдав, сей черный столб

Я не отдам за красный нимб Руана (М. Цветаева «Пригвождена»).

Of particular interest is the use of a proper name in a secondary characterizing function. Onims can name a role, characterize the behavior of a person in a particular situation:

Брови сдвинув – Наполеон! –

Ты созерцаешь – Кремль (М. Цветаева «Четвертый год...»).

Proper names in the characterizing function are widely used in the field of comparison, comparison. In the field of comparative turnovers, the following paths are outlined:

1. Use different meanings of the word naming the term of comparison:

Цирк, раскаленный как Сахара (М. Цветаева).

2. Merge together - through proper names as part of the comparison - different time layers:

Еще спросить возможно:

Пушкин милый,

Зачем непостижимость пустоты,

Ужасного воображать могиллой?

Не лучше ль думать: что там ты? (Б. Ахмадулина). [Ревзина 1998: 129].

Thus, the world of proper names in artistic speech is exceptionally rich and diverse in its functions. The authors, for the most part, handle onomastic material quite freely, striving to use the maximum of possibilities from each construction. This explains the growing tendency over time to give onyms a characterizing function, turning proper names into a sign saturated with meanings. The disclosure of the semantic potential of the name is also served by such techniques as the etymologization of the name or the use of its sound shell for artistic purposes.

Particularly interesting is the functioning of mythonyms in artistic speech, taken from world literature. Saturated with meaning, they turn into symbols, some form leitmotif pairs.

### **Result and discussion**

Today, proper names are a kind of lexicogrammatic category that can be studied in different aspects: in language and speech, in dialect and literary spheres. Recently, interest in the onomastics of various types of literature has especially increased: epic, dramatic, lyrical. Many linguists talk about the special position of anthroponyms in the context of a work of art. Indeed, the authors, as a rule, endow the names and surnames of the characters with a richness and variety of associative links that are revealed in the context of the work, therefore, proper names in a literary text begin to live and be perceived in a "complex and deep figurative perspective - the perspective of the artistic whole" [Bakastova 1984: 23].

For a long time, proper names in fiction have been studied within the framework of literary criticism, mainly from the point of view of the importance of the "speaking" names of characters in the text. However, it became obvious that the linguistic analysis of the language of fiction is impossible without the study of proper names. This aspect is significant and relevant in modern Russian studies, as evidenced by numerous works related to the study of the structural organization of the onomastic space, the stylistic functions of onyms, their associative links, correlated with the implementation of a particular image, the author's position, the idea of the work. The listed questions of the linguistic analysis of the artistic text are dealt with by the 1950s-1960s. 20th century a special branch of knowledge is literary onomastics, which studies the functioning of onyms in texts of fiction. Literary onomastics as a new direction in the study of proper names in the language of fiction arose at the intersection of onomastics with stylistics, poetics, text linguistics, and lexical semantics. Attaching great importance to the role of proper names in a work of art, V.A. Nikonov notes that "literary onomastics should become an important element of the figurative and artistic culture of a work, act as an ensemble of names that typify the attitude towards it" [Nikonov, 1971: 78].

Within the framework of literary onomastics, the works of L.N. Andreeva "On the Functions of Proper Names in a Work of Art" (based on the plays by A.N. Ostrovsky), N.V. Botvina "Stylistic functions of anthroponyms in Russian Soviet satire", E.B. Magazanika "The role of an anthroponym in the construction of an artistic image", V.N. Mikhailov "Proper names as a stylistic category in Russian literature", "On the role of proper names in literary creativity" (based on anthroponyms in A.S. Pushkin's novel "Eugene Onegin"), "Anthroponymy of "Eugene Onegin" by A.S. Pushkin (observations on the creative history and the role of proper names in the novel), etc.

As you can see, the study of a proper name on the material of fiction is of particular interest to both linguists and literary critics, allowing to fully reveal the semantic and stylistic possibilities of names, as well as to understand the role and features of the functioning of a proper name in a work

of verbal and artistic creativity. It should be noted that the anthroponymy of fiction is the most studied part of poetic onomastics, since anthroponymy is included in the core of the onomastic nomination of any literary text.

A number of researchers dealing with the problems of literary onomastics point to its specificity in relation to onomastics in general.

So, Yu.A. Karpenko identifies several significant features:

- 1) Secondary nature of literary onomastics. The general language system gives the writer its own models of proper names, which he uses, endowing them with a special meaning;
- 2) Literary onomastics is born on the basis of a free creative search, a choice made by the writer in accordance with the genre and style of the text - in contrast to the natural and long historical development of real onomastics in a certain social environment and language of the people. Literary onomastics and real onomastics have different causal conditions of appearance;
- 3) Literary onomastics performs a stylistic function. A proper name in ordinary speech communication is called in order to distinguish objects, and a proper name in artistic speech combines this differentiating function with an aesthetic, pictorial function and, as it were, obeys it;
- 4) If real onomastics belongs in general to the vocabulary of the language, its name, then literary onomastics is a fact of speech, and not just speech, but artistic speech, since the functions of proper names in everyday and artistic speech are completely different [Karpenko 1986: 24].

The onomasticon of a work is determined by the literary genre, correspondence to the plot and thematic content of the text, the aesthetic load of the name in the context, etc. The content side of a proper name in fiction is enormous, since here the visibility, brightness of the characterization of a character is sometimes achieved by his surname alone. V.A. Nikonov, in particular, pointed out that the name of the character can be one of the "means that create an artistic image; it can characterize the social affiliation of the character, convey national and local color, and if the action takes place in the past, then recreate the historical truth" [Nikonov 1986: 99].

Anthroponyms of fiction are known to us in two terms: as "literary" and as "poetic" anthroponyms. As N.V. Podolskaya in the "Dictionary of Russian Onomastic Terminology", it is more convenient to use the latter, since the term "literary" anthroponym is opposed to the "dialect" anthroponym and, therefore, causes dual associations [Podolskaya 1988: 74]. "Poetic anthroponyms stand out as opposed to names whose denotations are real people, but they contain the same subdivisions: personal names, patronymics, surnames, nicknames, pseudonyms" [Bolotov 1993: 44].

Like any onyms, anthroponyms have a certain set of functions. The specificity of poetic anthroponyms, unlike ordinary ones, is that they carry a stylistic load, serve as a characterization of the character. Fiction uses both "natural" names, that is, names taken from real life, and fictitious, bookish names. Many book names practically merge with "natural" ones, being formed according to existing language models. Another part of the book names not only names the character, but also is his instant characteristic. Such surnames are more expressive than "natural". These are mainly nicknames and speech (occasional) anthroponyms, "speaking" names.

In fiction, a special technique has developed for using "speaking" names, and Russian onomastics provides writers with unlimited opportunities for word creation. The tradition of calling characters by "speaking" names was widespread in classicism. For example, Fonvizin has many such sharply satirical surnames: учитель Вральман, Правдин, Стародум, Бескорыст, Здравомысл, Воров, Дурыкин, Плутягин. The gallery of negative characters, endowed with eloquent surnames, was replenished by writers of the 19th century. For example, the possibilities of sonorous surnames were widely used by A.S. Griboyedov in "Горе от ума", where almost all the characters are called



"speaking" surnames: Молчалин, Фамусов, Скалозуби etc. In the treasury of Russian literary and artistic onomastics there are many comical-sounding surnames: Буянов, граф Нулин (А.С. Пушкин); Прыщ, Удав, Дыба, Баран, Кисель (М.Е. Салтыков-Щедрин). «Говорящие» фамилии широко использовал и Н.В. Гоголь: Держиморда, Петух, Ячница, Пробка, Колесо, судья Ляпкин-Тяпкин.

Thanks to such "speaking" surnames, the author can instantly characterize and evaluate the character, because such names are endowed with a semantic duality: they not only name the character, but also characterize him, most often from an ironic or satirical point of view. Obviously, when using them, the author pursues certain artistic goals in accordance with his intention.

As you can see, the character's name is, of course, one of the means of creating comedy and satire. However, along with a rich set of semantically reduced characteristics of surnames in Russian literature, there are also quite a few proper names that are free from such associative evaluative meanings. For example, the name of a literary hero can characterize his inner world.

A special place is occupied by book names that have folklore, literary associations; names that echo anthroponyms - components of sayings, phraseological units. It should be noted that they are one of the most important methods of poetic anthroponymy and an excellent characterological tool. Often the surname becomes the title of the work and acts as a kind of generalized sign of the entire literary text ("Ionych" by A.P. Chekhov).

So, a work of art is a special sphere of the functioning of proper names. Correlation in a literary text of linguistic means "with real and depicted reality, with the modern literary language and the language of a work of art" [Ozhegov 1999: 132] contributes to the fact that proper names, including the names of literary characters, are one of the ways to express the ideological intent writer, the most valuable means of artistic expression.

Women's names also became the basis of the surnames used by N.V. Gogol in his poem. Surnames Лидин, Карякин formed from female names and nicknames (Лидия, Каряка). "There could be the most unusual reasons that laid the foundation for a surname from a female name or nickname, for example, a long absence of a husband (departure, going to work, etc.) or special signs of a woman, both external and related to her character traits, with her destiny" (Levina, 2003: 32).

In the text of the poem there is a standard surname, which is based on a word associated with money, - Копейкин.

At the heart of the surname Золотуха is the name of the disease.

So, the names in the poem by N.V. Gogol's "Dead Souls" reflect the general picture of the origin of Russian surnames and the ways of their formation. They are represented by standard (formed with the help of suffixes traditional for Russian surnames) and non-traditional, which are among the least studied in the Russian language. The whole variety of surnames in the poem can be reduced to certain lexical fields, including physical and physiological characteristics and names of parts of the human body, male and female names, professions, household items, names of plants, animals, etc.

The use of personal names in Russian literature has a long tradition. The choice of the character's name itself acts as an artistic device. "In works of fiction... all names speak." For example, the importance of names is proved by the fact that there are many comedies in which all the salt is made up of names that represent the character of persons.

In the assessment of the name, two plans can intersect - "modern-outdated" and "fashionable-unfashionable". Contrasting satirical clashes are possible in the text of the "old/unfashionable" and

“new/fashionable” names. Against the background of "modern" names, the names "non-modern" are revealed. An "outdated" name can distinguish a character in a work from other characters.

Thus, proper names in a work of art perform a number of functions: they serve as an important constructive element in building a picture of the world of the work, help to recreate the spirit of the time, serve as a significant addition to the characterization of the characters of the work's heroes, and often carry an additional semantic load in poetic speech.

The study of family vocabulary in a particular literary work allows us to determine and illustrate the functions of anthroponyms. As you know, any significant word is "the main nominative and cognitive (cognitive) unit of the language, which serves to name and communicate knowledge about objects, features, processes and relationships - phenomena of reality" [Superanskaya 1996: 191]. Therefore, all proper names, including surnames, perform a nominative function, and this function is already embedded in the very definition of a proper name as a word that singles out individual objects in a series of common names named with the help of common nouns. The nominative function of anthroponymy is closely related to their informative function: with the help of a surname, as a rule, we can obtain information about belonging to the male or female sex, social status, nationality, etc.

In a literary work, anthroponyms are also capable of performing other functions, the main of which is character logical. “The name of a literary character is one of the means that creates an artistic image: it can characterize social affiliation, national color, reveal character traits of the hero, indicate his professional field of activity” (Levina, 2003: 16).

So, proper names make up one of the most numerous layers of the vocabulary of any language. They live in various forms of human activity.

Like other lexical means of the language, a proper name, being used in the context of a work of art, begins to live and be perceived in a "complex and deep perspective", enters into connection with this context, serves the author's purposes. “The potential possibilities of expression inherent in proper names, as a multifaceted and original lexical and grammatical category that exists in popular word usage, are activated by writers (...) in a literary work” [Fonyakova 1990: 28].

The meaning of a proper name in a text is sometimes called encyclopedic. In addition, many proper names have their own traditions of use in artistic speech, are signs of entire literary texts and in some cases can be considered as "point quotes" that absorb the content of other works.

The wealth of anthroponymic material in works of literature is created due to the variety of functions of the involved onyms, the development of an associative background, and the use of a trick.

Consequently, the work on the selection of proper names is a laborious process, since they must be accurate, stylistically correct, in addition, the literary text must represent a skillfully maintained proportion of names.

The most stylistically effective, apparently, should be considered author's nominations, each of which includes a whole range of representations and associative increments. Sometimes space is denoted by unusual, exotic names. The fictitious space is also called by the various use of the names of famous people, citation and rethinking of folklore and religious literature, for this purpose the names of historical persons and mythonyms are used.

Anthroponyms, including names, surnames and nicknames of people, occupy a central place in onomastics, the science that studies proper names. Russian surnames are diverse in origin and word formation. The selection of certain suffixes as part of the surname formed the basis for the division of all surnames into standard and non-standard ones. Standard surnames, decorated with suffixes -ов(-ев-), -ин-, -ской- and some others, are overwhelmingly in the Russian language.

This was confirmed by the example of the use of surnames in the poem by N.V. Gogol "Dead Souls".

## **CONCLUSION**

Thus, the description of the lexical fields of surnames made it possible to note a tendency towards the creation and reproduction of surnames that reflect the physical and physiological characteristics of a person, character traits, properties of the mind; surnames based on the names of the animal world, female and male names are not uncommon.

The names of the heroes of these works are the most significant in the functional aspect. In the text of the work, anthroponyms perform various functions: nominative, conceptual, aesthetic, text-forming, stylistic, emotionally evaluative, etc. In this sense, "speaking surnames" are especially significant, which create clear images and associations, therefore the poem and "stories" by N.V. Gogol are deeply social.

The nature of the use of the system of anthroponymic units in fiction is historically conditioned. Each of the writers uses anthroponyms in accordance with his creative method, specific ideological and artistic tasks in a particular work. The use of personal names bears the stamp of a certain era, literary direction, reflects the influence of the writer's worldview, so the same name can serve different purposes. The most effective function of the artistic and figurative characteristics of the object of the name is when the anthroponym contains in its internal form a characteristic or a certain assessment of any property of the object of the name or expresses any emotionally colored attitude of the author to this object.

So, the description of the poetic onomasticon of the writer's language allows us to conduct a very detailed, thorough study of the patterns of functioning of proper names in a particular literary text. The dictionary of the poetic onomasticon of a number of writers helps to see the ambiguity of the onym, the range of ideas caused by this or that name, the image of the named object, traditionally established in artistic speech as a whole. An important place, of course, will be occupied by the description of local history material, poetic lines, thanks to which the toponym is included in the treasury of proper names, becoming a poeticized toponym..

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