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An Onomastic Approach to the Works of A. Ivanov as a Reflection of the Artistic Picture of the World

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Abstract

This article considers the onomastic component of the picture of the world through the works of the modern-day writer A. Ivanov and comes to the conclusion that various onomastic concepts (anthroponomical, toponymical, astronomical, and many others) reflect the writer's ideas on the principles of human nomenclature and that of the objects that surround him in the real world or the world of the imagination, and enable an immersion into the ocean of names that surround the protagonists of his works.

Keywords: Anthroponymic concept; toponym; onomastic space

1. Introduction

Linguists are correct to point out that a study of the onomastic approach of any writer 'helps to reveal the author's artistic picture of the world', 'to understand the psychology of his work' (Komleva, 2012, p. 233). In our view, a writer's choice of proper names is not fortuitous. It reflects his ideas on various areas of the onomastic space, the principles of human nomenclature and everything that surrounds him. This set of ideas is what makes up the author's artistic consciousness, the study of which is logically rooted in the idea of the 'conceptosphere'.

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The description of the Russian language's 'conceptosphere' and its fundamental building-blocks has been the focus of attention for linguistic scholars for several decades. Having said that, the idea of 'conceptsphereonyms' is relatively new, although the best possible to reflect the ability of proper names to express the results of man's mental activity (Shcherbak, 2012).

2. Fundamentals

This article will look at the work of A. Ivanov, a modern writer from Perm', to examine the concepts that form the conceptosphere of onyms and which find reflection in the author's linguistic consciousness.

2.1. Verbalization of anthroponomical concept

In our view, the most representative is the verbalization of the anthroponomical concept, through which various types of anthroponyms emerge: surnames (Sluzhkin), names and patronymics (Roza Borisovna), nicknames (Rusky): '*In the newly painted vestibule Sluzhkin asked the cleaner what the name and patronymic of the director was, found the director's private office on the second floor, knocked and went in*' (Ivanov, 2005a, p. 12); *'the Head of Teaching works with the tutors, in other words, that's you, Roza Borisovna'* (Ivanov, 2005a, p. 13); '"*And why not Rusky?", someone shouted from the desks at the back. "Rusky is the daddy!"*' (Ivanov, 2005a, p. 26).

This concept reflects not only a native speaker's awareness of the modern 'anthroponymikon' but also the systemic concepts of traditions and name-giving: for instance, the use of full or secondary names depending on the situation (Serafima, Maxim, Denis; Bor'ka, Alenka, Vovochka): '*her name is Serafima Storozhenko'* (Ivanov, 2006a, p. 134); '*then the A-student's classmate turned up, Maxim Zimovets, and spent an age humiliating and threatening and begging for the textbook*' (Ivanov, 2006a, p. 54); '*Van'ka arranged to spend the night at Denis Markelov's pad, and Lelya with his female friend Lena Medvedeva*' (Ivanov, 2005a, p. 198); '*Bor'ka Argunov then paid a visit out of the blue, but when he saw there was no-one around and the A-student was otherwise engaged, made himself comfortable on Van'ka's bed and lit up a cigarette*' (Ivanov, 2006a, p. 54); '*when Alenka's not around I get all lonesome and even fearful now and again'* (Ivanov, 2006a, p. 139); '*back then, Lelechka, you were in love with Vovochka Petrov'* (Ivanov, 2006a, p. 62).

These precedent anthroponyms that function in the texts are not only evoked by the works' theme (Nansen, Laperuzo in the novel *The Geographer Drank the Globe*) but are also indicative in terms of reflecting the connotation of the onyms and related associations existing in the consciousness of modern man (Lenin, Yasser Arafat, Ivashka Susanin, d'Artagnan, Alexander the Great of Macedonia): '"*So, Mr Geographer, do you at least remember who discovered the North Pole?*", Budkin asked. '"*Nansen*", Sluzhkin said without conviction. '"*Or Amundsen. Maybe Andersen.*"' (Ivanov, 2005a, p. 18); '"*I have four visual aids: a globe, a piece of field spar, a physical map of the island of Madagascar, and a portrait of Laperuzo*"' (Ivanov, 2005a, p. 18); '*a dishevelled Lenin got lost by the entrance in an acacia thicket*' (Ivanov, 2005a, p. 32); '*Quarrelsome, feisty, a real bruiser, worse than Yasser Arafat*' (Ivanov, 2005a, p. 84); '*So here we have a traitor of all Russia, a real Ivashka Susanin'* (Ivanov, 2005a, p. 119); '*Let me just say that we had a bevy together and now I'm an imbecile and he's d'Artagnan*?' (Ivanov, 2006a, p. 52); '*He thinks that if he's a whizz with the girls then he's Alexander the Great, and in other cases he will win over everyone else and then tell them where to go'* (Ivanov, 2006a, p. 53).

Zinatullina (2012) is right to point out that "the names of well-known individuals are used by writers not only in historical works, performing a purely nominative function. This basic usage of anthroponyms has a stylistic dimension and alongside this use of names of certain personalities can carry with it additional information about the character: it reveals their *Weltanschauung*, helps create stylistic figures, forms comparative functions". However, in historical works (*Message: Chusovaya, The Gold of Rebellion*) the precedent names first and foremost, of course, serve as a means of objectivization, and provide historical authenticity: 'In the XIII century across the Chusovaya a battle flared up between the Bashkirs and the mountain leader V.N. Tatishchev over the local Kosoy ford' (Ivanov, 2007, p. 98); 'Avramy, nicknamed the Hungarian, was a cenobite monk of the monastery on the Konda river' (Ivanov, 2005b, p. 151).

In the novella *The Sorting Ground,* some of which is based on fantasy elements, the writer uses invented anthroponyms often formed from real names and surnames of his characters (Baronet Polo-Uin, from the surname