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ON THE STRUCTURAL PATTERNS OF LITERARY ANTHROPONYMS (THE CASE STUDY OF THE ENGLISH LANGUAGE NOVELS OF THE 18TH-19TH CENTURIES)

Slobodiak S.I.
ORCID: 0009-0005-0037-4349
Izmail State University of Humanities, Izmail, Repin Street 12, 68610

Abstract. *The objective of this article is to describe the structural peculiarities of literary anthroponyms used in the English language prose texts of the 18th-19th centuries. Prose texts depict reality which readers encounter every day, that is events, people and their relationships. Consequently, prose is rich in the realities of life, including onomastic realities. Traditionally, the English anthroponymic system is represented by the following components: a nickname, a personal name, a middle name and a surname. It is supposed that all the elements of the English anthroponymic system should be used in prose texts as the means of the reflection of the reality. Nevertheless, while remaining within the framework of the English anthroponymic tradition, the authors of the prose works under investigation had considerable freedom in selecting names for their characters from the available elements of the English anthroponymic system.*

Key words: *literary anthroponyms, prose texts, nicknames, personal names, middle names, surnames.*

Introduction.

Prose, like other genres of literature, performs an aesthetic and cognitive function, which means that it introduces the reader to the beautiful, as well as makes him think and reflect in the process of decoding the information hidden in the text of a literary prose work. At the same time, prose differs from poetry and drama. The main difference is that prose depicts reality which readers encounter daily, that is, events, people and their relationships. Consequently, prose is rich in the realities of life, though it is an author's creation. Unlike drama, which is a continuous dialogic speech, and poetry, for which dialogue is not typical, prose combines both forms of communication: monologue (the author's speech) and dialogue (the characters' speech) [5, 270]. The volume of a prose work has no limits. Therefore, prose widely uses descriptions of nature, appearance and behavior of characters. Characters, as a rule, receive comprehensive descriptions in the text of a work of art. In this case, many different lexical, grammatical and syntactic stylistic devices are used. These and other features of the prose genre also influence the use of onomastic vocabulary in the text of a work of art.

Main text.

This article deals with the use of anthroponyms in prose English language texts of the 18th-19th centuries, therefore it is logical to give a brief overview of the English anthroponymic system in general. As noted in the works of many researchers (K. B. Zaitseva, M. V. Gorbanevsky, A. V. Superanskaya, D. I. Ermolovich, O. A. Leonovich, L. M. Shchetinin, etc.), the components of the English anthroponymic system are traditionally as follows: a nickname, a personal name, a middle name and a surname.

The nickname is considered to be "the most ancient anthroponymic unit" [9, p. 22]. The semantics of nicknames usually correspond to the actual characteristics of their original bearers. In ancient times nicknames existed mainly in the oral folk tradition. The written registration of hereditary nicknames as verbal signs supplementing a personal name became the basis for the emergence of family names.

The personal name is the earliest onomastic category being documented. [6, p. 6] The sources of personal names are common names used as nicknames to designate certain persons. Even in the pre-Christian period in the Old English language there was a fairly narrow range of words and morphemes, combinations of which were used as personal names. The number of these names became even more limited with the introduction of Christianity. Their number changes periodically under the influence of various factors of socio-historical and cultural character.

Middle names were often represented by geographical names, common names or artificial combination of sounds. But most often middle names are surnames of people in honour of whom people call their children. [7, p. 121].

Surnames (or family names) represent the most numerous group of anthroponyms in the English language. Their predecessors are nicknames, as well as full and abbreviated forms of personal names. The first act of the emergence of a family name was the documentary registration of a personal nickname in 1086 during the First Census. By that time, four types of nicknames had already been formed, which formed the basis of the family name classification: 1) nicknames describing the bearer by place of residence or birth (local); 2) nicknames describing the bearer by profession or position (professional-official); 3) nicknames assigned to the bearer by the personal

name of the father (patronymic); 4) nicknames given according to various external or internal qualities (descriptive). [6, 16-21].

The anthroponymicon of the English prose of the 18th-19th centuries is represented by all the elements of the English traditional onomastics: nicknames, personal names, middle names and surnames. This is explained by both the features of the prose genre in general (unlimited volume of the work, presence of characters' descriptions, etc.), and the peculiarity of the prose of the 18th-19th centuries, which gave preference to the realistic trend, which was also manifested in literary onomastics. The elements of the English traditional onomastics are used in the prose texts in a variety of patterns. These patterns are represented in the following percentage ratios:

✓ surnames (52%)

✓ personal names + surnames (22,3%)

✓ personal names (18%)

✓ structures with nicknames (7,4%)

✓ personal names + middle names + surnames (0,3%)

The above research results show that the largest percentage is represented by surnames (52%). As a rule, surnames are used in the prose text to designate a particular character, to give him a distinctive name, since the necessary information about the character is already given in the text outside the name. The family names of literary characters are composed in accordance with the historically established typology of the English national onomastics. For example, in the group of surnames we can find patronymic surnames (*Ander<u>son</u>, Jon<u>son</u>, Edward<u>s</u>*), surnames that go back to local nicknames (*Mr. Lock<u>wood</u>, Mr. Gam<u>field</u>, Lord Craw<u>ford</u>*), surnames that go back to professional nicknames (*Mason* = bricklayer, *Carter* = wagoner), surnames that go back to descriptive nicknames (*Lawyer Small, Mrs. Brown, Mrs. Green*).

Personal names make up 18%. Traditional names such as *Mary, John, George, Robert* are primarily used to designate a particular character. There are also a number of diminutive names. Some of them are used in the text when talking about children:

Of these two daughters, <u>Nancy</u>, the elder, was now arrived at the age of 17; and <u>Betty</u>, the younger, at that of 10 [4, 231].

Nancy is a diminutive of *Ann* and *Betty* is a diminutive of Elizabeth.

Diminutive names are also used to name representatives of the people. Moreover, in some cases, a diminutive name helps to feel the author's sympathetic attitude towards the people exhausted by hunger and adversity:

Jo lives – that is to say, Jo has not yet died… [2, 197].

In other cases, a diminutive name is used to achieve a comic effect when depicting scenes from the lives of ordinary people:

Molly […] faced about; and laying hold of ragged Bess, who advanced in the front of the enemy, she at one blow felled her to the ground [4, 180].

Sometimes, unusual personal names can be found in literary texts of that period, as in the following example:

"Is Charlie your brother?"

"No. She's my sister, Charlotte. Father called her Charlie." [2, 220].

As it can be seen from the example, the girl was given a male name by her parents, although there is a similar female name. This is not just the author's invention. In the 18th century in England, there really was a fashion for giving male personal names to girls, which was reflected in literary onomastics.

The following example illustrates the custom of using family names instead of personal names when naming children:

He was christened Linton, and, from the first, she reported him to be an ailing, peevish creature [1, 194].

According to the text, *Linton* is the maiden name of the child's mother.

Geographical names could also be used as personal names. Thus, the children of the Bagnets, characters in "Bleak House" by Ch. Dickens, have names given to them by their place of birth:

"Why, Quebec, my poppet," says George, "And little Malta, too!" [2, 398].

Quebec is a province in eastern Canada, *Malta* is an archipelago in the central Mediterranean between Sicily and the North African coast.

The following example of choosing a personal name speaks for itself: the common noun *prince* functions as a proper noun in the text, though usually it is used as a title

before a proper noun:

Old Mr. Turveydrop had him christened <u>Prince</u>, in remembrance of the Prince Regent (George IV) [2, 198].

Among anthroponyms consisting of several structural elements, the largest number is represented by the names that include a personal name and a surname (22,3%). This group is the second largest among all the groups of proper names in literary texts under investigation. And this is not accidental. After all, this is one of the most common anthroponymic formulas in reality, and, consequently, in prose as a reflection of this reality.

Most often, the full form of a personal name and a surname are used to introduce a character (*Sir Leicester Dedlock, Catherine Earnshaw, Helen Burns, Zikiel Brown, Noah Claypole, etc.*). 17% of names in this group are used with a diminutive personal name (*Will Barnes = William; Jenny Cameron = Janet; Tom Chitling = Thomas, etc.*). Sometimes male names are used to name female characters (*Lady Thomas Hatchet*). The use of a complex personal name in the structure *Mr .St. John Rivers* is apparently connected with the tradition of naming children after saints. One of the elements of the above structure (a personal name and a surname) can be presented in an abbreviated form, for example: *Miss M. Melvilleson, W. Grubble, Mr. John Fr – .*

Alliteration and assonance are characteristic phenomena of poetic speech. But in the 18th-19th centuries they can also be found in prose. For example, the repetition of front vowels is usually associated with something bright, pure, kind and, therefore, is found in the structure of names belonging to positive characters:

Abraham **A**dams

[æ]   [æ]

J**a**ne **Eyre**

[eɪ]   [ɛə]

Ada Cl**are**

[eɪ]   [ɛə]

The repetition of back sounds [ɔ:], [ɔɪ] in the first and last name complements the image of the majestically handsome athlete from Dickens's "Bleak House":

L**aw**rence B**oy**thorn

[ɔː]   [ɔɪ]

The structures with nicknames are relatively few (7.4%). Among them, the isolated use of nicknames separately from other names accounts for the largest number. A nickname is the most ancient onomastic category, which exists mainly in oral folk tradition. The use of nicknames in a work of fiction makes the text more emotional and brings it closer to life. Nicknames are presented both as separate words (*the Colonel, the Brick, Peepy*) and as phrases (*the Disinherited Knight, the Man of the Hill, the Family Pet, Terrier Tip, the Tough Subject*).

A nickname is often combined with a personal name:

"This", said Mr. Skimpole, " is my Beauty daughter, Arethusa – plays and sings odds and ends like her father. This is my Sentiment daughter, Laura – plays a little but don't sing. This is my Comedy daughter, Kitty – sings a little but don't play" [2, 615].

The use of the pattern "personal name + surname + nickname" is less common:

With the remonstrance, young Spitfire, whose real name was Susan Nipper, detached the child from her new friend by a wrech – as if she were a tooth [3, 55].

There are also several anthroponyms that in addition to a personal name and surname contain two nicknames:

"His name is William de la Marck, called William with the Beard", said the young Scott, "or the Wild Boar of Ardennes" [8, 271].

The following examples illustrates the pattern "surname + nickname(s)":

"My landlord, Crook", said the little old lady, "He is called among the neighbors the Lord Chancellor [2, 75].

Whether young Smallweed (metaphorically called Small and eke Chick Weed, as it were jocularly to express a fledgling), was ever a boy, is much doubted in Lincoln's Inn [2, 285].

The last examples show the use of the pattern "personal name + middle name + surname". In the examples below, a personal name functions as a middle name:

Mary Ann Wilson

Mr. James George Bogsby

Conclusion.

Thus, while remaining within the framework of the English anthroponymic tradition, the authors of the prose works under investigation had considerable freedom in selecting names for their characters from the available elements of the English anthroponymic system.

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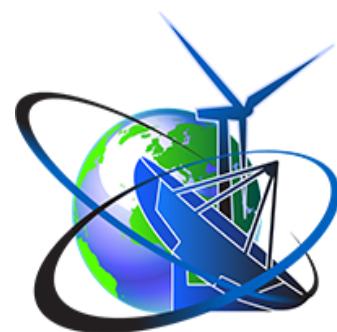
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