

**ETYMOLOGICAL ROOTS OF PROPER NAMES IN FAIRY TALE DISCOURSE
(BASED ON THE NOVEL BY J. ROWLING “HARRY POTTER AND THE
ORDER OF THE PHOENIX”)**

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The article offers theoretical overview of creating proper names by means of conversion, derivation and stems combining in the English and Ukrainian languages. As far as like common name, proper name represents motivated sign, fixed in the process of communication, the attention is paid to appealing of proper names in modern fairy tale discourse to commons names that demands sophisticated readers to understand narrator's intentions. In the article the difference in creating proper names in English and Ukrainian is vividly shown because of specifications of both languages. Contrastive analysis of word building and word formation theory allows to confer ways of creating proper names and clearly get narrator's attitude to main characters. Method of reconsidering and rebuilding of already existing lexical units also deserves analyzing. Thus we gain the result that metamorphism is one of the most peculiar specifications of the language which makes it vital. It allows to create new nominations without using new signs and helps communicative acts to be more flexible. The research of semantics and pragmatics of constituent parts of the language is extremely urgent for adequate perception of fairy tale discourse.

Key words: *proper names, common names, conversion, derivation, word building.*

Recently investigation of proper names has gained urgent popularity because of using sophisticated proper names by contemporary authors in their literary works. Proper name is historically formed language unit. Like common name, proper name represents motivated sign, fixed in the process of communication. In general form proper name (object of our research) reflects objective reality and possesses lexical meaning in which notions about subject of objective world are realized what is proved by investigations of leading researchers-linguists such as Superanska A.V., Hnapovska L.V., Roshchuck M.O. and others. Investigation and linguistic analysis of etymological roots of proper names (subject of our research) allows to receive additional cognitive information, compressed by the author in proper names.

Goal of our work is linguistic analysis of etymological roots of proper names in order to obtain extra information from proper names as far as it demands sophisticated reader to understand it. Goal caused targets of investigation:

- to represent review of theoretical works concerning studying etymological roots of proper names in modern linguistics;
- to analyze realization of information compressed in proper names in English fairy tale discourse.

Proper names function as unique cultural, historical and language indexes in which linguistic and extra linguistic factors are combined. Anthroponymycon is an important source of studying lexical diversity of language as far as it reflects names of culture-based units and notions which are out of usage or are specific for certain country or nation [1, p. 20]. Semantic of appealing stems of anthroponyms contains certain information about cultural historical aspects of social information or individual features and aptitudes of some family or person.

Name in works of literature plays important role of a landmark in time and space. In fiction literature discourse previous common meaning of the name can possess

characterological application; name and surname of the character can be a part of his/her characteristics.

The simplest example of the mentioned above is proper name or surname [2, p. 32]. Stylistic charge of main character's name can be realized through its phonetic sounding, morphological arrangement and meaning of its stem. Main characters' names can be divided into 2 groups:

- names which characterize main heroes explicitly;
- names which characterize main heroes implicitly.

We should draw your attention to the point that characteristic itself is more important in fiction discourse than just nomination [3, p. 113].

The main thing in studying anthroponyms is investigating of their social role which can be shown explicitly or implicitly: etymological meaning can be obvious or transformed while going through some stages of composing semantic structure of proper names. The process of nomination of proper name is rather complicated and important factor of their further existence, as far as it constantly influences human's cognizing of the surrounding world. The more precise and complete the cognition is, the more detailed is nomination.

While researching the etymology of proper names we surely see their pre-onomastic level, that very edge when common name became a proper one. The etymology of any proper name is preceded by name's history with its transferring from one referent to another, different stages of nomination and denomination.

We agree with the statement of V. Hack and T. Hroshko that nomination is process and result where language elements correlate with objects which they denote. In the process of nomination one or some features are transferred from object to subject accepted as the basis of nomination. Nominative unit has active, creative character. That is why nomination always takes place within the limits of speech activity, in the process of correlation between native language speaker and extralanguage environment [4, p. 68]. Content level and size of nomination are closely connected, as far as their formation depends on denoted features of the object.

Which exactly parts of speech participate in formation of proper names depends mainly on specification of the language. So called subjectiveness as the main feature of the proper name category demands substantivity. So in spite of wide abilities of different parts of speech, nouns are the first candidates to become proper names. Total nominative meaningfulness is common only for nouns, which can transfer meanings of the words of other nominative parts of speech [2, p. 109]. If nominative function is performed by word-combinations or sentences, they become similar to adjectives and lose their syntax relations.

The less meaning of the appealed word is felt in the name, the more powerfully the name is accepted as orthodox proper name. The more we feel in it the connection with the appealed word, which served as basis of nomination, the closer this name is to common names [5, p. 65]. Any sign has inner side (content, meaningfulness) and extra side (form of expression). Proper name is not an exception. Appealing meaning of proper name can verify from brightly expressed to conditional, vague or totally non-understandable. In speech situation appealing meaning of proper name can be not interesting to anyone, but the names will still function [2, p. 256].

Correlation with conceptual binomial expression "the good" and "the bad" in proper names which are used in folklore genres are seen not vividly, but still it is possible to make certain gradation of definitions: almost total positivity of names in historic songs; mainly positive connotation of characters' names in lyrical songs; using of anthroponyms with meliorative or pejorative connotation in calendar and rites songs; neutral connotation in ballads which gains minor connotation because of general tragedy common for genre of ballades [6, p. 125]. For folk tales and fantastic tales the usage of approximately equal quantity of positive and negative proper names is common. Folk aphorisms also include proper names connected with certain historical personalities whose actions have certain characterization from good or bad side.

Series of fairy tales of English writer J. Rowling contains huge quantity of etymologically motivated proper names. Cf.: "... *squealed like a pig, didn't he*", *Malcolm was saying, to guffaws from the others. "Nice right hook, Big D," said Piers.* [7]. Addressing "*Big*" can mean both mockery at Duddley (Harry's cousin) by his friends because of his huge size and being afraid of him, because he is really physically stronger.

Creating of speaking proper names with the help of using and combining different methods of their creation (conversion, derivation, combining of words) is an important component in fairy tale discourse. Using linguistic markers for this allows the narrator to denote social, gender, age status and position of the main character without providing additional information.

Conversion is a means of verb creative derivation which allows forming of new morphology-syntactic-semantic variant of output lexeme without any changes in external form of the word. Peculiar thing about conversion as a means of verb creating is lexical level of the language which works here as generative basis of forming the derivative lexeme and as its unique user [8, p. 68-69]. Word-forming act is provided through using of mechanisms of semantic and morphologically syntax modification.

Word formation here is means of creating of lexical units in different languages, but these means have different nature and thus they have different mechanisms of verb creation and number of means for its realization. As a result of verb creating acts new by form and meaning words appear as well as new formal modifications or new semantic variants of already existing in the language lexical units.

Word building is the process and the result of creating new lexical units from already existing in the language set of morphemes by means of morphological ways of word formation (affixation, preffixation, stems combining). Formation of lexical innovations is also performed by means of word rearrangement, which is a transformation of already existing in the language lexemes and semantic modification of words [9, p. 55]. Word building and word rearrangement are particular examples of verb creative derivation.

Processes of derivation are rich sources of proper names forming which is seen in fairy tales of J. Rowling about a wizard boy Harry Potter. Wide-spread method is using of diminutive suffixes -er, -kins, -dums, -y. Used by the parents addressing their quite adult son Duddley petting words sound both worried and tender (attitude of parents to their son) and ironically (attitude of the narrator to the character). When Harry uses petting words addressing Duddley then author's irony and her attitude to the character are obvious.

Cf.: *She had rounded the corner and vanished from view before Uncle Vernon's voice floated out of the window again. "Dudders out for tea?"* [7]. *"Cool name," said Harry, grinning and falling into step beside his cousin. "But you'll always be "Ickle Diddykins" to me"* [7]. *"You don't tell her to shut her face. What about "Popkin" and "Dinky Diddydums", can I use them then?"* [7]. *"Diddy! About time too, I was getting quite - quite - Diddy, what's the matter!"* [7].

In the English language names of people and objects can be created by combining two stems, one of which means some part of human's or object's body and another one is an attribute in the form of adjective or noun. Two stem names without affixes are one of the main specifications of English word building, on the contrary to Ukrainian where the definition of a human according to his/her part is possible only in the way of word combining and affixation. Cf.: Ukr. *червоношкірий, широкоплечий, зеленоокий, тупоголовий*; Engl. *Red-head, Skinhead* [10, p. 40].

In the fairy tale "Harry Potter and the Order of Phoenix" we also find proper names formed by combining stems. Cf.: *Hoping you are well, Yours sincerely, Mafalda Hopkirk Improper Use of Magic Office Ministry of Magic* [7]. If to separate the name Hopkirk into two parts, we have two English stems: *hop* ← Ukr. *сму́бату* and Engl. *kirk* ← Ukr. *церква*. The name which consists of two mentioned above stems perfectly matches persuaded Minister of Magic.

New nominative units are formed by means of word or phrase building, by means of reconsidering meanings of lexical units which already exist by method of borrowing and

metamorphism, that is transferring of units from one level to another without breaking lined consequence of components. Metamorphism is one of the most important features of the language as far as it provides its vitality as a system and allows to create new nominations without using new signs and helps communicative acts to be more flexible [11, p. 134].

Summing it up we state that active processes of forming new derivative elements in the English language and their high productiveness determine the necessity of the research of semantics and pragmatics of its constituent parts for adequate perception of fairy tale discourse.

ЭТИМОЛОГИЧЕСКИЕ ИСТОКИ ИМЕН СОБСТВЕННЫХ В СКАЗОЧНОМ ДИСКУРСЕ (НА МАТЕРИАЛЕ РОМАНА ДЖ. К. РОУЛИНГ "ГАРРИ ПОТТЕР И ОРДЕН ФЕНИКСА")

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В статье рассмотрены теоретические основы образования имен собственных способами конверсии, деривации и сложения основ. Так как подобно нарицательным именам имена собственные являются собой мотивированные знаки, закрепленные в процессе общения, особое внимание уделено апеллированию имен собственных к именам нарицательным в современном сказочном дискурсе, что, в свою очередь, требует образованного читателя для полного понимания авторских интенций. В статье четко показана разница в образовании имен собственных в английском и украинском языках, существующая из-за принципиальных различий в структуре этих языков. Контрастивный анализ теории словообразования и словопреобразования разрешает сравнить способы образования имен собственных и детально проследить отношение автора к героям. Метод переосмысления и перестройки уже существующих лексических единиц также проанализирован в данной статье. Благодаря этому мы приходим к выводу, что метаморфизм является одним из наиболее важных качеств языка, т. к. обеспечивает его жизнедеятельность как системы, позволяя создавать новые номинации, не используя новые знаки, и способствуя большей гибкости актов коммуникации. Активные процессы формирования новых деривационных элементов английского языка и их высокая продуктивность обуславливают необходимость исследований семантики и прагматики его составляющих для адекватного восприятия сказочных призывов.

Ключевые слова: имена собственные, имена нарицательные, конверсия, деривация, словообразование.

ЕТИМОЛОГІЧНІ ВИТОКИ ВЛАСНИХ ІМЕН У КАЗКОВОМУ ДИСКУРСІ (НА МАТЕРІАЛІ РОМАНА ДЖ. К. РОУЛІНГ "ГАРРІ ПОТТЕР ТА ОРДІН ФЕНІКСА")

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У статті пропонується огляд теоретичних засад щодо вивчення утворення власних імен засобами конверсії, деривації та складання основ в англійській та українській мовах. Оскільки як і загальні імена, власні імена являють собою мотивовані знаки, закріплені у процесі спілкування, особливу увагу звернено на апелювання власних імен у сучасному казковому дискурсі до загальних імен, що в свою чергу потребує досвідченого читача для повного розуміння авторських інтенцій. У статті чітко показано різницю у створенні власних імен в англійській та українській мовах через принципові особливості в структурі обох мов. Контрастивний аналіз теорії словотворення та словоперетворення дозволяє порівняти засоби утворення власних імен і чітко прослідити ставлення автора до героїв. Метод переосмислення та перебудови вже існуючих лексичних одиниць також заслуговує аналізу у даній статті. Завдяки цьому ми доходимо висновку, що метаморфізм є однією з найважливіших властивостей мови, бо забезпечує її життєздатність як системи, дозволяючи створювати нові номінації, не використовуючи нові знаки, та сприяючи більшій гнучкості актів комунікації. Активні процеси формування нових дериваційних елементів англійської мови та їх висока продуктивність обумовлюють необхідність дослідження семантики і прагматики їх складових частин для адекватного сприйняття казкових творів.

Ключові слова: власні імена, загальні імена, конверсія, деривація, словотворення.

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