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**THE STUDY OF PROPER NAMES IN A WORK OF ART****Abstract**

In modern literary onomastics, it is almost a commonplace that proper names can actively generate various aesthetic meanings in a work of art. Of course, recognition of the proprietary vocabulary and characterizing functions, i.e. the ability of onyms to generate in a literary text such meanings that are used to characterize the artistic image nominated by a proper name. It should, however, be recognized that the study of the characterizing potential of proper names often begins with the statement these characterizing properties, which, like geometric postulates, are accepted not only without any evidence, but also without any explanation. The fact that is characterized by a name is considered empirically established from the very beginning analysis, and based on this fact further conclusions are drawn.

**Keywords:** *proper names, work of art, fiction in the genre of modern prose, literary poetic onomastics, poetonim*

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**Bədii əsərlərdə xüsusi adların öyrənilməsi****Xülasə**

Müasir ədəbi onomastikada xüsusi adların bədii əsərdə fəal şəkildə müxtəlif estetik mənalar yarada bilməsi demək olar ki, adi haldır. Əlbəttə ki, xüsusi lüğətin və xarakterik funksiyaların tanınması, yəni onimlərin bədii mətndə xüsusi adla irəli sürülmüş bədii obrazı xarakterizə etmək üçün istifadə olunan mənalar yaratmaq qabiliyyətidir. Bununla belə, xüsusi adların səciyyəlandırıcı potensialının tədqiqi çox vaxt həndəsi postulatlar (qurmalar) kimi, heç bir sübut, heç bir izahat olmadan deyil, həm də qəbul edilən bu səciyyəvi xüsusiyyətlərin ifadəsi ilə başlayır. Adı ilə səciyyələnen şey təhlilin əvvəlindən empirik (təcrübi) olaraq müəyyən edilmiş hesab olunur və bu fakt əsasında əlavə nəticələr çıxarılır.

**Açar sözlər:** *xüsusi adlar, bədii əsər, müasir nəsr janrında bədii ədəbiyyat, ədəbi poetik onomastika, poetonim*

**Introduction**

In modern Azerbaijan, there are hundreds of thousands of common words denoting objects and their properties, natural phenomena and other realities of our life. In addition to them, there is another, special world of words that perform the function of highlighting, individualization and representing a variety of names and titles: Emin Abasov, Xanlar, Baki, Azərbaycan Dillər Universiteti. The special position of proper names in the language and their difference from common nouns has been noted by researchers since ancient times. Scientists of different eras and trends have always noticed the peculiarity and individuality of a proper name, its connection with everyday life (Qurbanov, 2006: 59).

O.H.Trubachev wrote: "... A proper name is a visiting card, it is fitting to start acquaintance with the country, its regions, cities, villages and, most importantly, with the people inhabiting it"

(Popov, 2013: 50). This statement very accurately and aptly defines the exclusivity and peculiarity of a proper name among all other words.

Today, proper names are studied by representatives of a wide variety of sciences (linguists, geographers, historians, ethnographers, psychologists, literary critics). However, first of all, proper names are closely studied by linguists, since any name, regardless of which object of animate or inanimate nature it refers to (to a person, animal, stars, street, city, village, river, stream, book or commercial firm) is a word part of the language system, formed according to the laws of the language, living according to certain laws and used in speech (Fomin, 1999: 152).

Proper names can be used to name a variety of phenomena, concepts and objects that are unique objects of the surrounding reality.

The study of proper names in a work of art is no less difficult task, since, despite the fact that the number of onyms in a given work of art is limited, their implementation is quite peculiar (Kərimov, Yusifov, 2000: 86).

Anthroponyms are used quite often in a work of art. This is due to the fact that it features a significant number of different characters, each of which needs an individual name, surname or nickname. Characters in a literary text receive names according to certain requirements that arise before the author in the process of writing a literary work (Mustafayeva, 74). One of these requirements may be the genre of the work of art. Depending on whether the author writes in the fantasy, detective, historical or romance genre, the choice of proper names for the characters will vary. For example, for the fantasy and science fiction genres, the author will most likely use proper names invented by himself, while a work of fiction in the genre of modern prose will require him to use real proper names.

Another requirement may be the era in which the action of the work of art takes place. For a historical novel of the 15th century, the author will use anthroponyms that are specific to this time (Ekwall, 2004: 105).

The setting can also influence the names of characters in a work of fiction. Depending on the country in which the action of a work of art takes place, the author will try to choose names for his characters in accordance with the anthroponymicon accepted in a particular culture (Sorensen, 2005: 65).

The analysis of proper names is an integral part of learning the language of fiction. From the point of view of the stylistic core of the work, onyms occupy the most important place in a number of other lexical layers.

Literary poetic onomastics began to be studied in the 1950s and 1960s. XX century, another name for this section is onomatopoeics.

Onomatopoeics considers the specifics of the use of proper names in artistic speech. According to researcher A.A.Fomin, poetic onomastics occupies a specific position in the structure of philological disciplines. The researcher notes that “the boundary position of this area in the linguistic and general philological paradigm indicates the need to combine linguistic and literary competence in the analysis of the literary “onym” (Fonyakova, 1990: 54-69).

It would be advisable to highlight the distinctive features of poetonyms. In this regard, we will rely on the theory of the researcher Yu.A.Karpenko:

1) secondary nature of literary onomastics. The general language system gives the writer its models and norms in accordance with the place, time and social environment of the image;

2) literary onomastics is born on the basis of free creative search, the choice made by the writer in accordance with the genre and style of the text;

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, toponymic array, 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;

5) a literary and artistic work always has a title, which is the main component of the onomastic space (Toporov, 1999: 34-40).

In a single aesthetically organized system of a literary text, as researchers note, one way or another, proper names receive semantic transformations: commonly used onyms transferred to new objects (artistic images); transfer of well-known literary names from previously published works to new artistic images; names are "semi-real", that is, built according to a typical language model with some phonetic change in the real historical form of the name and surname. Names, surnames and nicknames created according to certain models with a semantically naked "speaking" form. However, it should be noted that a number of onyms taken from the real name of the era can retain the entire amount of social and speech connotations of general use. Such names are mainly used only in the nominative function (Silayeva, 1977; Karpenko, 1986: 54-61).

For a long time, the dominant term for designating proper names in a literary text was the term literary anthroponym, indicating "all without exception personal proper names that name characters" (Superanskaya, 1986: 156). Y.A.Karpenko understands literary anthroponyms only as proper names created by the author. When analyzing toponyms and zoonyms in a literary text, respectively, the terms literary toponym, literary zoonym began to be used (Toporov, 1999: 34).

Literary scholars used the term poetonym to denote conditional exotic, mythological, i.e. endowed with a certain poetic meaning of proper names.

As for the semantics of poetonyms, in literary texts they retain features that are characteristic of all proper names at the level of language and speech. But there are also fundamental differences between proper names in the language and poetonyms in a work of art (Reaney, 2000: 110).

Poetonyms function in the conditions of the specifics of a literary text, fulfilling the author's intention in the implementation of ideological, aesthetic and other tasks, which gives grounds to speak about the actualization of their stylistic and other possibilities at the content level (Novruzova, 2005: 75).

In a literary text, poetonyms are to a large extent similar in their functional characteristics to common nouns in a literary text (Silayeva, 1977: 76). The entire content side of poetonyms should be understood through the artistic description of the image in the poetic text.

The denotations of poetonyms are fictitious (ideal) images created by the author's imagination, which are assigned by the will of the writer. Thus, the semantic content of a poetonym can be understood taking into account a specific work of art, therefore poetonyms should be considered signs of a special, artificial formation created by the author and perceived by the reader.

Let us turn to the concept of the onomastic space of the text. For the first time, the term onomastic (toponomastic) space was introduced by the linguist V.N.Axes to designate all onomastic names. Considering ancient Indian onomastics, Toporov showed that onomastic vocabulary is not something abstract and non-historical. Onomastic space is always concrete (Trubachev, 33-34).

Researchers Huseynova M.Ə., Yunusova G.X., defines onomastic space as the sum of proper names that are used in the language of a given people to name real, hypothetical and fantastic objects. And the onomastic space of a work of art is understood as the totality of all poetonyms that occur in a work of art (Hüseynova, Yunusova, 2019: 83-84).

Names in works of art, according to A.V. Superanskaya, occupy an intermediate position between the names of real and fictional objects, because their denotations are constructed on the basis of the writer's experience, but do not necessarily exist in reality, they are created according to the models of the names of real or unreal objects, taking into account belonging to a certain onomastic field (Suprun, 2000: 138).

Functioning in artistic texts of poetic anthroponyms, toponyms, zoonyms and other onyms, which themselves can be individually an independent object of study, give reason to combine them into independent onomastic fields as part of the general onomastic space of a literary text.

It should be noted that the field structure of the onomastic space with the allocation of the nuclear and peripheral parts in it is applicable in the language system, where the core means the concentration of the features of the system, and the periphery means their weakening.

Thus, onyms occupy a special place in the lexical system of the Azerbaijan language, actively used in speech, interacting with other lexical units, they serve to name persons, geographical objects, animals, etc. Proper names are individual and unique, the object they call is always clearly defined. The concept of onomastic space in a literary text includes a system of all onomastic names. Each text is characterized by its own, purely individual onomastic space, which combines all the proper names that are unique to this work.

### Conclusion

Onyms in an artistic work acquire imagery in the presence of stylistic tropes and figures and give the elements a special style, imagery, some charm. Therefore, extensive erudition and a large amount of background knowledge are required to understand the author's intention.

The literary one expresses the author's perception of the world and his intentions in the artistic text. The author expresses his attachment to the characters of literary works, and often the location of the characters depends on the expression of a certain meaning of the name. Names can be abstract, concrete and fictional, they can also indicate a certain profession, the character's moral character, personality characteristics, the character's social class, etc. Thus, names play a greater role in a literary work.

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