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ON THE USE OF ANTHROPONYMS IN POETRY

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Abstract. The article deals with the consideration of the anthroponymic structural models of the poetical works of the British authors of the 18th –19th centuries (G. G. Byron, R. Burns, W. Blake, etc.). Special attention is paid to the correlation between the British anthroponymic traditions in real life and in the poetical works. As the analysis of the anthroponyms has shown the predominant anthroponymic structure of the poetical works of the period under investigation is represented by a personal name and a surname. A significant role in the poetry of this period is given to real anthroponyms. Meaningful names and symbolic names are not often used. Using anthroponyms in poetry, the authors pay great attention to their sound form, widely applying alliteration and assonance.

Key words: anthroponyms, poetical works, anthroponymic structures, personal names, surnames, alliteration, assonance.

Introduction.

Poetry is a form of literature "that evokes a concentrated imaginative awareness of experience or a specific emotional response through language chosen and arranged for its meaning, sound, and rhythm" [5]. Poetical works have a number of specific features described in detail by many researchers. For example, Tom Ryan admits that "there are few, if any, hard and fast rules for writing poetry. It is a subjective art form that affords its authors freedom to express themselves in ways both traditional and innovative. Poems do not have to rhyme, nor do they have to follow any particular structure or include any particular style. Still, most poems do feature a few key characteristics. These are stylistic choices that can vary from piece to piece, but must nonetheless be made by every poet" [7]. Among those key characteristics he mentions figurative language which helps the writer to describe things in a non-traditional way; descriptive imagery which is aimed at creating a picture for the reader to see it in his mind; punctuation and format dealing with how poems are arranged on the page; different sounds and tones used by poets to change the way their poetry sounds; different meters to give their poetry different rhythms.

There are a lot of other important features of poetry worth paying attention to. A special role in poetical works is often given to such types of sound repetition as "alliteration and assonance, that is, respectively, the repetition of the same consonant or the same vowel in a relatively small segment of speech" [6, p.24]. As N. F. Pelevina notes, alliteration was an integral feature of Old Germanic poetry, and then Old English poetry. In modern English poetry, alliteration and assonance act as additional means that create the beauty and expressiveness of speech [6, p.25].

Other features of poetry also include "the economy of language" [3], which is manifested in the limited capacity of poetical works and, as a result, the absence of an extensive description of characters; the ability of poetry to evoke intense emotional experiences as "poetry can act as a powerful stimulus for eliciting peak emotional responses, including chills and objectively measurable goosebumps" [9].

Main text.

These and other features of poetry put great demands on the onomastic material used in it. The objective of this study is to consider the anthroponymic structure of poetical works of the British authors of the 18th –19th centuries (G. G. Byron, R. Burns, W. Blake, etc.) paying special attention to the correlation between the British anthroponymic traditions in real life and in poetry.

The English anthroponymic system is basically represented by four components: a personal name, a middle name, a surname and a nickname. As O. A. Leonovich notes, when British children are born, they are usually given two names: a personal name and a middle name, the first one being more important. [4, p. 6] Naturally, every Briton has a surname, sometimes a nickname as well. Surnames are the most numerous group of anthroponyms in the English language. Their predecessors, in many cases, are nicknames. "One of the main factors that contributed to the transition of a nickname to a surname was the loss of motivation, the loss of information about the causes of its occurrence" [4, p. 21]. In fact, the English anthroponymic tradition is often represented only by two components in a real anthroponymic model: a personal name and a surname [8, p. 121].

As the analysis of the anthroponyms in the British poetry of the 18th –19th centuries has shown, two-component anthroponymic structures (a personal name and a surname), which are widespread in real onomastics, make up only 14% of the total number of the anthroponyms under investigation (*Robert Bruce, John Trot, Mary Bell, Robert Fergusson, William Bond, etc.*). In many cases (35%), only surnames are used by the poets (*Milton, Drydehn, Pope, Dr. Hornbook, Lord of Arlinkow, etc.*). It is obviously due to the rhythmic and melodic features of poetry, which do not always allow the use of a two-component anthroponymic structure in the limited space of a poetic text. The same reason can be applied to the use of personal names in poems. But unlike surnames, personal names are the largest group of anthroponyms numbering 51% (*Jamie, Nanie, Mary, etc.*). The specific features of the poetic genre do not usually imply the presence of the in-depth description of characters. That is why personal names and surnames in poetry are mostly used in their nominative function. However, the use of personal names in poetry is intended not only to name the character but also to create a trusting atmosphere of communication between the author and the reader in order to obtain the necessary emotional reaction from the latter.

A lot of personal names function in poetry in their diminutive forms. Diminutive personal names are used for different purposes. They often help the writer to create the atmosphere of kinship or friendship between the characters, to express the author's favourable attitude towards the people he loves and respects, for example:

But, <u>Davie</u>, lad, ne'er fash your head,
Tho' we hae little gear;
We're fit to win our daily bread,
As lang's we're hale and fier [2, p. 58].

This is an extract from *"Epistle to Davie, a Brother Poet"* by Robert Burns dedicated to his friend David Sillar. The use of the diminutive personal name *Davie* instead of *David* emphasizes their friendly relationship and informal male companionship.

To achieve a humorous effect, diminutive personal names are given to the heroes of folk songs for the representatives of the people to be depicted in a playful and benevolent manner. In the following example the diminutive personal name *Nancy* is used instead of *Ann:*

One of two must still obey,
Nancy, Nancy.
Is it Man or Woman, say,
My Spouse Nancy [2, p. 314].

In the title of the poem by R. Burns *"Holy Willie's Prayer"* the diminutive personal name *Willie* (instead of *William*) is placed by the author in the formal religious lexical context (due to the words *holy* and *prayer*) which is incompatible with the nature of the informal simple-sounding diminutive personal name. That is the onomastic way of creating the ironical effect while describing the prayer of a religious man to punish sinners though being the sinner himself:

But yet, O Lord! confess I must,
At times I'm fash'd wi' fleshly lust:
An' sometimes, too, in warldly trust,
Vile self gets in:
But Thou remembers we are dust,
Defil'd wi' sin. [2, p.72].

The British poetry of the 18th – 19th centuries is characterized by the abundance of anthroponyms taken from the real life and correlated with real historical persons. They include such categories of real people as literary figures (*Milton, John Keats, Thomas Moore*), generals and politicians (*Rupert, Lord Evers, Cromwell*), kings and queens (*Charlie Stewart, Charles the Twalt*), scientists (*Isaac Newton*), friends and acquaintances of the author (*Miss Chaworth, Davie, John Anderson*), etc.

John Anderson my jo, John,
We clamb the hill thegither,
And monie a cantie day, John,
We've had wi' ane anither;
Now we maun totter down, John,
And hand in hand we'll go,
And sleep thegither at the foot,
John Anderson, my jo! [2, p.236].

Sometimes one can find symbolic names in the poetry. These are the anthroponyms that express a certain generalized idea or a symbol. For example, *John Trot* is a symbol of the bumpkin; *John Highlandman* is a generalized image of the Scottish people, etc. Among this group of anthroponyms there are many ordinary female names used as a symbol of femininity and purity (*Mary, Eliza, Nanie, Thel, Lyca*).

Her face is fair, her heart is true,
As spotless as she's bonnie, O:
The op'ning gowan, wat wi' dew,
Nae purer is than Nannie, O. [2, p.20].

Meaningful names are used least of all, most of them being associative names.

For example, in the anthroponymic structure *Tom Dacre*, the second component is associated with the word *dark*. Such an association is quite logical, since this name belongs to a chimney sweep. Therefore, this anthroponym confirms his profession (*cleaning out the soot from chimneys*) and his appearance (*dirty*).

There's little <u>Tom Dacre</u>, who cried when his head
That curled like a lamb's back, was shaved, so I said,
"Hush, Tom! never mind it, for when your head's bare,
You know that the soot cannot spoil your white hair." [1, p.112].

William Blake's neologism *Nobodaddy* can also be attributed to this group:
Then old Nobodaddy aloft
Farted and belch'd and cough'd [1, p. 254].

Nobodaddy is associated with the phrase *the daddy of nobody*. As the researchers note, this is a hint at Louis XVI, whose eldest son died, and the younger, weak-minded, was imprisoned.

Thinking up names, poets pay special attention to their sound design. For the purposes of euphony various kinds of alliteration (repetition of consonants) and assonances (repetition of vowels) are used. This concerns, first of all, two-component naming structures (a personal name and a surname), for example:

<u>John Barleycorn</u> was a <u>hero</u> <u>bold</u>,
Of <u>noble</u> enterprise;
For if you do but taste his blood,
'Twill make your <u>courage</u> <u>rise</u>; [2, p. 40].

On the one hand, the anthroponym *John Barleycorn* is an example of a generalized symbolic name, acting as the personification of whiskey, beer and other alcoholic and soda drinks. On the other hand, it illustrates the use of alliteration and assonance within one anthroponymic structure, namely, the repetition of vowels (*J<u>o</u>hn Barleyc<u>o</u>rn*) and consonants (*Joh<u>n</u> Barleycor<u>n</u>*), which not only makes the naming harmonious, but also rhymes the personal name with the surname. Consequently, the basic principle in the construction of a verse, i.e. rhyme, is also applicable to the construction of anthroponymic structures in poetry.

Alliteration and assonance can be used not only in the structure of a two-component naming formula, but also in pairs of anthroponyms which are used within the same verse but name different people:

(1)   *Forbade what <u>**E**mma</u> came to say,*
         *"My <u>**E**dwin</u>! Live for me!" [10, p. 322]*
(2)   *Like these did <u>**G**win</u> and <u>**G**ordred</u> meet,*
         And the first blow decides; [...] [1, p. 76].

In these examples, the repetition of initial vowels (*<u>**E**mma</u>, <u>**E**dwin</u>*) and consonants (*<u>**G**win</u>, <u>**G**ordred</u>*) is used to create the beauty and expressiveness of poetic speech, as well as to demonstrate without extra words the plot relationships between two characters of one poem, which is always relevant in the laconic structure of a poetical work.

Summary and conclusions.

Thus, the anthroponymic structure of the poetical works of the period under investigation is mainly represented by such elements of traditional English

anthroponymics as a personal name and a surname. Personal names are often used in their diminutive forms. The factors influencing the anthroponymic choice of poets include the rhythmic and melodic features of poetry, the concentrated portrayal of the image, the desire to get an emotional reaction from the reader. A significant place in the poetry of this period is occupied by real anthroponyms. Meaningful names and symbolic names are not often used in the poetical works. Coming up with the names of characters in poetry, the authors pay great attention to the sound form of anthroponyms, widely using alliteration and assonance.

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