

science studies the essence of proper names, their functional specificity, origin, development, their connection with all levels, or tiers, language, theoretical and practical significance of the onomastic science itself, as well as its connections with other sciences (Bondaletov, 1983: 8).

The choice of proper names is an important aspect of the analysis of any literary work. In addition to helping understand the character in question, proper names also help to convey important thematic aspects in various literary works. The selection of proper names is one of the features of the style used by authors to convey their thoughts, ideas, beliefs, etc. in literary works. Thus, they become one of the most important features of the work offered to literary critics and help to reveal the message of the writer. That is why many literary critics pay a lot of attention to the use of proper names to help reveal the ideological and thematic content of the writer's work, which he perceives through the prism of understanding the reader or critic. In most cases, these names become significant in a certain context, and therefore, there is a clear connection between onomastics and pragmatics (Superanskaya, 16).

During the consideration of the onomastic space of Oles Honchar's novel «Cathedral» (Honchar, 1990) the onyms of the novel were systematized. We regard as the onyms of the novel such words from this text that are intended for individualization, selection of the denoted object or subject from a number of similar ones, which, most often, according to the traditions of Ukrainian spelling, are written in capital letters. The system of onyms of the novel also include contextually used in the meaning of individual common names, made in a separate form, as well as contextually used in the plural proper names that are not made in a separate form. Constant expressions derived from proper names (for example, *don Juan* (Honchar, 1990: 463)), which are fixed by dictionaries as common names, as well as possessive adjectives formed from toponyms (for example, «*мариупольські*» («*Mariupol*»)) (Honchar, 1990: 570)), which in Ukrainian onomastics are traditionally not the subject of consideration, were not included in the research materials.

In total, the text of Oles Honchar's novel «Cathedral» contains 367 proper names. Among them, about 48% are anthroponyms (177 proper names), 27% – toponyms (98 proper names), 6% – pragmatonyms (23 proper names), 5% – ergonyms (17 proper names), 5% – ideonyms names), 5% – mythonyms (17 proper names), 2% – anthropotoponyms (9 proper names), less than 2% – occasional use of common names in the sense of proper (7 proper names), less than 1% – zoonyms (1 zoonym). The two most numerous species are anthroponyms, i.e. all names of people, and toponyms, i.e. all names of places. This system is schematically presented in diagram 1.

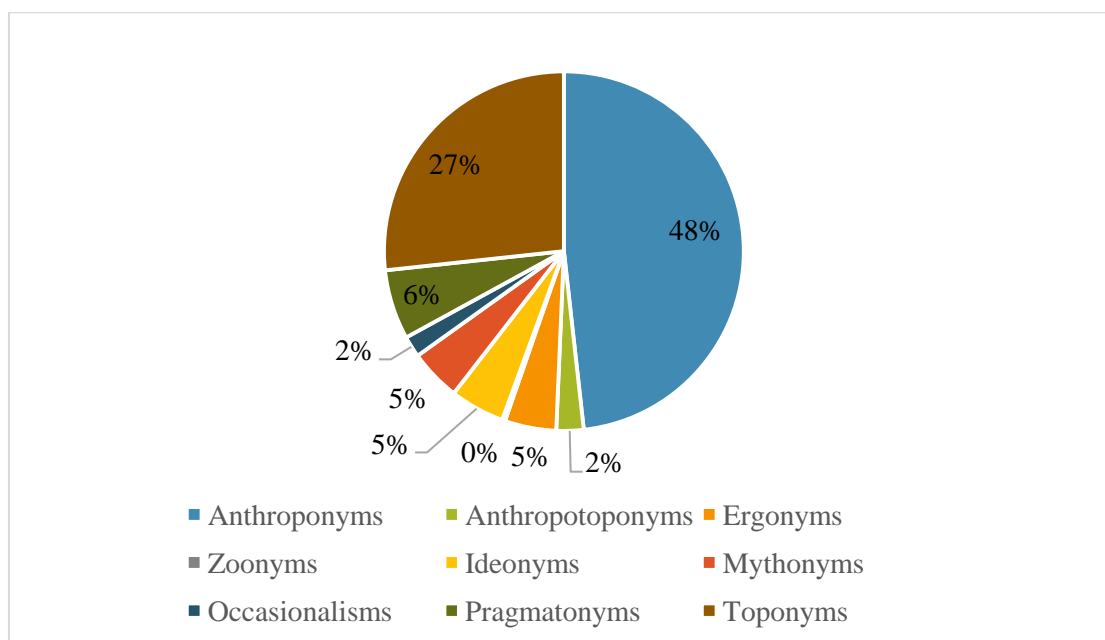


Diagram 1. Proper names in the novel «Cathedral» by Oles Honchar

Among the anthroponyms of the novel, there are 177 individual words or phrases with a close internal connection (although among them there are systems of derivatives). According to the «traditional» criterion, characteristic of Slavic linguistics and associated with the traditional system of proper names in the system of names of the novel, the following types of anthroponyms can be distinguished in the following ratio: about 36% are surnames (63 anthroponyms of this type), 25% – names, namely – their full forms (45 anthroponyms), 17% – hypocoristics, i. e. reduced forms of names (30 anthroponyms), 11% – patronymics, i.e. various names of the child derived from the name or surname of the father (19 anthroponyms), 6% – nicknames (10 anthroponyms), 4% – andronyms, i. e. the name of a woman derived from the name or surname of a man (8 anthroponyms), less than 1% gyneconyms, i.e. the name of a man by the name of a woman (1 anthroponym).

The high percentage of various surnames mentioned is due to the fact that, in addition to the surnames of the novel characters (who live in rural areas, often call each other by surnames and their derivatives, thus emphasizing the strength of family ties, and some of them also work in public institutions or communicate with their representatives, as a result of which they are often called according to the formula «comrade + surname»), the text contains many references to world culture and facts of Ukrainian history – in particular, mentions the names of world famous artists (e.g., *Рубльов Rublev* (Honchar, 1990: 489)) or rulers (for example, *Юлій Цезар Julius Caesar* (Honchar, 1990: 449)) and Ukrainian atamans (for example, *Сагайдачний Sagaydachny* (Honchar, 1990: 473)) or poets (for example, *Шевченко Shevchenko* (Honchar, 1990: 535)) etc. The classification of the anthroponym *Julius Caesar* contextually mentioned in the novel remains doubtful, however, since it is the name of a branch of the genus, we consider it expedient to classify it as a surname.

Full names in the book are not much fewer than surnames, as they are often mentioned together (thus, the antagonist in the book is often called *Володимир Лобода «Volodymyr Loboda»* (Honchar, 1990: 449)), in addition, references to world cultural figures are sometimes more appropriate if the name is mentioned (say, the name of the artist of the Renaissance *Raphael* is little known, so it is more appropriate to call him by name). Among the full names there is a case of speech onomastic homonymy – two people named *Taras* are mentioned, but there is no confusion, because in one case it is about *Taras Bulba*, in the other – about *Shevchenko*, and the context allows determining who it is. It should also be noted that sometimes the difference between the traditional Ukrainian forms of certain names, especially Greek, and the hypocoristics formed in Ukraine is extremely unstable: yes, both *Олекса Oleksa* (Honchar, 1990: 410) and *Ладимир Ladymyr* (Honchar, 1990: 510) are rather folk forms of the names *Олексій Olexii* and *Володимир Volodymyr*, respectively, the former is less connotative and more established, and the latter is purely dialectal, so it can belong to the hypocritical (especially given the context – the book already has a character named *Volodymyr*, therefore, the full form of this name in the author's speech is just that).

A relatively high rate of use of hypocoristics is explained, again, by the rural color, but at the same time shows us the attitude of the characters to each other. Thus, Olena Chechil in the novel is called *Єлька Yelka* (Honchar, 1990: 406), *Оленія Olenia* (Honchar, 1990: 537), *Єля Yelya* (Honchar, 1990: 461) and so on, because she is the object of parental care of the «older generation» of the novel (first *Uncle Egor*, and then *Izot Loboda*) and the love interest of young people (*Mykola Baglay* and *Volodymyr Loboda*), so all these characters try to treat her kindly, in addition, her relatively young age allows such treatment. The case of *Volodymyr Loboda*, who is often called *Володька Volodka* (Honchar, 1990: 436), is in fact the opposite one – because of his too zealous service to the party to the loss of human qualities and a sad story with his father, Loboda's son is despised contemptuously, with a touch of superiority. The diminutive suffixes -k-, -nk- and so on predominate in the creation of the novel's hypocoristics.

Patronymics are used in the novel both to emphasize the polite attitude or the formal atmosphere of the conversation (for example, *Virunka* on the lips of the flattering Loboda-son is

called *Віра Пулипівна Vira Pylypivna* (Honchar, 1990: 447)) and in everyday conversations to indicate belonging to a certain genus (for example, the children of Virunka and Ivan Baglay are called *баглайчата baglaychata* (Honchar, 1990: 407)). In the first case, the suffixes -ovich-, -yovich- (for example, *Ізотович Izotovich* (Honchar, 1990: 436)) for men and -ivna-, -ivna- (according to the literary norm) are used. for example, *Хомівна Khomivna* (Honchar, 1990: 501)) for women, and are created exclusively on behalf of the father. The second case also includes suffixes characteristic of collective nouns of the fourth declension, ie -en-, -at-, -yat (for example, *ткаченята ткаченнята* (Honchar, 1990: 407)), and suffixes characteristic for the creation of surnames, such as -iv-, -enk- (for example, *Діденків Didenkiv* (Honchar, 1990: 497), *Баглаєнко Baglaenko* (Honchar, 1990: 414)) and can also be created from the father's surname. In the system of patronymics of the novel there is also the fact of coincidence – both *Nestor Makhno* and *Izot Loboda* have patronymic *Іванович Ivanovich* (Honchar, 1990: 521), but because it is used in combination with the name, no confusion arises. Sometimes ironic «pseudopatronymics» are used, which the characters use mainly to insult the «fatherless» or to show their indifference to the interlocutor. They are created according to the rules of literary language, but not on behalf of the father, but on the word *батько father*, and can be written in both uppercase and lowercase letters. The novel records two cases of the use of «pseudopatronymics»: in certain circumstances, the heroine and the minor character are called *Олена батьківна Olena bat'kivna* (Honchar, 1990: 423) and *Роман батькович Roman Bat'kovych* (Honchar, 1990: 558).

Nicknames in the novel are usually either mocking or, conversely, somewhat sublime, and are created in different ways: from the anthroponyms of other people (*Шаміль України Shamil of Ukraine* (Honchar, 1990: 521)), and from his own anthroponym called *Чечілька Chechilka* (Honchar, 1990: 426)), and from common names (*Патлатий Patlatiy Fluffy* (Honchar, 1990: 520)), in particular by giving the common name its own form (*Крутії Юшкоїдович Krutiі Yushkoidovich* (Honchar, 1990: 452)), and by analogy to Cossack surnames (for example, *Неминайкорчма Neminaykorchma* (Honchar, 1990: 514)) – depending on the purpose of such name. Most nicknames in the novel are contextual (for example, the nickname *Чечілька Chechilka* (Honchar, 1990: 426) from the surname *Чечіль Chechil*, outwardly similar to the patronymic or hypocoristics), but the exception is *батько Махно Father Makhno* (Honchar, 1990: 525) – historically the name assigned to Nestor Makhno, as well as the nickname *Батькопродавець Father-seller* (Honchar, 1990: 445), which becomes a frequent name of Volodymyr Loboda.

There are not many andronyms in the novel, but they play an important role in the text: for example, the names of some wives and widows – such as *Шпачиха Shpachykha* (Honchar, 1990: 410), *Баглаїха Baglaikha* (Honchar, 1990: 414) – are unknown, but it is by andronyms that they are known as the characters of the novel, and easily recognized by readers. Usually andronyms are created according to the traditional for the Ukrainian language scheme «the basis of the husband's surname + the suffix -ih- or -ih- plus the ending of the feminine of the first declension» (for example, *Ткаченчиха Tkachenchikha* (Honchar, 1990: 414)), but the exception is Virunka, the wife of Ivan, and there are several prerequisites for that. First, everyone calls her mother-in-law *Baglaikha*, so there would be misunderstandings; second, she belongs to the younger generation and is more independent of her husband. The andronyms consist of the surname of the man and the suffixes -k-, -ev-, sometimes resembling an independent surname: *Баглайка Baglayka* (Honchar, 1990: 467), *Баглаєва Baglayeva* (Honchar, 1990: 492). According to a similar scheme, the name of Makhno's wife, *Галyna – Махнова Makhnova* was formed (Honchar, 1990: 527).

There is one gyneconym in the novel, and it is used contextually – this is the name of Ivan Baglay after his wife, the possessive pronoun *Віруньчин Virunchin* (Honchar, 1990: 402). Perhaps this underlines the couple's strong bond, which was not hindered even by Ivan's departure for India.

As for the classification according to the so-called «real-fictional» criterion, it should be noted that the total number of anthroponyms in this case will be greater, because here two cases of anthroponymic homonymy should be considered as 4 separate anthroponyms, so there will be 119. The absolute majority consists of anthroponyms denoting the characters of this novel – 118

anthroponyms, which is about 66% of the total, and it should be noted that most often it is a combination of real anthroponyms (for example, *Ізот Іванович Лобода* Izot Ivanovich Loboda (Honchar, 1990: 480)). Anthroponyms of characters from other works of art in the text are much less numerous – only 6 of them, which is about 3% of the total, and most often mentioned heroes of Ukrainian literature (for example, *Настя* Nastya (Honchar, 1990: 473), the name of the heroine of the novel, which *Yelka* reads – obviously, it's about Roxolana). Quite conditionally, the name *Маруся* Marusya (Honchar, 1990: 447), characteristic of the traditions of Ukrainian literature, can be attributed to the same type.

There are many anthroponyms of real historic personalities, which are simply mentioned in the text – 46 of them, which is 26% of the anthroponyms of the novel. There are only three real historic personalities in the novel: Makhno and his Halyna, as well as Baron and the conditionally real Yavornytsky, and some of their names are simply not recorded by sources or recorded in a small sample (for example, *Шаміль України* Shamil of Ukraine) (Honchar, 1990: 521)), so their reality remains in question. All 9 of them in total make up 5%.

It is also worth noting that the names of the characters of the novel can not be called eloquent, but their connotation, semantics are quite transparent. For example, the surname *Баглай* Baglay (Honchar, 1990: 400) is quite typical for the Cossacks, and the surname *Лобода* Loboda (Honchar, 1990: 412) refers us at the same time to the weeds that Volodymyr became for his family and land, and to the folk-song symbol of sorrow, which embodies Isot.

It is worth noting the fact that the novel has a combination of anthroponyms and adjectives. Anthroponyms with affixes are similar in meaning to nicknames and can denote the profession of the character (*Ганна-мотористка* Hanna the Motorist (Honchar, 1990: 405)), their physical features (*Костя-сліпий* Kostya the Blind (Honchar, 1990: 405), *Іван-рудий* Ivan the Red (Honchar, 1990: 402)), character traits (*Іван-дикий* Ivan the Wild (Honchar, 1990: 402)), facts from life (*Филимон-сталінградець* Philimon of Stalingrad (Honchar, 1990: 538)), perform the function of distinction for the characters – relatives (*Лобода-син* Loboda son (Honchar, 1990: 436) and *Лобода-син* Loboda-father (Honchar, 1990: 540)), etc. The use of names, surnames, hypocrites and even nicknames with attachments is used to further characterize the characters. There are about 30 such combinations. However, they cannot be considered as a separate type of anthroponyms, as they are only a contextual variant of using certain names, surnames, hypocrites, etc. in combination with common nouns or adjectives.

It is also worth mentioning zoonyms, because, according to the classification of A. Bach, they, along with anthroponyms fall into one category – the names of living beings. However, the sample of zoonyms in the novel is insignificant – only one zoonym, the nickname of the cow that *Yelka* works with – *Княгиня* Princess (Honchar, 1990: 419). This is a name with a rather transparent semantics for the Ukrainian reader, which, however, is the only one in the work, because in general animals do not play a big role in the plot. The «record holder» Princess is connected with *Yelka*'s former work and could give the girl a better life even in her native place.

It should also be noted that at the intersection of names of living beings and names of places there is a special type of names, which can not be attributed with confidence to a special form of anthroponyms or toponyms. These are anthroponymic toponyms, or anthropotoponyms. There are only 9 of them in the work, if we consider different forms to denote the same places as one word. They are usually formed from the names or surnames of people, sometimes in the same way as ordinary toponyms (for example, *Махноград* Makhnograd (Honchar, 1990: 469)), sometimes – through the formation of a possessive adjective (for example, *Орлянченків двір* Orlyanchenko's yard (Honchar, 1990: 430)), sometimes with the help of prepositions of place (for example, «*біля Филимона*» near Philimon (Honchar, 1990: 538)). They often serve to guide the characters on the ground and indicate the affiliation of a particular plot of land. We do not attribute to such toponyms *Сталінград* Stalingrad (Honchar, 1990: 443), because it, having a clear anthroponymic semantics, does not indicate that this area belongs to a person named «Stalin».

The system of proper names of the novel includes the following types of toponyms can be

distinguished, the total number of which is 98, in the following ratio: about 29% of polysonyms, i. e. names of cities (28 toponyms of this type), 15% of horonyms, i. e. names of historically or geographically unique regions), 11% of cratonyms, i. e. names of states, countries (11 toponyms), 11% of synonyms, i. e. names of villages and settlements (11 toponyms), 8% of potamonoms, i. e. names of rivers (8 toponyms), 5% of limnonoms, i. e. names of lakes, reservoirs (5 toponyms), 4% of homonyms, i. e. street names (4 toponyms), 4% of urbanonyms, i. e. inner city names or, in the context of the novel's onomastic space, also rural objects (4 toponyms), 2% of hydronyms, i. e. water names objects (2 toponyms), 2% of insulonoms, i. e. names of islands and peninsulas (2 names), 1% of continentonyms, i. e. names of continents (1 toponym), 1% of macrotoponyms, i. e. names of large uninhabited objects (1 toponym), 1% of oceanonyms, i. e. names of oceans (1 toponym), 1% of pelagonyms, i. e. then the names of the seas (1 place name). Real toponyms prevail absolutely, so it makes no sense to give a percentage, it is more appropriate to consider specific examples.

It should be noted that hydronyms in the general sense include limnonyms, potamonoms, oceanonyms, and pelagoniums, but in our study we regard as hydronyms only those that do not fall under any of the above narrow definitions. The absolute predominance of polysonyms and horonyms in the novel is explained, by the way, by frequent references to the achievements of world culture and world history: for example, *Рим* Rome (Honchar, 1990: 449), *Європа* Europe (Honchar, 1990: 462). All polysonyms and choronyms of the novel are real.

A relatively large number of synonyms is explained by the fact that the events take place in rural areas. The villages and settlements where the action takes place are usually fictional and with rather transparent semantics: for example, *Зачіплянка* Zachiplyanka (Honchar, 1990: 400), where most of the events take place, as explained in the novel, so named, that «someone once got caught up in something here» (Honchar, 1990: 400), and *Вовчуги* Vovchugi (Honchar, 1990: 417), the native village of Yelka, come from the name of the river Vovcha, and also hints at the folklore image of the wolf as unfriendly, hostility shown by fellow villagers to Yelka.

A large number (if taken in total) of the names of water bodies, i. e. potamonoms, limnonyms, etc. is explained by the fact that the action takes place on the banks of the Dnipro, which has a large number of tributaries, features of the channel: for example, *Самарчук* Samarchuk (Honchar, 1990: 575), *Бабине Коліно* Babyne Kolino (Honchar, 1990: 475), etc. The names of large bodies of water – oceanonyms, pelagonyms – as well as most cratonyms, insulonoms, urbanonyms, as well as macrotoponyms and continentonyms – are quite real and are used in small numbers, in stories about the travels of heroes or, again, a reference to the world culture. The hodonoms of the novel belong mainly to Zachiplyanka and are, of course, fictional, with very transparent semantics: for example, *Широка* Shiroka Street (Honchar, 1990: 407), *Весела* Vesela Street (Honchar, 1990: 401) etc.

Two other large categories of proper names presented in the novel are the names of cultural, material and spiritual objects, respectively. Their relatively large number is also related to references to world culture when it comes to, for example, artonyms or architectural names, as well as to the need to reflect realities when talking about, for example, commodity names. The names of the objects of material culture of mankind, that is, pragmatonyms, still predominate by a small margin. There are only 23 of them in the novel, and their varieties are presented in the following ratio: about 35% are architectural names, i. e. the names of architectural structures and monuments (9 pragmatonyms), 30% – commodity names, i. e. brand names (6 pragmatonyms), 22% – pareonyms, i. e. names of transport (4 pragmatonyms), 9% – phaleronyms, i. e. names of awards (2 pragmatonyms), 5% – chrematonyms (1 name). It should be noted that this distribution is also quite conventional, because among the regional names, for example, there are names of specific transport units – for example, *Мрія* Dream (Honchar, 1990: 458) (motorboat), and models, brands – for example, *Запорозець* Zaporozhets (Honchar, 1990: 475). However, most researchers still classify these subtypes of proper names as one type.

It is not very easy to classify the name of the mound *Чортомлик* Chortomlyk (Honchar,

1990: 521), which could be included in the toponyms, if it marked a landmark in the area – one in the context of the story of Yavornytsky's research, in which it is presented in the novel about the archeological object, and, consequently, the object of material culture.

The absolute predominance among the pragmatonyms of the names of architectural structures and monuments is due primarily to constant comparisons of the cathedral, around which the whole conflict of the novel unfolds, with other monuments of a similar type – for example, *собор св. Петра* St. Peter (Honchar, 1990: 531) is mentioned to describe the appearance of the cathedral from the novel, and *Тітхе* (Honchar, 1990: 490) and *Blessed Basil* (Honchar, 1990: 494–495) – to describe its possible fate.

Commodity names and some paronyms are used in the novel, as a rule, to describe the local color, reproduction of realities – as well as the usual Ukrainian village like *Zachiplyanka*, where they smoke *Шипка* Shipka (Honchar, 1990: 579), and it is considered prestigious to ride *Москвич* Moskvich (Honchar, 1990: 439), and distant lands, which Ivan Baglay visited – then the names can be given immediately with their translation, such as *Чаар-мінар* Chaar-minar, *Чотири мінарети* Four minarets (Honchar, 1990: 569). The use of other proreonyms is due, in turn, to the fact that the action takes place near the Dnipro, so in some places describe river trips, certain river sports. Phaleronyms are used only twice, and mainly to denote the reflection of historic events on the fate of the characters, such as receiving the medal «*For Stalingrad*» (Honchar, 1990: 505).

The vast majority of pragmatonyms in the novel are real, because the reality of the novel itself is not parallel to ours, but is inscribed in it and actively interacts with it.

In turn, the subjects of spiritual culture, i.e. ideonyms, the novel mentions 18 in the following percentage: about 39% are artonyms, i. e. the names of paintings, music, sculpture (7 ideonyms), 28% – biblionyms, i. e. the names of literary works (5 ideonyms), 11% b – hemeronyms, i.e. media, in this case – the names of printed publications (2 ideonyms) 11% – geortonyms, i. e. the names of holidays (2 ideonyms), 11% – chrononyms, i. e. the names of historically significant time periods or specific historical events (2 ideonyms).

The predominance of artonyms and biblionyms is due to the wide representation in the novel of the achievements of both Ukrainian and world culture – for example, *Енеїда* Aeneid (38, p. 474), «*Mona Lisa*» (38, p. 450). Some of them are fictional and directly related to the events of the novel: the statue of *Титан* Titan, a novel that could describe the life of Mykola – «*Рятівники Титана* Saviors of Titan» (38, p. 449) and so on.

Hemeronyms are used mainly to further describe the color of life of metallurgists (the newspaper «*Рятівники Титана* Hot Rolling» (38, p. 543)), as well as the characteristics of the personages (as they were called in the editions of «*Вікна сатири* Windows of Satire» (Honchar, 1990: 570)). Chrononyms (*потьомкінські часи* Potemkin times (Honchar, 1990: 468)), geortonyms (*Травневі* May Day (Honchar, 1990: 482)) are used in the novel mainly to provide certain temporal landmarks.

Another relatively large (17 onyms) and difficult to classify type is mythonyms, i. e. proper names of folklore, mythological subjects and objects. They combine to some extent the above categories, but in the mythological, i. e. folklore context, and are presented in the novel in the following ratio: mythopersonyms, i. e. the names of conditionally anthropomorphic mythical creatures, are about 29% (5 mythonyms), mythoanthronyms, i. e. names of mythical heroes are about 18% (3 mythonyms), theonyms, i. e. the names of the gods – 18% (3 mythonyms), agionyms, i. e. the names of saints – 17% (3 mythonyms), mythogeortonyms, i. e. the names of mythical, legendary events – 12% (2 mythonyms), mythos, i. e. the names of places that appear in the myths – 6% (1 mythonym). It should be noted that there is a high degree of conventionality in the separation of mythoanthronyms and mythopersonyms, but the difference between them is still: mythoanthronyms are completely similar to the structures of human names, and the characters who wear them can be classified as people, and bearers of mythopersonies – rather anthropomorphic creatures (for example, the titan *Prometheus* (Honchar, 1990: 433)) or a certain class of people (for example, *Pythia* (Honchar, 1990: 530)).

Mythonyms in the novel are used mainly in the context of comparisons and metaphors – thus, Yelka is compared with Elena the Beautiful (Honchar, 1990: 537), Izot Loboda – with Savaof (Honchar, 1990: 551). Some mythonyms describe the folklore created, in fact, by the characters of the novel – as, for example, *Comrade Spirit* (Honchar, 1990: 565), while others characterize the real Ukrainian folklore, and, consequently, realities, creating special coloring – as, for example, *козак Мамай* Cossack Mamay (Honchar, 1990: 452). It is also worth noting that some of the mythonyms of biblical origin – for example, some mythical, specifically biblical geortonyms in this novel, are written with small letter – such as *судний день* doomsday (Honchar, 1990: 533) and *тайна вечеря* the Last Supper (Honchar, 1990: 572). In modern Ukrainian language, it is more acceptable to write all the names of biblical origin in capital letters, but the novel written and published in Soviet times may have a similar spelling.

As for ergonyms, i. e. certain associations of people, scientists do not provide a more detailed classification. In the novel, ergonyms are represented by 17 proper names, denoting from small associations, such as workers (*Коксохім* Koksohim (Honchar, 1990: 413)), creative teams (*Дніпрова хвиля* Dnipro Wave (Honchar, 1990: 460)) to political units (*Союз* Union). Ergonyms to denote Soviet institutions (for example, *Обком* Party Regional Committee (Honchar, 1990: 457)) are mostly composed in a telescopic way and are perceived as a single word, and in artistic terms convey the color of time.

As a separate type of proper names in the novel we can also distinguish occasional proper names, i. e. general names, which in some cases denote a specific, individualized concept and are written in capital letters. Sometimes they are used in the text of the novel to create a sublime mood, bringing its language closer to the poetic (for example, *Руйнач і Будівник* The Destroyer and the Builder (Honchar, 1990: 525)), and sometimes, conversely, creates a low mood, pun (*цар Горох* King Peas (Honchar, 1990: 534) to denote unpretentious and therefore common crops). There are 7 such uses in the novel.

The occasional use of proper names in plural, i. e. as common ones is also important for the system of onyms of the novel. There are 18 such uses in the book, and among them are: 44% toponyms (8 onyms), 28% anthroponyms (5 onyms), 17% pragmatonyms (3 onyms), 11% mythonyms (2 onyms). The vast majority of them are used only once, in plural, but sometimes in the same paragraph or even sentence there is a singular onym (for example, this was the case with the words *Рафаєлі* Raphaels (Honchar, 1990: 450) and *Рафаель* Raphael (Honchar, 1990: 534)). The predominance of toponyms and anthroponyms is explained, again, by the involvement of the world cultural space in the text of the novel. As a rule, the occasional use of onyms in plural is included into metaphorical combinations: for example, *Ельбруси життя* Elbrus of Life (Honchar, 1990: 474). However, this group of uses cannot be considered as a separate type of onyms of the novel, because according to the criterion of denotation, they have all been included in other types.

Conclusions. Thus, we have explored the role of onomastics as a linguistic discipline that studies proper names, as a result of which it can be argued that onomastics is a science that stood out in a separate linguistic field only in the twentieth century and is a discipline that studies proper names. They, in turn, exist to denote individual realia of reality, or to distinguish an object from a number of similar ones, and are mostly written in capital letters. In addition, these nouns are individual, non-connotative, specific.

Having analyzed the classification of proper names in Oles Honchar's novel «Cathedral», we can say that the vast majority of onyms in the novel belong to the categories of anthroponyms and toponyms, and the rest can be divided into anthroponymic toponyms, ergonomics, pranimonyms, zoonyms. The absolute predominance of anthroponyms and toponyms in the onomastic space of the novel, as well as the relatively high percentage of ideonyms, is explained by the involvement of world cultural experience, as well as specifically Ukrainian history and culture in its text. In addition, some anthroponyms and toponyms, as well as most pragmatonyms, create a certain coloring of the book. The prospects of the research are connected with the investigation of proper names translation.

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Анотація

Постановка проблеми. Проблема, про яку йдеться в статті, є актуальною, оскільки значущість імені ніколи не втрачалася у художній літературі, ім'я визначає функції, зовнішній вигляд, значення персонажа в більшості книг. Олесь Гончар прикрасив свої романи низкою імен з очевидною семантикою та філософським підґрунтям. Романи Олесь Гончара добре відомі в багатьох країнах і перекладені багатьма мовами. Отже, актуальність статті зумовлена потребою створити теоретичну базу для аналізу змісту роману та поставити завдання вдосконалення його перекладів англійською та іншими мовами.

Мета статті – аналіз системи власних імен у «Соборі» та їхніх мовних зв'язків. Для досягнення цієї мети потрібно виконати такі завдання: дібрати імена, використані у романі загалом; класифікувати основні типи онімів у романі; описати їхні функції та відношення.

Методи дослідження. Мета статті та її завдання визначають вибір методів: описовий, що дає змогу охарактеризувати всю сукупність онімів; класифікаційний, завдяки якому можна диференціювати різні типи онімів.

Основні результати дослідження. Вибір власних імен є важливим аспектом аналізу будь-якого літературного твору. Окрім того, що імена допомагають зрозуміти героя, про якого йдеться, вони допомагають також передати важливі тематичні аспекти в різних літературних творах. Підбір власних імен – одна з особливостей стилю, який використовують автори для передавання своїх думок, ідей, вірувань тощо в літературних творах. Оніми роману «Собор» були проаналізовані та систематизовані. Загалом текст роману Олесь Гончара «Собор» містить 367 власних імен. Серед них близько 48% – це антропоніми (177 власних назв), 27% – топоніми (98 власних назв), 6% – прагматоніми (23 власні імена), 5% – ергоніми (17 власних назв), 5% – імена імен), 5% – міфоніми (17 власних назв), 2% – антропотопоніми (9 власних назв), менше 2% – випадкове вживання загальних назв у значенні власних (7 власних назв), менше 1% – зоонімів (1 зоонім). Два найчисленніші види – це антропоніми, тобто всі імена людей, і топоніми, тобто всі назви місць.

Висновки і перспективи. Проаналізувавши класифікацію власних імен у романі Олесь Гончара «Собор», можна сказати, що переважна більшість онімів роману належать до категорій антропонімів та топонімів, а решту можна розділити на антропонімічні

топоніми, ергоніми, зооніми. Абсолютне переважання антропонімів і топонімів в ономастичному просторі роману, а також відносно високий відсоток ідеонімів пояснюємо залученням світового культурного досвіду, а також конкретно української історії та культури до всього тексту. Крім того, деякі антропоніми та топоніми, а також більшість прагматонімів створюють певний колорит книги. Перспективи дослідження пов'язані з дослідженням перекладу власних назв.

Ключові слова: текст, власна назва, онім, антропонім, топонім, ономастика.

Abstract

Background. The problem dealt with in this article is a relevant one as the role of a name have never stopped being great, the name define functions, appearance, meaning of a character in most books. Oles Honchar has decorated his novels with a number of names with obvious semantics and philosophical background. Oles Honchar's novels are well-known in many countries and have been translated into numerous languages. The relevance of this article, thus, is preconditioned by the necessity to create the theoretical basis for the analysis of the novel content and to set the task of improving its translations into English and other languages.

Purpose. The aim of the article is to analyze the system of proper names in «Cathedral» and their mutual linguistic relations. To achieve this aim it is necessary to fulfil the following tasks: to accumulate the names used in the whole novel; to classify the main types of onyms in the novel; to describe their functions and mutual relations.

Methods. The aim of the paper and its tasks define the choice of methods: descriptive which makes it possible to characterize the whole set of the onyms; classifying due to which it is possible to differentiate various types of onyms.

Results and discussions. The choice of proper names is an important aspect of the analysis of any literary work. In addition to helping understand the character in question, proper names also help to convey important thematic aspects in various literary works. The selection of proper names is one of the features of the style used by authors to convey their thoughts, ideas, beliefs, etc. in literary works. The onyms of the novel were systematized. In total, the text of Oles Honchar's novel «Cathedral» contains 367 proper names. Among them, about 48% are anthroponyms (177 proper names), 27% – toponyms (98 proper names), 6% – pragmatonyms (23 proper names), 5% – ergonyms (17 proper names), 5% – ideonyms names), 5% – mythonyms (17 proper names), 2% – anthropotonyms (9 proper names), less than 2% – occasional use of common names in the sense of proper (7 proper names), less than 1% – zoonyms (1 zonym). The two most numerous species are anthroponyms, i.e. all names of people, and toponyms, i.e. all names of places.

Conclusions. Having analysed the classification of proper names in Oles Honchar's novel «Cathedral», we can say that the vast majority of onyms in the novel belong to the categories of anthroponyms and toponyms, and the rest can be divided into anthroponomic toponyms, ergonomics, zoonyms. The absolute predominance of anthroponyms and toponyms in the onomastic space of the novel, as well as the relatively high percentage of ideonyms, is explained by the involvement of world cultural experience, as well as specifically Ukrainian history and culture in its text. In addition, some anthroponyms and toponyms, as well as most pragmatonyms, create a certain coloring of the book. The prospects of the research are connected with the investigation of proper names translation.

Keywords: text, proper name, onym, anthroponym, toponym, onomastics.

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