

**THE PROBLEM OF LEXICAL MEANING OF PROPER  
NAMES. INTERACTION OF MEANINGS.  
ANTONOMASIA.**

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As every lexical unit a proper name has a number of meanings, such as denotative, connotative, lexical, grammatical, derivative, emotive, logical, nominal, and even contextual. Still, proper names are a category of words, specializing in the function of representation. Some linguists consider that proper names give us no information in themselves (M.V.Nikitin, Reformatsky, Superanskaya) and have no stylistic colouring. It just represents a thing in speech. But practically, there exists a certain scheme of giving names to different classes of things, that is why, if we understand the mechanism of giving names we can always get the idea of the thing described. For instance, we differentiate male and female names, human names and names of animals, to some extent the names of dogs and cats are somehow differentiated, etc. That proves that a proper name can not only represent a thing but describe it as well. The same is in the aspect of Stylistics – Mr. Williams, Robert Williams, Williams, Bob Williams, Bobby Williams, etc. correspond to different functional styles, having its own stylistic features. In general the description, whether it is stylistic or grammatical, given only by a proper name, depends upon the tradition of nomination. But still, there is no linguistic unit in a language, which have no information in itself.

So, names serve to single out definite and singular objects out of a whole class of similar objects. So, the nature of proper names can be understood if we have a clear idea of the difference between the two main aspects of a word: "nomination" and "signification". These aspects are called "reference" and "signification" or "denotation" and "connotation". The difference can be illustrated by the following example.

Let us take the word "window". The first thing that appears in our mind is the general notion deprived of any concrete features or properties. This is the signification. But by the word "window" we may also denote a definite window. In this case we use a definite article and the meaning becomes nominating. But we may also fix a definite name to the object, which we want to be recognized as a unique object because of its peculiar properties. In this way proper names appear.

Their function is not to single out one of the objects of the class for one particular occasion, as in the case with the use of the definite article, but to make it the bearer of the properties which our mind has attached to it. Thus, nominal meaning is a derivative logical meaning. To distinguish nominal meaning from logical meaning the former is designated by capital letters. Such words as Smith, Longfellow, Everest, Black Sea, Thames, Byron are said to have nominal meaning. The logical meaning from which they occur in the course of time may be forgotten and therefore not easily traced back. Most proper names have nominal meanings, which may be regarded as homonyms of common nouns with their logical or emotive meanings, as Hope, Browning, Taylor, Scotland, Black, Chandler and Chester.

Hence logical meanings which nominate an object, at the same time signify the whole class of these objects. Nominal meanings, which nominate an object, are deprived of the latter function because they do not represent a class. It must be remembered, however, that the nominal meaning will always be secondary to logical meaning. ( I.R. Galperin )

Common nouns, unlike proper names always describe a thing when used. So, common noun can always describe and represent things in speech, and just describe them without any representation.

There is, though a question, if a name has only denotative meaning. (M.V. Nikitin, N.D. Arutunova, Kubrjakova, I.A. Sternin).

This consideration is motivated by the opinion that proper names can not represent the class of things (only something concrete) not having become a common noun. That is not very much true as far as we come across the opposite tendency very often.

We all know for sure that all lexical stylistic devices are based upon the interaction of lexical meanings. (I.R.Galperin). If there is only one meaning, realized in the context, there is no stylistic device at all there, as in the examples, given above. And here are some examples of pure antonomasia.

"...She was used to pushy mothers, asking things like why hadn't little Petronella been entered for grade 3 yet, surely she was more than ready."

(J.Astley, "Pleasant Vices")

"...Among the herd of journals which are published in the states, there are some, the reader scarcely need to be told, of character and credit. From personal intercourse with accomplished gentlemen connected with publications of this class, I have derived both pleasure and profit. But the name of these is Few, and of the other Legion, and the influence

of the good is powerless to counteract the mortal position  
of the bad."

(Ch. Dickens)

In the first example the name "Petronella" is used denoting many little girls, having such mothers. That is why there is a reason to consider it to be a stylistic device. In the second example the use of the word "name" made the author write the word "Few" and "Legion" with capital letters. It is worth noting that this expressive means is implied mostly in the written speech, because often capital letters are the only signals to denote if there is an expressive means or not. The same is also can be seen in the given below examples:

"...Society is now one polished horde,  
Form'd of two mighty tribes,  
The Bores and the Bored. . . "  
(Byron, "Don Juan")

"... I would be sorry to see Polly turning into a Bad  
Influence. "

(J.Astley, "Pleasant Vices")

In these examples, though, the logical meaning of the words, considered to be the case of antonomasia, is very strong, they perceive the nominal meaning. Still it is just the other way with proper names, which are built upon the basis of some definite law of analogy. Most of them end in -son and -er. We easily understand that such words as Smith, Taylor, Parker, Brown, Wilier are proper names, surnames, to be exact. And such names as Miss-Eyes or Scrooge or Mr. Zero or Mr. Right may be called token or telling names. (I.V.Arnold) They give the reader the idea about the bearer of the name.

"...She wondered what the alimony rate would be if the worst happened and they divorced, Alan going off with Ms Right (Mark 2) to raise an entirely new brood of expensive children."

(J.Astley, "Pleasant Vices")

The nominal meaning of proper names never gives the information about a person. But it is not so with antonomasia. Antonomasia is intended to point out the leading, most characteristic feature of its bearer.

"...I did not notice any French lessons, Swedish massage or lists of Miss Whiplashes, Anything like that!"

("Sunday Times")

Antonomasia may be likened to the epithet in essence if not in form. It categorizes the person in thus simultaneously indicates both the general and the particular. (I.R. Galperin)

"...I do not want them mating a nuisance of themselves  
in the Close, and you know what you are lie with a new  
Interest."

(J.Astley, "Pleasant Vices")

Antonomasia occurs mostly in literature, in the belles-lettres style. In the article "that's in a name?", Mr. R.Davis says: "In deciding on names for his characters, an author has an unfair advantage over other parents. He knows so much better how his child will turn out. When Saul Bellow named Augie March, he had already conceived a hero restlessly on the move marching ahead with august ideas of himself. Henry James saw in Adam Verner of "The Golden Bowl" A self-made American, sprung from the soil, full of verve and zest for life. In choosing names like "Murdstone", "Scrooge", and "Gradgring", Charles Dickens was being even more obvious." (R.Davis)

Byron employs an interesting literary remark in his "Don Juan", where the name is followed or preceded by it, as in the following:

"...Sir John Pottledeep, the mighty drinker..."

"...There was the sage Miss Readin'g..."

".. . And the two fair co-heiresses Giltbedding..."

"...There was Dick Dubious, the metaphysician  
Who loved philosophy and a good dinner;  
Angel, the soi-disant mathematician;  
Sir Henry Silvercup, the great race-winner.. ."

The remarks here revive the logical meaning of the proper names, thus making much more evident the interaction of logical and nominal meanings.

Though, as it was said above, antonomasia is mostly used in fiction, nowadays this stylistic device is widely used in publicistic style, that is, in magazine and newspaper articles, as well as in essays.

"...I say this to our American friends. Mr. Facing-Both-Ways does not get very far in this word."  
("The Times")

". . . Are you Miss Melodrama?"  
(The title of a psychological test,  
published in the "She" magazine)

"... I suspect that the Noes and Don't Knows would  
far outnumber the Yesses."  
("The Spectator")

So far we have dealt with this very vivid and important expressive means and proved the existence of it in literature and even publicistics. And that, in its turn, proves the necessity of investigating proper names on different levels of the linguistic science.

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## **SYNTACTICAL MEANS OF IMAGE - CREATION**

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The phenomena of simile, metaphor can be introduced as the act of the second denomination. The cognizing of new things, facts of reality in terms of familiar ones speaks of the necessity of the human brain to find out the correlation of separate phenomena of reality and is the realization of one of the main characteristic and functional features of the cognitive structure of the human brain to relate things to each other intuitively but on the available feature. The second denomination is inherent in the nature of language in general and particularly to the poetic language. The poetic image as a structure includes the moment of denomination of the part of reality that is presented through it. In poetry the image is the generalized notion of the second denomination. The remarkable fact is that the image does not just name but gives the idea about the whole class of objects related to the depicted phenomenon. "... Every image recreates not merely an object but an object in the context of an experience, and thus an object as part of relationship. Relationship being in the very nature of metaphor, if... the universe is a body wherein... all things are members one of another, metaphor - a partial intuition of the whole world. Every poetic image, by revealing a tiny portion of this body, suggests its infinite extension" (Lewis 1947: 29).