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**ЗНАЧЕНИЕ ИМЕНИ СОБСТВЕННОГО В ХУДОЖЕСТВЕННОЙ  
ЛИТЕРАТУРЕ (НА ПРИМЕРЕ СТИХОТВОРЕНИЙ Ш. ГАЛИЕВА  
И. Р. МИННУЛЛИНА)**

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**Аннотация:** В данной статье рассматриваются особенности имен собственных в художественном тексте. В центре внимания данной работы будет изучение происхождения

антропонимов и употребление их в поэтическом тексте. Особенности каждого функционального стиля давно уже позволили противопоставить литературно-художественный стиль всем остальным по наличию в литературных текстах особой семантической сложности, многоярусной композиции и эстетической функции слова, организующей весь контекст произведения.

**Ключевые слова:** антропоним, художественный текст, имя собственное, appellative.

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## **SIGNIFICANCE OF A PROPER NAME IN LITERATURE ( BY THE EXAMPLE OF SH.GALIEV AND R.MINNULLIN'S POEMS)**

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**Abstract:** This article discusses the proper name in a literary text. We focus on the study of the basic functions of anthroponymy. The focus of this work is the study of the origin of anthroponyms and use in a poetic text.

The characteristics of each functional style has long been allowed to oppose the literary style of all the others by the presence of literary texts of a particular semantic difficulties, the multi-layer composition and aesthetic functions of speech, organizing the whole context of the work.

**Keywords:** anthroponym, literary text, proper name, appellative.

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There are different views on the study of the functional specificity of the proper name in the literary text. An important circumstance that must be taken into account when addressing the study of the functional specificity of the proper name in literary texts is the fact that the texts under study belong to different functional styles of the language. It is well known that the proper name varies considerably in functional styles and types of speech, in which sociolinguistic parameters of the proper name are manifested: class, areal, normative, social-group, situational, etc. Therefore, the research should take into account both aspects of style: structural and functional. The features of each functional

style have long been allowed to contrast the literary and artistic style to all the others by the presence in literary texts of a special semantic complication, multi-tiered composition and aesthetic function of the word, organizing the entire context of the work of art. This achieves a special depth of the poetic word, its diversity, polyphony.

A proper name is also different from appellative names. The concept of "appellative" and its nominalization means the following: the main purpose of common nouns is to call indefinite objects, relating them to a known class of things and concepts. The main purpose of proper names is to name certain objects within known classes of things. In this case, the correlation with the concept is not required, since a known class of things is already associated with it. This moment also allows resorting to so-called secondary use of known words for new nominations which cannot have visible communications with initial and basic use of lexical units. Under appellative we understand as proper names, changed the function of naming the function of designation of properties or special quality, the state of the object. The naming function of a proper name (what makes it a proper name) is associated with the least motivation for the name. Derived from personal names, the place-name elements represent the specific characteristics of the carriers of these names, and the transition of proper names in appellative occurs on the basis of metaphorical and metonymical shift values [5, p. 36].

The significative meaning of the appellative is a part of the encyclopedic meaning of the name, which became intensive under the influence of non-linguistic reasons. The complete transition of proper names to common nouns occur when the initial connections are broken and the transformation of the proper name and the common name into homonyms.

Thus, appellative names differ from proper names and from common names. They discover their systemic connections: antonymy, synonymy, polysemy. The appellative can be zero /Marat, Lenar / and with a pronounced stylistic characteristics /Timersha, Muhamedzhan/. Usually appellatives with a pronounced stylistic characteristic combine common feature with signs of common nouns. That is, they occupy an intermediate position between proper names and common names. In our opinion, it is a mistake that

many linguists identify the meaning of proper names with the meaning of their respective appellate names.

Anthroponyms are widely used in both prose and poetic works of fiction. The focus of this work will be the study of the origin of anthroponyms and their use in the poetic text.

Speaking about the main differences between prose and poetic texts, V. N. Mikhailov pointed out that in the prose text the meaning of a proper name is characterized by indivisibility and nontransformity. In prose the words retain only necessary for the context values, the remaining values of this word are eliminated [1, p. 47].

All anthroponyms appearing in the poetic text can be divided into two large groups. First, anthroponyms can nominate the actors of a poetic work, representing both famous personalities and completely new characters created by the author of the work. Secondly, in the poetic text anthroponyms can play the role of semantic milestones, causing a number of different associations with texts already known to the reader.

In poetry, anthroponyms often nominate the direct actors of a poetic work. Such anthroponyms can be divided into two groups:

a) the central figure of a poetic work may be a literary, biblical or historical figure. This character functions in a new poetic work, preserving its distinctive features and completely assimilating in the lines of the new text. As a rule, such use of anthroponyms occurs in various dedications, reflections on historical events or works of art, memories, etc.

For example, in R. Minnullin's poem "Kazan. Kremlin. ..." we see that in the poem the author used a historical name. The name Syuyumbike is a Holy name for the Tatar people. In this work we are talking about the Suyumbike tower, which was built in Kazan several centuries ago. When translating poetic passages containing proper names in this function, the name taken from the literary and historical context is preserved. Here you can give another example, where the historical personality Syuyumbike loses its meaning and is used to name a simple girl's name.

b) the name of the hero of a poetic work may be unrelated to the literary and historical context. In most of these cases, the translation of proper names – anthroponyms remain and do not cause difficulties in the transfer to another

language. Take, for example, the poem Sh. Galiev. "Ilgiz". In this poem, the author tells the children not to travel by tram or bus without paying for their ticket. He describes in detail how the boy scum, tears off the ticket without paying for it. The choice of names in this poem is not accidental: Nakip-has the meaning of "chief, commander", the name Ilgiz – has the meaning of "traveler". Nakip calls Ilgiz-traveler for a walk (Ilgiz agrees, since he likes to ride the tram very much), and then again Nakip provokes a friend to a bad deed. Thus, Nakip is here acts as a leader, commander. Sh. Galiev in this work acts not only as a children's writer, but also as a psychologist. Describing this act on the example of two boys – Nacip and Ilgiz, he addresses the reader with a certain poetic purpose.

Another example from R. Minnullin's poem "New sport": the name Almaz, used with a clear positive characteristic. It should be noted that the word diamond has a meaning-a precious stone. In this work we see how the word loses all meaning, taking only the image of a boy named Almaz.

In our study, we try to made to classify the complex names used in the poems of these authors. Our studies have shown that in the vast majority of cases the authors in their works used anthroponyms borrowed from Arabic, Persian, as the names of ancient Turkic origin.

According to our observations, the majority of anthroponyms used in the texts of Sh. Galiyev and R. Minnullin, are the names come from the Arabic language. There are many examples of this. The names used by the author Mahmut / lauded, laudatory/, Nagim/ happy, good –natured/, Ramay – / abbreviated from the name of Ramazan – hot, hot, warm / - came from Arabic.

In the cycle of the poem "Halim, Salim, Masalim" we meet with three boys who are not similar in height and character. The ability to look at the world through such a "three-sided prism", undoubtedly, in the reflection of reality opens up great opportunities for the poet. In images of boys, we see how subtly feels and understands deeply the poet child psychology. And, perhaps, even more important is that he does not put under the hood, does not cherish a fragile child in a greenhouse,

but depicts it in the most natural conditions: in the contradictions of real life, truthfully, vividly and tangibly.

In Soviet times, a lot of words were borrowed from Russian and European languages. One of the manifestations of this phenomenon was that many parents began to give their children names such as Marat, Albina, Larisa, Albert, Regina, Lemar, Yunir, Renas, Kim, Renat, etc.

One group of words consists of one root: Rose, Rubyn, Zemfira, Zarema, Arthur, Yuri, etc.

Another group of words is characterized by the fact that they were abbreviations of different names. After analyzing the works of Sh. Galiev and R. Minnullin, we can state that the authors boldly use in their poems and this group of words Renat /"revolution", "science", "work"/, Rome /"Revolution and peace"/, Kim /"Communist youth international"/, Wil /Vladimir Ilyich Lenin/.

The researchers have repeatedly noted that the functioning of proper names in the text has its own specifics, so the names are an integral part of the form of the work of art, the component of the writer's style, one of the means of creating an artistic image. Onyms can carry a pronounced semantic load, have an unusual sound appearance, and have a hidden associative background. Proper names should be stylistically correct and accurate, should correspond to the whole spirit, idea, goals of the work, should carry a characteristic color, and sometimes some special meaning, a special meaning in which the author's idea is concentrated, expressed.

Our analysis showed that anthroponyms in the texts of poets are very diverse. Real and unreal proper names organically and motivated flow into the system of linguistic means of poetic texts, participate in the creation of a common imagery of works, and vividly draw a panorama of the surrounding reality. All this allows us to speak about the high degree of erudition of the author, a wide range of interests, the scale of the philosophical outlook. Choosing a certain onomastic material for the construction of his texts, the author thereby embodies a special onomastic picture of the world. Each anthroponym, each model takes its place, creating a holistic perception of the poetic space. Views on the use of linguistic means in works

of art, on the relationship of speech and literary style, on the functioning of speech means in the text of works of art, made it possible to understand the psychology of poets, the perception and understanding of language material, to establish that the phenomenon of language and speech are considered in combination with linguistic, poetic points of view, as well as taking into account historical conditions and national mentality.

Thus, it can be concluded that in the literary text anthroponyms can nominate its actors, and these actors can be both a figment of the author's imagination and actually existing historical characters; most of the anthroponyms in the poems are etymologically "speaking", that is, semantically marked.

In our study, it was found that Sh. Galiyev and R. Minnullin prefer the names come from the Arabic language. Perhaps this is due to the fact that such names are convenient to combine with different common names. And it should be noted, both authors are deeply national Tatar poets, and their poems in most cases are intended for Tatar-speaking readers.

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