

ACTUALIZATION OF ANTHROPONYMIC VOCABULARY USING THE EXAMPLE OF TEXTS BY D. HARMS

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Abstract. Anthroponymic vocabulary representing author's concept of the world and main in this world is presented in this article as object of the study. Artistic space of avantgardist writer Daniel Harms is taken as the basis. Structure of this work predetermined use of the following mutually complementary methods: descriptive, interpretative, contextual, linguo-stylistic analysis, method of text selection. Explication of proper nouns (anthroponyms) in speech discourse of eccentric writer Daniel Harms, brightly expressed at all language levels - phonetic, vocabulary, grammar, semantic - represents an unconditional scientific interest. Anthroponymic vocabulary of artistic works of D. Harms has a substantial potential for cognition of method of individually-author arrangement of text artistic space. Anthroponymic unit in text of D. Harms is a full-fledged linguistic sign capable to enter in syntagmatic and paradigmatic connections, have specific semantics and diverse pragmatics. Rich illustrative material detects specific peculiarity of linguistic and cognitive strategies of author - manifestation of peculiar concept - "absurd", both in plan of content and in plan of expression. Absurd as a hub semantic-syntactic category in texts of Daniel Harms leads to destruction of normal communication principles. Therefore, anthroponyms in combination with other language units become involved in experimental game process of formal and, hence, content destruction of text.

Key words: anthroponym, artistic form of work, function, vocabular and semantic transformation, D. Harms.

1 Introduction

At present time, studying of language phenomena in lone of anthropocentric approach constitutes of the most actual directions of the modern linguistic. Studying of interconnection of language and man as subject of cognition and thinking attracts attention of large number of scientists. In this connection, especial significance is obtained by studying of artistic text as product of speech activity of a man, reflecting reality via its refraction in individual's consciousness (Bochina & Starostina, 2016; Miftakhova et al, 2016; Spiridonov, 2017; Erofeeva, 2017).

In the second half of XX century, in frames of artistic text study, a big attention was paid for representation of onomastic units, first of all - anthroponyms. In opinion of M.V. Golomidova, anthroponum "represents that language sign that may be named extremely anthropocentric, maximum close to human" (Golomidova, 1988; Alekseeva & Chernov, 2017). In artistic work, anthroponymic vocabulary serves as mean of expression of conceptual sphere connected with characteristic and activity of a man; it also serves as mean of direct and indirect characterization of characters that is usually disclosed in context (Frolov, 1994; Villalobos Antúnez, 2001).

Concept of a personal name, e.t. attitude of language collective members to their names is constantly changing and this leads to reconstruction of anthroponymic systems. For instance, for artistic literature of XVIII-XIX centuries, charactonyms are typical: Vralman (liar), Skotinin (brutal man), Pravdin (true man), Prostakov (simple man) in works of D.I. Fonvisin;; Molchalin (silent man), Skalozub (pun on the word meaning "mockery"), Famusov (derivative from "famous" in text of A.S. Griboyedov; Tigriy L'vovich Lyutov (tiger, son of lion, angry), Arkadiy Schastlivtsev (lucky man) - in works of A.N. Ostrovskiy; non-commissioned officer Prishibeyev (dispirit man), civil servant Cherviakov (maggot), actor Unylov (sad man) - in works of A.P. Chekhov.

In Russian satiric literature of XIX century, charactonyms have comic sense, see, for instance, how it happens in texts of M.Ye. Saltykov-Schedrin: Zhivoderov (flayer), Podkhalimov (lick-spittle), Ugryum-Burcheev (gloomy grumbler). These often are directed at mockery of society vices, personal qualities.

XX century brings significant changes in anthroponymy of artistic worlds.

In course of studying of creative work of internationally acclaimed writer, member of OBERIU (the Unuon of Real Art, literary group), representative of avantgarde style of XX century, Daniel Yuvachev-Harms, one cannot avoid paying attention to vast number of various proper nouns (onyms): second names, personal names, patronymics, nicknames. These names, being included in text structure, in system paradigm, demonstrate a complicated technique of vocabulary-grammar and semantic nomination. All levels of artistic idiostyle of D. Harms are engulfed by language game as a specific principle of linguistic uniqueness. In light of said above, we think that consideration of conceptual actualization of proper noun (anthroponym) on example of artistic world of this author's works is rather interesting.

2 Methodology

Poetic and prosaic works of D. Harms Representing author's technique of form and word creation served as material for this study. In course of study the following methods were used: descriptive, interpretative, contextual, linguo-stylistic analysis, method of text selection.

3 Results and Discussion

Anthroponyms represent a peculiar vocabulary-grammatic category: they are not striving to express a concept or any meaning. And namely this property used properly may become a source of peculiar transformations and changes of proper noun role. Proper noun is an integral part of artistic work. Writers give to name an intentionally defined sense. Proper noun obtains a perfectly clear meaning, and reader (because we are speaking about using of such names in artistic work) perceives it not as just a name, i.e., the mean for distinguishing of this object among others, but also as a mean to put a part of one's intention in proper nouns. "In general, the main function of names is to identify, and their meaning is the object they signify" (Frege, 2014). In artistic work this possibility is manifested in the most concentrated, artistically completed form, because an artist typifies life and, consequentially, names. The life itself gives a reach material for selection and generalization of the most interesting and characteristic cases of proper nouns use.

Proper nouns of various types, widely used in artistic literature, act as integral element of artistic form of works.

When speaking about anthroponyms in works of Daniel Harms, it is necessary to take into account the language of a text, style of narration and "specific harmsish individuality".

It is necessary to note that Daniel Harms had a number of pseudonyms and he, with artistic manner inherent to him, changes them frequently: Harms, Haarmse, Daniel Dandan, Charms, Carl Ivanovich Shusterling, Ya. Bash, D. Shardam, Ivan Toporyshkin, writer Kolpakov and other. However, name "Harms" with its duality (from French "charm" and English "harm") reflects the essence of writer's attitude to life and creative work most accurately: he processed the most serious things with a high skill and found sad moments in things that seemed to be the funniest. It is characteristic that abnormal language structures in his works are not so much as opportunity to involve the recipient into cognitive space; it is rather a method of explicit expression of the idea of negation of existing social establishments.

When speaking about functional peculiarities of proper nouns in artistic text, we mark the main function of names, nominative one. But the fact that a proper noun in artistic speech, same as in language, performs nominative functions speaks little, rather practically nothing about its role in poetics of literary work. In

literature, proper nouns preserve their differential (nominative or identifying) function. However, here it stops to be the main one. The main functions of proper nouns in artistic literature may be called stylistic ones. This function is manifested in dual way, appealing to human "ratio" and "emotio". In first case a certain information is conveyed via proper noun, thus this variety may be defined and informational-stylistic. In second case, proper noun causes the feeling, form an attitude to a depicted one, and this variety is rational to call emotionally-stylistic. At this, without conduction of identifying or differential function, proper noun in artistic text would simply not be perceived as name. On this function (main in language) many other are layered, allowing to use proper noun for depiction purposes.

In structure of Harms's artistic work, name obtains a special meaning. Peculiarity of Harms's style we see in his disconnection from traditional designation of functional perception of onym: name points at "subject", names it, presence of nominative function is observed, but there is no sense, content filling is absent. Most frequently the name is underlined senselessly. A cycle of stories "Cases" is very illustrative in this plan. It consists of thirty short stories and scenes. In "Cases" we observe a large number of anthroponyms: *Petrov and Kamarov, Puskin and Gogol, Woodworker Kushakov, Nathematic and Andrey Semyonovich, Case with Petrakov, Pakin and Rakukin, Fedya Davidovich and other*. Cycle structure detects a recurring theme of depersonalization of a man, mechanisation of the surrounding world: "as the piece develops we are shown that the existence of any hero is based only on a series of conventions, the referent being completely absent" (Brandist, 1997). This we can tell that anthroponyms lose their major functions: nomination, personalization and differentiation. Here is a characteristic example of how, due to external changes (character's face is covered by adhesive bandage) "at home they did not recognize him and did not let him in". Identification via anthroponym does not occur because the name had lost the function of personalization, distinction from multiple:

I am a woodworker Kushakov! - woodworker shouted.

Go tell your tale! - they answered from apartment and locked the door on hook and chain (Harms, 2000).

It should be noted that in works of Harms, operating by proper noun is intended to point namely at lack of attention to a man, to his inner world and his existence: "Even more striking is the recurrence of Kharms's strange and extreme obsessions: with falling, accidents, victimizations, mindless violence and sudden death" (Cornwell, 1991: 15). It is characteristic that characters are described beyond thoughts and deed; plenty of examples of mechanical reprise of remark is related to this:

Mathematic

(While pilling a ball from his head)

I pulled a ball from head,

I pulled a ball from head,

I pulled a ball from head,

I pulled a ball from head.

Andrey Semyonovich:

Put it back right now.

Put it back right now.

Put it back right now.

Put it back right now (Harms 2000).

Frequently, anthroponyms are described in a system of mutual exclusive thoughts, words and deeds:

Kozlov: And where is Oknov?

Oknov (tearing away Kozlov's leg): I'm here, I'm near! (Harms 2000).

Peculiarity of Harms's artistic manner is built on principle of absurd and language game. While defining absurd as alogic category, one should speak about exclusive interconnection of elements of form creation and sense birth, since absurd is inextricably linked with a concept of "norm". For instance, in composition of specific structure, at each level, language units enter system relations (paradigmatic and syntagmatic), while alogic units, e.g. disconnecting from "proper", "generally accepted", "statutory" units, destroy traditional concepts of communication laws. In this connection should be told that peculiarity of author manner of Harms is concluded in use of unusual, disconnected from classic understanding methods of artistic work creation: "Sometimes via absurdity of described situations, sometimes via absurdity of characters behavior, and sometimes via absurdity of text structuring" (Fedosyuk, 1996). For example, in fifth case of cycle "Cases" under the title "Petgro'v and Kamaro'v" we observe playing with rhymes:

Petro'v: Hey, Kamaro'v!

Let's catch some mosquitoes¹!

Kamaro'v: No, I am still not ready for that;

Let's go catch some cats instead!

In story "On Phenomena and Existences" we meet anthroponym *Mikkel Anzhelo*, representing a play with a name of Italian artist, Michelangelo Buonarroti, or in the text "God gave peace..." we observe a sound transformation of Tutankhamon onym, pointing at formal and semantic derivation of name:

Pharao Tut Ankh-Aton:

I'll rise in time

I'll lay in time

I'll have a time to die and be born again

I hold a throne, an apple and a sword,

I'll manage to barricade myself from any devil (Harms 2000)

Semantic derivation is traced in the field of naming of cultural characters – *Pushkin, Gogol, Rousseau* and other, who also are disconnected from their historical "significance" and are boiled down to formal designation of a certain body:

<...>I cannot sleep because of fame of Jean-Jacques Rousseau. Why did he knew everything? How to swaddle a baby, how to marry maidens! (Harms 2000).

History is boiled down to fictions comical episodes and connection with history is given only via correlation with historical personality. In essence, name is only an indicator, designate but not a sense bearer. Absence of direct correlation between denotation (character) and signification (conceptual content) lead to occurrence of sign function in Harms's work - deconstructive, disclosed completely within all duration of writer's creative work.

In text "Once one man named Andrian, Matveevich by patronymic and Petrov by surname...", an accumulation of names occurs; each one of them claims individuality but in fact does not bring any specificity, clarity into narration, making it just more confused. Name, with which a memory about man is connected first of all, exists almost at border of amnesia in this case. Accumulation of names and their numerous variants make memorizing impossible. In result, memory fails and characters turn into some depersonalized functions:

¹ Here and further orthographic and punctual inaccuracies have individual authorship (D. Harms); the pun is built on similar sounding of a surname of the character and Russian word for "mosquitoes" - "комары, комары".

Some Panteley hit Ivan with heel.

Some Ivan hit Natalya with wheel.

Some Natalya hit Semyon with muzzle.

Some Semyon hit Selifan with washtub.

Some Selifan hit Nikita with taunt.

Some Nikita hit Roman with board.

Some Roman hit Tatyana with shovel.

Some Tatyana hit Elena with jar.

And fight began (Harms 2000).

That is how, according to words of M. Yampolskiy, "name in Harms's work is not loaded with sense to such degree that it is the first to fall into oblivion" (Yamposkiy, 1998).

Along with rather common names, quite unusual names that never personalize characters are represented: *Mafusail Galaktionovich, Pantekey Ignatievich* ("Once a man named Andrian") etc. We will not leave without attention the following example with piling of surnames unusual in phonetic aspect:

A man with stupid face ate rib steak, hiccupped and died. Waiters brought him out into the corridor leading to kitchen and put him in the floor, along the wall, covering him by a dirty tablecloth.

Brabonotov

Senerifactov

Kuldykhonin

Amgustov

Chercherikov

Holbin

Akintenter'

Zumin

Gatet

Lyupin

Sipavskiy

Ukivakin (Harms, 1991).

For anthroponymics especial significance is obtained by categories of diminutive (reducing) and hypocoristic (endearing) names that sometimes are united. In writer's works these categories are used mainly for naming of children: *Marfushka* ("Theater"), *Pet'ka* ("Game"), *Van'ka and Vas'ka* ("Adventures of Hedgehog"), *Vania Mokhov* ("Everybody is running, flying and jumping") and many other. The fact should be declared that in works for children anthroponymic vocabulary conducts, first of all, game function and does not actualize a destructive one.

4 Summary

Creative works of Daniel Harms represents literature of absurd (paradox). We can make the following conclusion via anthroponymic system represented by it: a clear logical and sensual connection between anthroponym and named man is absent, absence of named man's stable image leads to loss by anthroponym its major functions of nomination, personalization and differentiation and manifestation of destructive function, which, in turn, is realized as a symptom of destruction of human "I", of person.

5 Conclusions

Daniel Harms is undoubtedly a bright personality perceived ambiguously. His reluctance to live by law established by society, is transformed in text field into refusal of everything called linguistic norm. Peculiar, Harmsish experimenting with language units, including anthroponymic vocabulary, represents a stable connotation of alogism; this allows to make conclusion about functionally-stylistic awareness of the author. Proper nouns, being involved in relevant relations with other text elements, for, one large space - hypertext, with its own clear structural composition, functional syntaxis, semantic sphere of language.

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