

ISMGE 2020**II International Scientific and Practical Conference "Individual and Society in the
Modern Geopolitical Environment"****ANTROPONIMS IN CREATING A LINGUISTIC WORLD
PICTURE IN THE RUSSIAN PROSE**

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Abstract

The linguistic picture of the world is one of the main basic concepts of modern linguistics. Undoubtedly, onomastics makes a huge contribution to the formation of a linguistic picture of the world. If we are interested in the life of society, it is impossible to overestimate the role of anthroponymics in describing the life of a certain society. Research that serves the basis of this article is devoted to the issue of anthroponyms' existence in the literary works of Russian literature of the 19-20th centuries. Works of K.N. Leontiev, created in the middle of the 19th century ("Summer on the Farm", "In Your Native Land"), novel of P.A. Blyakhin, stories of V.M. Shukshin and the Kolyma cycle of V.V. Shalamov were chosen for analysis. The article considers functioning of proper names, both primary and secondary (nickname) names, explores semantic content and expression of social function of onym and reasons for transformation of these aspects. The authors indicate that literary works of these writers, present reflection of the linguistic world picture in the Russian literature; functioning and transformation of anthroponyms make a significant contribution to the creation of this linguistic picture.

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1. Introduction

Works of Leontiev (2000a, 2000b), Blyakhin and Kozachinsky (2014), Shukshin (1992, 1993, 2002), Shalamov (1998, 2005) cover one and a half centuries of the Russian society's life. All these writers can be attributed to the school of realism, in their works they show life of modern society realistically and in full scale, recreate linguistic picture of the world of Russian reality (Bobyreva, 2019). Anthroponymy contains rich material for studying such aspects as relations in the society, attitude of the society to a person as a personality, even understanding the role of a person in society and understanding society's moral values, which are expressed in the appendix to a person's assessment and his characteristic. While in the works of K.N. Leontiev, describing Russian way of life in the middle of the XIX century, a person is presented as a subject which has ties to his clan, his own place in the society in accordance with his class position, which is expressed in the specific existence of anthroponyms in relation to the social function and social position of a person (and he is interesting, first of all, as a personality), in the works describing events of various historical periods of the 20th century we can observe the increase in the number of secondary anthroponyms (nicknames) and the decrease of the importance of a person's name as a unique personality who has his particular place in the world (Bagirova, 2004). The nickname reflects not class affiliation but social functions, political beliefs and characteristics of a person.

2. Problem Statement

How are speech and communicative evaluation strategies realized being applied to the onomasticon of the studied works in the aspect of linguistic picture of the world change?

3. Research Questions

- How semantic filling of anthroponym and change of its functions in the transformation of a linguistic picture of the world are connected?
- How do anthroponyms function in the Russian literary works of different periods?
- How are speech and communicative evaluation strategies realized being applied to the onomasticon of the studied works in the aspect of linguistic picture of the world change?

4. Purpose of the Study

The purpose of the research which is represented in the article is to investigate transformation of anthroponyms' functioning in the works of Russian literature of indicated periods as a marker of social relations' changes and understanding of a personality as a member of society of a linguistic picture of the world.

We can't deny that Russia history in the twentieth century is replete with upheavals and fundamental social changes. It could not but be reflected in the linguistic system, which always reflects all transformations in society. It seemed interesting to us to trace how changes in the linguistic picture of the world in Russian literature were reflected in such linguistic categories as onomastics (anthroponymy)

and speech and communication strategies, reflecting both the attitude of the author to characters, expressed through his naming (implementation of speech strategies) and the relationship between characters expressed in the choice of a particular onym variation (realization of a communicative strategy). In our research we would like to draw attention to the semantics of the name, to consider how it characterizes the object. Thus, it is interesting to trace functioning and transformation of the anthroponym (the name given at birth and nickname) as a marker of the way of life and relations in the literature describing the life of the Russian society in different periods.

5. Research Methods

As we know, a picture of the world is a combination of certain knowledge about reality that is formed under the influence of social consciousness. There can exist a lot of pictures of the world since they are the result of various spheres of human activity, as Golovanova (2016) note that “there are similarities and differences between varieties of the pictures of the world, since in each of them the world, which is a single entity, is divided according to certain principles and grounds (p. 35).

In this work, we will consider the linguistic picture of the world which is enclosed in the language of works created within realistic direction (Leontiev, 2000a, 2000b; Blyakhin & Kozachinsky, 2014; Shalamov, 1998, 2005; Shukshin, 1992, 1993, 2002), interpreting reality itself. At the same time, a certain set of judgments about the world which are expressed through the language of these works may be fixed both in onomastic units and in communicative strategies. Analysis of these language units will help to identify a certain interpretation of reality that is inherent to the collective unconscious of the epoch, this period of time, and reflected in the realistic prose of the writers listed above.

Investigation of the language picture of the world was carried out by Moiseeva (2018), Inyutina and Shilnikova (2018), whose works are devoted to the problem of reconstructing the linguistic picture of the world in diachrony. Kolesnikova (2018) is interested in the peculiarities of verbalization of the image in Russian phraseological picture of the world. The identification and determination of the motivation for choosing the bases of comparisons of two linguistic cultures, including speech expressions that are not fixed by dictionaries but are used in the modern language, are investigated in modern linguistics by Zhang Licheng (2017), Fenning (2016). Kitanina and Trukhanova (2020) analyze semantics of separate language units, and it allows us to determine some trends in the transformation of Russian linguistic picture of the world in the context of global processes which affect development of Russian linguistic culture.

We consider a part of linguistics known as anthroponymy. The basis for our research present works of Suprun (2000), Karpenko (1978), Panova and Filimonova (2003). Considering anthroponymy we rely on the following points: Traditionally, anthroponymy distinguishes between phonetic, morphological and phonetic types of motivation, which perform certain ideological and artistic tasks in the text. Phonetically motivated anthroponyms are associated with a sound form, they perform an expressive function in a literary text. The morphological motivation of the anthroponym is manifested in the structure of the name and is associated with the morphemics of the language, with certain lexical and grammatical categories of words. Semantic type of motivation of the anthroponym can be found in lexical motivator of a nominative unit and is a real feature of a nominated object (Superanskaya, 2018, pp. 10-11).

Meanwhile, proper names perform definite functions: 1. function of identification (age, social status, social status); 2. emotional and stylistic function (stylistic coloring of the name); 3. informative and stylistic function (etymological meaning of the name) (Karpenko, 1978, p. 37).

Considering such components of pragmalinguistics as communication and speech strategies, we base our research on the investigations of Issers (2008) and Chernitsyna (2013, 2015) devoted to this issue. Considering communication strategies in a literary text, it is necessary to take into account, firstly, that any process of communication occurs in a certain cultural and national context (Chernitsyna, 2015, p. 26); secondly, it is necessary to distinguish communicative strategy and speech strategy, which differ in the same way as concepts speech act and act of communication: a speech act involves action and act of communication involves interaction (Klyuev, 2002, p. 14). Thus, communicative strategy, in contrast to speech strategy, is always aimed at interaction and bears a perlocative effect (Chernitsyna, 2015, p. 52). So, onyms “from the author” contain speech strategies, because there is no response from the owner of the name, anthroponyms, on the contrary, contain characteristics or appeals of the characters themselves and we consider them as communicative strategies.

6. Findings

It is known that there can be nothing accidental a literary work, more than that, literary name plays a great role in the embodiment of the author’s idea.

First of all, we would like to turn our attention to the existence of a name in Russian literature. Even in ancient Russian literature, which was being formed within the Orthodox tradition, we can observe a certain impersonality - a person appears as a creature that expresses the view of Creator on him. The name is given to man without his will and participation, at baptism, and serves as a kind of connecting thread between a man and God. So literature couldn’t help reflecting it. This could not but be reflected in the literature and in the linguistic picture of the world reflected in it. In accordance with it, the linguistic picture of the world can be understood and investigated through analysis of anthroponyms functioning in texts, and through analysis of communicative strategies implemented in the same texts. Therefore, linguistic picture of the world can be interpreted as a combination of collective knowledge and ideas about a person, his relationship with the world and about this very world, which has been expressed and realized and fixed in a literary work.

In the epoch of classicism, the distinctive features of literary works were didactic character and teaching nature, they were created not only to reflect reality but to realize the author’s intention, which more often was edifying. In such literary work a speaking name or a speaking surname helped to reveal the author’s intention of implementing a specific speech strategy. The rudiments of the classicism heritage can also be observed in the works of the 19th and 20th centuries’ authors. But also along with the name authors begin to use nicknames to characterize a person.

Let’s turn our attention to the prose of K.N. Leontiev. To conduct an analysis of proper names, we chose three literary works of this author - stories “Gratitude”, “Summer on the Farm” and a novel “In your native Land”, reflecting provincial life in the middle of the 19th century. The author, K.N. Leontiev, was a nobleman by birth and upbringing. Three literary works that were chosen can be referred to the early period of the writer’s activity, who at that time was oriented at the literary works of I.S. Turgenev

and other representatives of realism. Leontiev's peculiar style of writing began to shape during that time. We are inclined to consider the author not only as a linguistic personality but also as a product of a particular epoch, influencing the formation of the worldview, moral, ethical and creative attitude of the individual (Semikina, 2017). We are far from depriving the author of originality of thought and identity, but we are inclined to take into account both of these factors - influence of the environment and personal characteristic of the writer. They both form writer's attitude to his characters, which is expressed at the level of speech strategy, and the relationship between characters, implementing certain communicative strategies. We would like to consider all these factors analyzing onomasticon of three Leontiev's literary works.

Analyzing male names functioning in Leontiev's works, we could not help but pay attention to a large proportion of double names and patronymics belonging to representatives of the philistine and landlord estates. In the novel "Gratitude" there are four such characters (Fedor Fedorovich, Nikolai Nikolaevich, Petr Petrovich, Alexander Alexandrovich), they all belong to the educated part of the philistine class. In the novel "In your native land" we meet two landowners bearing double names and patronymics (Petr Petrovich, Nikolai Nikolaevich). It reflects the Russian tradition of clan names, passing from father to son, which exists not only in the landlord and philistine but also in the merchant's environment. It shows the great importance of the family in the life of a man, the unity of the family that exists within certain tradition, continuity and continuity of the chain of generations.

In general, it should be noted that the characters belonging to the provincial educated society and circle of landowners, in many cases, address each other by names and patronymics – that is true about both men and women. In the intimate friendly and family communication names and diminutives can be found, both male and female (Ashenka, Dashenka, Lyubasha, Vasinka, Pashenka), coarse suffixes are very rare. As for naming characters belonging to the peasant class, we can find either full names (Osip, Matrena, Anton), or half-names (Afroska, Motrya, Filatka), often with a coarsening suffix. It must be mentioned that we find such names in the author's descriptions, which gives us an opportunity to attribute this phenomenon to speech strategy.

Leontiev does not ignore such a technique as the usage of speaking names and surnames. Thus, in the story "Summer at the Farm" struggle for the heart of the commoner Masha is conducted by the teacher Vasilkov and the landowner Nepreklonnyi (Adamant). These surnames fully characterize these people - Vasilkov has a soft melancholy character comparable in its tenderness to a flower, while Nepreklonnyi (Adamant) is an ardent young man trying to achieve his goals by any means. In the novel "In your own Land" we come across speaking nicknames made from the names of the characters. The main character of the novel is Dr. Vasily Rudnev, nicknamed "Cornflower", and the young teacher Vasily Milkeev, nicknamed "Basilisk". These nicknames are very eloquent characterize these people. In the same novel, the landowner Pavel Ilyich Shemakhaev has nickname 'Sardanapalus', which he acquired due to his wildlife and unbridled disposition. Such expressions of the communicative strategy have an evaluative aspect, and it is not social functions of the characters or professional competencies that are evaluated, but personal qualities of individuals. Other characters do not have nicknames. Name, name of a person, name of a personality prevails, moreover, variant of name that accurately determines person's

place in the society, his belonging to a certain estate or social group. Thus, anthroponyms are really important components in the linguistic picture of the world represented in the prose of this epoch.

As we can see, rather strictly organized and regulated onomasticon of Leontiev's early works is a fairly accurate reflection of social relations in Russian society in the middle of the 19th century.

Let us turn to the analysis of anthroponyms in the novel of P. Blyakhin "Red Devils". It is known that this story is referred to the style of youth revolutionary-democratic adventure prose.

The study of the functional role of proper names, as well as motivation of onyms in the story "Red Devils" A.P. Blyakhin help to get a deeper understanding of the ideological and artistic significance of the story, reflecting the epoch of global changes in the life of Russian society at the time of civil war.

Let us consider the role of historical names in the story: Wrangel, Father Makhno, Lenin, Budyonny, Ataman Chernyak, Bandit Perepechko. These persons not only form historical coloring of the work but also actively invade the lives of young heroes and influence their fate. Let us turn our attention to consideration of the names of the heroes of the story, which are the fruit of the author's fiction.

The characters of the story have Orthodox names that are popular in Russia and are loved by the Russian people. Getting an Orthodox name, a person enters the circle of Christians.

In the novel by P. Blyakhin "The Red Devils", initially the names chosen by the author for his characters bear the imprint of the Christian ontological world: Evdokia, Michael, John, Theodore. However, in his story P. Blyakhin never uses full names of his characters. There is a principle that P. Florensky (2007) defined as a seal of the name and dispersal of the name. That is, the name in the text of P. Blyakhin becomes more peaceful, disperses, adjusts to reality. It happens when society ceases to see the image of God in a man, and, therefore, tries to replace the higher divine meaning of the name with its pacified interpretation. Use of a truncated short form of a proper name, diminutive suffixes, derogatory-mocking and coarsening suffixes must be understood as various adaptations of a given name to the socio-political, personal relations that develop between people. But it leads to the fact that society ceases to need the original "primary" name.

The fact that the main characters belong to the peasant class determines that we meet either a half name with a diminutive suffix (Dunyasha), or a half name with a coarse suffix (Bear). Thus, the folk environment is reliably depicted, the class affiliation of the main characters, their age, and social status are determined. That is, ontologically, the names in the story are connected with the Christian worldview, but functionally perform a different role: they emphasize historical, social and age identity of the characters. We can see certain shifts, certain changes in the linguistic picture of the world.

Let us turn to the manifestations of the communicative strategy in the story, namely in the existence of names in communication and the appearance of nicknames.

A name is given when a person is baptized, and thus a person gains his own worth, while a nickname has evaluative nature. Nicknames that the author uses in the story characterize certain aspects of personality, they carry social burden, that is, it is not the personality that comes to the fore, but functional belonging of a person. Nickname in the story becomes a social marker, defining personality and performing some functional tasks. These are the tasks that characters of the literary text carry out, in this case, ideological.

Let us give the following example: in the family (and the family, as you know, is a small church) the main characters are called by their mother and father only by their first names: Dunyasha and Mishka, because personality in the circle of close and loving people is valuable. Children having read adventure literature, come up with nicknames: Dunyasha - Gadfly (Voinovich), Mishka - Pathfinder (F. Cooper). Children play games (as you know, child socializes playing) and assimilate the norms and rules of behavior in society. Dunyasha and Mishka give nicknames to famous historical figures: Lenin - the Great Leader of the Redskins, Wrangel - Red Jackal, Budyonny - Red Deer, Makhno - Blue Fox. Zoonyms are semantically loaded. It is known that a deer is a noble animal, while a jackal and a fox are predators possessing insidious character in folk tales of different countries. Space of the story is divided into two parts: "Red-skinned warriors" and "Pale-faced dogs", both camps are fighting with each other for a new social system - as it was in the history of Russia at that time. Thus, nicknames function in situations where young heroes are involved in social struggle. What matters is not a personality, in all its spiritual diversity, but a function that this or that character embodies wearing a certain mask – a nickname.

Florensky (1990) believed that a name is a reflection of a person's character and destiny: "our inner life is being condensed": "your life is according to your name, not your name according to your life" (p. 140).

Name of the character in V.M. Shukshin's stories performs various functions. As any anthroponymic unit, it identifies a person, i.e. acts as a means of identification. It can be traced in the names of both stories ("How Andrei Ivanovich Kurinkov, a jeweler, got 15 days", "Muzhik Deryabin", "Lelya Selezneva from the Faculty of Journalism", "Actor Fedor Gray") and a novel "Lubavins". Anthroponyms in the titles of literary works is a characteristic method of V.M. Shukshin, who tried to emphasize individuality and eccentricity of his characters. Being a prominent representative of village prose, the writer appears to be an artist who is sensitive to the choice of a characterologically accurate nominative unit, filled with emotionally evaluative meaning. Anthroponyms found in the names of his works are the name ("A Medic Volodya", "Borya", "Lenka", "Lesya", "Vanya, how are you doing here?!"), "Stepka's love", "Ignakha has come", etc.), a combination of a name with a surname ("Efim Pianikh's Operation", "Grinka Malyugin", "Non-Resistant Makar Zherebtsov", "Stenka Razin", "Petka Krasnov is Telling" etc.), first name with the patronymic ("Vladimir Semenych from the soft section" / suffix shortening/, "Svoyak Sergey Sergeevich" etc.), last name ("General Malafeykin", "Sufferings of a young Vaganov", "Eternally dissatisfied Yakovlev", "Lubavins" etc.). The three-components model of the main characters' naming functions in the text, as a rule, in the form of truncations in favor of the surname, which demonstrates official character and dryness of the characters' communication.

The name reflects the character's age, character, habits, social status; it also reflects the author's attitude to the protagonist and to other characters. From the first lines of the story, Shukshin's (1993) description of a character begins with the first and last name, as noted above. For example, in the story "Zero point three": "Kolka Skalkin came to the state farm office to get a calculation... Someone called Sinelnikov Vyacheslav Mikhailovich, an average-fat man with a mild, glossy face, white-browed, in a white suit, had to give him employment record. Sinelnikov was a newcomer there..." (p. 79). Let us draw our attention one more time to the marker "someone" which represents speech strategy of censure (lowering), which is explained by the fact that he is a newcomer.

Use of anthroponyms in V.M. Shukshin's story is organic, they act as an important attribute of the text. The story "Zaletny" begins in the following way: "The blacksmith Philip Nasedkin is a calm and a respected man in his village, unquestionably he is a hard worker – and suddenly he started using alcohol. And he did not just start drinking from time to time - he began to use alcohol from time to time. It was his wife, Nyura-Zapoloshnaya, it was she who decided that Phil had started using alcohol..." (Shukshin, 2002, p. 480). The surname Nasedkin is associated with homeliness, solidity, the nickname of Nyura's wife - "Zapoloshnaya" presents a vivid description of her nature, which can "put everyone upside down"; along with the full name "Philip" appears his demonative "Phil" - a derogatory version of the way his wife Nyura uses his name.

Let us point out a large number of nicknames which present an integral linguistic feature of folk speech. Let us consider the meaning of this lexeme. In the dictionary of Ozhegov (1990) name is "a token given to a person according to some characteristic trait or property" (p. 609).

In the speech of both the narrator and the characters, V.M. Shukshin uses nicknames both in the names of the stories and in the texts: "Unusual", "Khmyr", "Silly", "Psychopath", they are used in the form of substances - "Fingerless", "Persistent", "Red-haired", "Hello, Sivom", "Zaletny", "Gene Prodisvet" (names of stories), "Verka-taratorka", "Liza Koryavaya" (story "Suraz"), "Rasp" (story "Boots") etc. Such nicknames vividly characterize characters by personal qualities, habits, characteristic features and behavior. We can trace functioning of evaluative speech and communication strategies, including censure – name-calling tactics is a marker of them.

So, "one-man management", anthroponyms – headlines of literary works, as well as other methods of onomapoetics show the idea of community through the diversity of names and their variants - it presents the reflection of the associative, subtext tone of Shukshin prose, which has crossed the spiritual boundaries of Russian culture. Note that Shukshin (2002) himself attached particular importance to the communicative function of the name: "It is true that it is difficult to speak with a person without calling him by name, but since you've decided to do so, let it be" ("I envy you") (p. 9). As we can see in the linguistic picture of the world of this epoch, we can trace transformation, split of names and strengthening of nicknames' role and widening of the spheres of its usage.

In the prose of V. Shalamov Kolyma cycle, the problem of confrontation between the individual and the state machine, the problem of the existence of a man in a catastrophic paradoxical time, was reflected (as cited in Volkova, 1998). The author of Kolyma prose in an amazingly true way describes the final stage of a monstrous conflict - the state machine and a person who is in the most terrible of the camps, in which "the beast nature asserts itself as the unconditional principle of behavior, to which everything in human life must be subordinated" (Trubetskoy, 1998, p. 294).

The Kolyma camp system, spiritually and physically destroys a person, transforming "the laws of human dormitory into an improved beast that denies any law divine and human" (Trubetskoy, 1998, p. 294), modifies the original name of a person, turning him into a humiliating nickname.

Therefore, it is quite natural that among other onyms nickname anthroponyms differ in semantic capacity and frequency. Nicknames functioning in V. Shalamov's prose are characterized by diversity both from the "point of view of semantic motivation, and from the point of view of functioning and stylistic significance" (Razumova, 2002, p. 8).

Describing kings-blatars, V. Shalamov uses deminutives and diminutive suffixes: “Senechka”, “Fedechka” etc., regardless of their real name. The diminutive suffix in the designated onyms comes into paradoxical contrast with the bloody deeds of affectionately called blatars.

Depersonalized anthroponym “Ivan Ivanovich” is frequently used by Shalamov in Kolyma prose. He uses it to name all the “framers” of Kalyma (regardless of their real names) who slavishly worship representatives of the criminal world. V. Shalamov’s attitude to such men is quite obvious. Self-esteem and conscience of the Ivanovs driven into a dead-end provoke genuine indignation and rejection of the author. In this case we can speak about a special speech strategy chosen by the writer.

To break, impersonal “Ivan Ivanovichs” V. Shalamov contrasts Major Pugachev (in the novel “The Last Day of Major Pugachev”) - anthroponym used in the title brings us back to a historical character - rebel Emelyan Pugachev. The center of story’s plot becomes the escape of the “team” of Major Pugachev. V. Shalamov distinguishes Major Pugachev from the camp mass, emphasizing character’s ability to understand the real situation in the camp and make an independent and decisive choice. And it is for a reason that the author gives the character such a surname, this anthroponym gives the hero social significance (not the impersonal Ivan Ivanovich, but the bearer of the famous surname). This bears the author’s speech strategy describing the character. The author refuses to call Blatars and Ivan Ivanovich by names and surnames, which shows belonging to the clan, clan affiliation.

In the process of analysis of V. Shalamov’s Kolyma prose, it was revealed that secondary anthroponyms have a high semantic potential and refer to the proper names of characters in literary works, to the names of biblical characters that create connection with the names of real historical personalities. Moreover, very often nicknames do not depict personal qualities of a character, but determine his place in the camp’s “hierarchy”. A person loses his name, becomes a "cog" in the machine of “dehumanization”. The name is lost and replaced by a nickname, which often carries a functional semantic load.

7. Conclusion

Analysis of onomasticon of the literary works of four Russian writers, presented above, showed the following features of functioning and transformation of the anthroponyms’ role in creating the language picture of the world, displayed in literary works: in the 19th century anthroponyms clearly expressed caste and tribal/clan affiliation of a person; a name was the main form of addressing a person (we mean Christian name, a patronymic and a surname), and nickname, as a rule, reflected personal qualities of a man. At the beginning of the 20th century, which was a period of fundamental social shifts in Russian history and struggle of ideologies, the role of nicknames which denoted not personal qualities but ideological affiliation of a person and attitude to him has grown. The significance of a name was belittled and became not important. The name started losing its sacred content. In Shukshin’s works of art describing the life of post-war society (mainly rural) along with the name nicknames actively function, and they usually depict one pronounced trait of character, which impoverishes the representation of a multi-faceted human personality. There are also nicknames that indicate the professional affiliation of a person. Camp prose of Varlam Shalamov describes the process of confrontation between the state machine and a man, shows the process of dehumanization, which is reflected on the onomastic level. A

person is deprived of a name, a name turns into a nickname that reflects social function and person's place in the camp hierarchy. The frequency of usage the nicknames denoting a person's professional affiliation is also high, is reduced to pure functionality. This depersonalized anthroponym also demonstrates loss of interest to a person as a personality, unique and interesting in his uniqueness. A man without a name has no future. So, proper names in works of Russian prose of different periods serve as markers of social and personal relations in society and as expressions of ideological and social tendencies of the linguistic picture of the world of a certain epoch, reflected in a particular literary work.

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