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## АНТОНОМАСИЯНЫН СТИЛИСТИКАЛЫК КАРАЖАТ КАТАРЫ ЛИНГВИСТИКАЛЫК ЖАКТАН АНЫКТАЛЫШЫ

**Аннотация:** Бул эмгекте антономасияны стилистикалык каражат катары аныктоо маселеси каралат, лексикалык маанилердин ишке ашырылышына жараша антономасиянын негизги түрлөрү баса белгиленет, метонимия менен антономасиянын стилистикалык троп катары айырмачылыктары каралат жана номинациянын каражаты катары да антономасиянын мүнөздөмөлөрү изилденет. Теманын актуалдуулугу, башка троптор жана стилистикалык фигуралары менен катар, антономасиянын көркөм тексттеги функцияланышы, образдуулугун түзүү жана коннотация берүү жагынан олуттуу стилистикалык каражат экендигине байланыштуулугу аныкталат.

**Негизги сөздөр:** антономазия, адам аттары, энчилүү ысымдын колдонулушу, стилистикалык каражат, референттин номинациясы, лингвистикалык табият, метонимия, экспрессивдүү эффект, абстракттуу идея, лексикалык мааниси, функцияланышы.

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## СТИЛИСТИЧЕСКИЙ ПРИЕМ АНТОНОМАСИИ В ЛИНГВИСТИЧЕСКОМ ПЛАНЕ

**Аннотация:** В этой работе рассматривается проблема определения антономасии как стилистического приема, выделяются основные типы антономасии в зависимости от реализации лексических значений, рассматривается соотношение метонимии и антономасии, а также изучаются характеристики антономасии как средства номинации. Актуальность темы обусловлена тем, что, наряду с прочими тропами и фигурами речи, антономазия является значительным стилистическим приёмом художественного текста с точки зрения называния, создания образности и наделения коннотации.

**Ключевые слова:** антономазия, именованья людей, употребление, метонимия собственного имени, стилистическая фигура, номинация референта, лингвистическая природа, экспрессивный эффект, абстрактная идея, лексическое значение, функционирование.

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## THE STYLISTIC DEVICE OF ANTONOMASIA IN LINGUISTIC TERMS

**Annotation:** This paper considers the problem of defining antonomasia as a stylistic device, distinguishes the main types of antonomasia depending on the implementation of lexical meanings, and considers the relationship between metonymy and antonomasia, and also studies the characteristics of antonomasia as a means of nomination. The relevance of the topic is due to the fact that, along with other tropes and figures of speech, antonomasia is a significant stylistic device of a literary text in terms of naming, creating imagery and endowing connotations.

**Keywords:** antonomasia, naming people, use of proper name, stylistic figure, referent nomination, linguistic nature, metonymy, expressive effect, abstract idea, lexical meaning, functioning.

In the beginning, our main approaches are devoted to understanding the essence of antonomasia. Let us turn to the etymology of the term “antonomasia” (or, as is customary in a number of dictionaries, “antonomasia”). According to the Merriam-Webster English Dictionary, antonomasia is defined as “the use of an epithet instead of a proper name”, the word comes from the Greek “antonomazein”- “to name by a new name”. This word consists of the prefix anti-, meaning “anti-“, and onomazein “to name” (onoma - “name”). The following is an explanation of this term, which has two meanings: 1) the use of a proper name to refer to a representative of a class, for example, a Solomon instead of “a wise ruler”; 2) the use of an epithet or title, title instead of a proper name, for example, Bard instead of Shakespeare (Britannica, De Lux Edition). Thus, we are mainly talking about cases of naming people.

The Dictionary of Foreign Words provides the following definition of antonomasia: 1) designation of a person by a word that has an abstract meaning of a quality characteristic or attributed to this person, for example, unclean instead of features; 2) the use of a proper name to refer to a person endowed with the properties of a bearer of this name known in literature, history, for example, Othello instead of “jealous”, a stylistic figure consisting in a descriptive designation of a person [8, p. 46].

This definition also emphasizes that the referent of a name is a person, and not some inanimate object or event. This definition supplements the above one by including cases of figurative paraphrase in the sphere of antonomasia, accentuates the stylistic nature of antonomasia, and also highlights the sign of fame of the person whose name is used to nominate another referent.

The Brockhaus-Evfron Encyclopedic Dictionary uses the term “anthonomasia”, which is defined as a rhetorical figure consisting in replacing one's own name with a descriptive expression and vice versa, for example, instead of our “orators and generals”: our “Cicerons and Napoleons”. [2, 181]. These examples show that the scope of this technique is mainly limited to cases where a person acts as a referent. It should be noted that in many respects the interpretation of antonomasia depends on the philological perspective in which the researcher considers this phenomenon.

For example, lexicology has its own peculiarities of understanding the linguistic nature of antonomasia. Let us first of all consider several key approaches to the study of antonymy and note that this type of metonymy invariably refers to tropes: “I. Galperin suggests that antonomasia belongs to lexical expressive means and stylistic devices because of the interplay of logical and nominal meanings of a word” [4,45].

Arnold I. V. considers antonomasia as a kind of metonymy. Without specifically specifying the gin of the referent, the researcher notes that antonomasia is “the transition of proper names into common nouns (Don Juan), or the transformation of a word that reveals the essence of a character into a proper name of a character, as in the comedies of R. Sheridan, or the replacement of a proper name by the name of a related with a given person of an event or object” [1, p. 128]. It should be noted that in this interpretation antonomasia refers to the very process of word formation in the language: The name Don Juan initially designates a person, and then, based on the principle of contiguity, begins to designate the qualities, features of this person. The strongest expressive effect occurs when there is a

transfer of the “image-abstract idea associated with the image” type, which occurs, for example, when using the names James Bond, Adonis to denote ingenuity, adventurism (Name Bond) and male attractiveness, beauty ( name Adonis).

In other words, in this stylistic use, there is a simultaneous realization of two types of lexical meanings at once, namely: “subject-logical and nominative, main subject-logical and contextual-nominative”. Metonymy (Latin *denominatio*) is the replacement of one name of an object by another, borrowed from related and close objects. a) Imagine that you have a friend who is a fantastic chef, and you want to say hello. Normal sentence: “Oh, look! Sam’s arrived!” Sentence with Antonomasia: “Oh, look! The great chef has arrived!”

Here, the use of *antonomasia* allows you to greet your friend with a nickname which also reveals something about his character: he’s a great chef. b) “Friends, Romans, countrymen, lend me your ears.” [William Shakespeare]. *Antonomasia* (Latin *pronominatio*) is the replacement of one's own name with another, as if from the outside, a borrowed nickname. “He-Who-Must-Not-Be-Named.” [J.K. Rowling].

In his work “Descriptions”, B. Russell compares 1) a name that is a “simple symbol” directly denoting an individual object, which constitutes the meaning of a name that exists by itself and does not depend on other words; 2) a description consisting of several words with fixed meanings, from which something that can be taken as the meaning of the description (Russell 1982,41-54). So, it can be concluded that knowledge of certain descriptions makes it possible to recognize the referent. “Thus, the possibility of recognizing a person named Cicero is achieved provided that the descriptions of the great orator and the inhabitant of Ancient Rome are known in a certain way”. However, a descriptive indication does not always lead to the allocation of only one referent. From all of the above it follows that *Antonomasia* is an allegory. The opinions of scientists on what mechanism of transfer underlies *antonomasia* differ. So, some scientists are of the opinion that *antonomasia* is a special case of metonymy, while others believe that when creating *Antonomasia*, the name is used metaphorically.

There are also other points of view. For example, G.G. Khazagerov also touches on the question of the essence of *Antonomasia*, arguing about the paradigm of cognitive conceptualization strategies. First of all, he talks about the identification of four strategies involved in the conceptualization of a phenomenon. These strategies are generated by two pairs of oppositions: “metaphor - metonymy” and “phenomenon - nomenon” (Khazagerov).

Within the framework of the metonymic strategy, G.G.Khazagerov speaks about the allocation of two options: a metonymic phenomenological strategy and a metonymic noumenological strategy. The first sets conceptualization through examples, samples, or simply through individual manifestations. For example, love can be conceptualized through examples of couples in love - Romeo and Juliet, Tristan and Isolde, the Master and Margarita - or through manifestations of love: “Love is kissing, dating, excitement.”

In our article, *Antonomasia* is studied in a stylistic aspect. Nominal meaning has no classifying power for it applies to one single individual object with the aim not of classifying it as just another of a number of objects constituting a definite group, but, on the contrary, with the aim of singling it out of the group of similar objects, of individualizing one particular object. Indeed, the word “Mary” does not indicate whether the denoted object refers to the class of women, girls, boats, cats, etc., for it singles out without denotational classification. But in Th. Dreiser we read: “He took little satisfaction in telling each Mary, shortly after she arrived, something...” The attribute “each”, used with the name, turns it into a common noun denoting any female. Here we deal with a case of *antonomasia* of the first type .

It is known that the very process of formation of named meanings in words, as indicated in the corresponding section, occurs by abstraction from general (abstract) signs of concepts to denote a particular, singular object ( for example, proper names such as Smith, William, Hope, etc.). [6, 136]

Based on the above definitions, as well as examples of the functioning of *antonomasia*, we came to the conclusion that it is legitimate to distinguish cases in which the referent of the name involved in the creation of a stylistic device is a person, a person, as well as cases of *antonomasia* with an

inanimate referent. The use of antonomasia with reference to a person is found in fiction much more often than similar cases of antonomasia with reference to an inanimate referent. Let's give as an example an excerpt from R. Lovesey's novel "The Summons" (1995): Little Hitlers, everyone, Diamond thought. How does anything ever get decided these days? Maybe on the orders of a bigger Hitler, like me [5, 112]. The hero of the book calls those he encounters "little Hitlers", thus highlighting the main distinguishing feature of the characters - their tendency to dictatorship and tyranny, and fixing this feature in the name. Similarly, the meaning of the phrase "a bigger Hitler" can be interpreted.

I.R. Galperin notes that antonomasia can serve to highlight the distinctive features of both a person and an event. However, most of the examples given by the author are the names of people: the Bores and the Bored (from Byron), Miss Blue Eyes, Scrooge, Mr. Zero, Gradgrind, Korobochka, Sobakevich, Sir John Pottledeep and others. A specific feature of Antonomasia is the identification of a special character of a person or event and the use of this designation as a proper name [4, 165]. Thus, in most works on stylistics, it is said that antonomasia is a stylistic device based on the use of a proper name instead of a common name, or a common name instead of a proper one, while for the stylistic effect to occur, the simultaneous realization of two meanings of the name is necessary: nominative and logical.

The secondary referent of antonomasia can be either an animate or inanimate object. The analysis of definitions of antonomasia in dictionaries, stylistic sources, the study of works of fiction, as well as the analysis of numerous examples of the Dictionary of allusions allows us to conclude that in most cases in fiction the referent of antonomasia is an animate object – a person. The use of an inanimate object as a referent is more typical for journalism, where such cases play an important role in creating a comic effect.

The second question concerns the type of transfer of meaning underlying antonomasia. The stylistic device of Antonomasia in linguistic terms is a case of secondary nomination, which can be based on both metaphorical and metonymic transfer, or metonymic transfer with additional metaphorization.

So, the study of the linguistic features of Antonomasia, described in various linguistic sources, leads to the following conclusions. The referent of Antonomasia is most often a person, which may be explained, among other things, by the fact that this technique is based on the realization of an individualizing meaning, which is mainly inherent in a person. Antonomasia based on toponyms is used much less often. Antonomasia can be based on the use of a common name, which serves to denote some inherent human quality, and elevated to the rank of an anthroponym. The metonymic types of value transfer can also be the basis of the functioning of antonomasia.

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