

SPECIFIC OF PROPER NOUNS USE IN LITERATURE FOR CHILDREN

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Summary

The article analyzes the structural and semantic features of proper nouns in modern works for children. The analyzed nouns are characterized by a broad representation of common vocabulary, allusiveness, internal semantics. Frequent use of nouns approached in the Ukrainian language, transparent motivation of the word, evaluation, expressed in the semantics of creative bases, use of precedent vocabulary, extremely limited process of re-categorization of tokens, etc. All given proper names thematically either duplicate those present in the child's environment, or are occasionally used tokens with transparent intrinsic motivation. Often anthroponyms and toponyms of the second group have also evaluative features in order to position the character of the work as good or bad. The proper name in the work for a child is sometimes formed according to the models available in the Ukrainian language. An anthroponym can be the name of a social role performed by a person, or the generic name of a creature in the sense of its own name. Sometimes the inconsistency of stereotypes about the creature to the purpose of the character with this name represents a conflict of the work. Those that exist in the usage can be represented as loanword, adapted through the process of calque, or as loanwords, which can be explained by the global trend towards globalization and the popularity of other languages, including English, among the Ukrainian-speaking population. The tendency to globalization is illustrated in the numerous occasionally used tokens that the authors create with the help of foreign morphs.

Keywords: anthroponym, zoonym, neologism, onomasticon, pronominalization, toponym, transposition.

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1. Introduction

Books for children are a rather unique type of publications, which have a specific address to the reader. Obviously, a special subject of perception is a child with his/her own needs, which is the focus of writers who purposefully create literature works for children.

The purpose of our scientific research is a structural and semantic analysis of proper nouns used in modern literature works for children. The purpose of the study involves the following tasks:

- to analyze the means of expressing character's own name in a literature text;
- to highlight the specifics of anthroponyms and toponyms in works for children;
- to identify universal and specific semantic characteristics of the analyzed units;
- to identify the main functions performed by proper noun for the child.

The **subject of the research** is the communicative and pragmatic organization of proper nouns in works for children, the **object of research** is the means of representation of the proper noun in modern Ukrainian literature for children.

The source of the study is the corpus of the most representative texts for children in the period of 2014 – 2020. The texts of the works of the following authors are analyzed: K. Babkina,

A. Bachynskyi, O. Bula, S. Dermanskyi, Dzvinka Matiiash, Fozzi, O. Havrosh, N. Herbish, S. Hrydin, M. Kniazevych, A. Kokotiukha, O. Krotiuk, D. Kuzmenko, L. Kuptsova, S. Kutsan O. Kutsenko, I. Lazutkina, O. Lushchevska, H. Malyk, I. Malkovych, Z. Menzatiuk, M. Mykhtodovych, K. Mikhalitsyna, A. Mohylnyi, I. Morykvas, V. Nikitenko, Yu. Nikitskyi, H. Oliiko, N. Pasichnyk, M. Rybalko, V. Rutkivskyi, O. Rusina, K. Shtanko, A. Shtefan, H. Vdovychenko, O. Vilshanska. The texts of these authors represent a cross-section of various approaches to the process of creation of anthroponymy and toponymy for the child in terms of semantic and functional features.

2. Analyses of researches and publications

Peculiar onomasticon can be considered as a striking feature of literature texts for children. The study of onyms in works of art already has a well-established world tradition, represented by various studies in literature onomastics. V. Bondaletov (*V. Bondaletov, 1983*), V. Barsakova (*V. Barsakova, 2009*), I. Vasilieva (*I. Vasilieva, 2005*), R. Zedok (*R. Zadok, 1976*), V. Nikoleisen (*W. Nicolaisen, 1980*), B. Salway (*B. Salway, 1994*).

The scientist V. Bondaletov interpreted onomastics as a section of linguistics on the set of names of certain objects; the art of giving names (*V. Bondaletov, 1983: 7*).

In Ukraine, the specifics of onomasticon have been studied since the 15th century. Among the main researchers of onomasticon in Ukraine are A. Korepanova (*A. Korepanova, 1962*), V. Nimchuk (*V. Nimchuk, 1962*), I. Ogienko (*I. Ogienko, 1912*), L. Masenko (*L. Masenko, 1990*), M. Maksimovich (*M. Maksimovich, 1880*), O. Potebnya (*O. Potebnya, 1881*), O. Strizhak (*O. Strizhak, 1963*) and others. The first research in Ukraine on linguistic and historical onomastics “To the study of toponyms” (*K. Tsilyuko, 1949*), “A short program of collecting materials to study the topography of Ukraine” (*K. Tsilyuko, 1954*) was published by K. Tsilyuko. Researcher I. Denysovets (*I. Denysovets, 2015*) analyzed the word-forming specifics of occasional proper nouns in works for children of the XX – XXI centuries.

However, the peculiarities of proper nouns used in modern Ukrainian works for children still constitute a gap in modern linguistics, which determines the **relevance** of our article.

3. Using the term of anthroponimic

An important part of onomastics in texts for a child is its anthroponyms. Following V. Bondaletov, under the concept of anthroponym we understand the name, surname, patronymic, pseudonym or nickname of a person (*V. Bondaletov, 1983: 7*).

In general, the proper noun in a work for children is characterized by a certain allusiveness and internal semantics. Researcher I. Aleksandruk points out that modern linguistics defines the nature of human thinking as associative. At the heart of human memory are associations of varying degrees of complexity, time of receipt and scope (*I. Aleksandruk, 2011: 6*). In this way, writers create a semantically conditioned onyms (identical in size, shape, color, tactile characteristics to the usual token) e.g.: *Pushynka [Fluffy]* (*G. Vdovychenko “36 i 6 Kotiv-Detektyviv” [“36 and 6 cat detectives”], 2017*) about a cat with soft, fluffy hair. The presence of associative connections causes the removal of information from human memory, on the basis of which various associative connections arise, which later become contextually limited. The antagonist of the story “Reality of Bargest” is called “Pavucha Tkalia” [“Spider Weaver”] (*A. Stefan “Realnist Bargest” [“Reality of Bargest”], 2018*). This character is given to the character because of her ability to weave a web and her physical resemblance to a spider: *Turning her head, where*

the Troll was pointing, Dzyga saw a complex structure on a tree. It looked like a multi-tiered cocoon... The old lady, holding on to the ropes, stepped smoothly with taut ropes. Shaking for a moment, she came out of the predicament quite elegantly: three more pairs of arms appeared from under the folds of her leg – fragile, strong³ and agile (A. Stefan “Realnist Bargesta” [“Reality of Bargest”], 2018).

It may be added that I. Aleksandruk also points out that the naming of the character is accompanied by the process of re-categorization of the token (I. Aleksandruk, 2011: 5), in which one of the word semes, usually peripheral, is used, and onim is created on its basis, e.g.: *Bring this sausage here! Olezhek held out his hand. But the kitten suddenly... shuffled its paw in front of it, protecting legal property... Well, you have claws! he squeezed, licking a drop of blood from his finger. – To be your Claw! he concluded. – And your last name is Kovbasko! He’s holding on to your piece! He laughed, forgetting the insult. – It’s cool! Kigtik Olegovich Kovbasko! – laughed Derikhata* (S. Gridin “Kigtik Kovbasko” [“Sausage claw”], 2015: 11). In addition to the motivation of the anthroponym given in the example, there is also a comparison of a cat with a sausage: red color, body shape, in the context of which a certain category is formed, shifted by this example.

Consequently, it is noticeable, that in the literature for the younger reader phenomenon of recategorization occurs infrequently. The internal motivation of the onym is greatly simplified compared to the literature for the adult reader. This simplification is explained by the fact that it is difficult for a child to perceive a complex metaphor. Accordingly, the meaning of the name should be relatively obvious, e.g.: *Havchik [Eater]* (G. Vdovychenko “36 i 6 Kotiv-Detektyviv” [“36 and 6 cat detectives”], 2017), because he likes to eat; *Shapochka [Hat]* (K. Babkina “Shapochka i kyt” [“Hat and Whale”], 2015), because he constantly wears a hat; *Shchastik [Lucky]* (N. Gerbish “Odnoho razu na Rizdvo” [“Once upon a Christmas”], 2014), because he is lucky etc. This is also manifested in the transparent motivation of the names of protagonists and antagonists in works for children. The name of a positive character is usually derived from a token with a positive meaning, and the name of a negative character is derived from a token with a negative meaning, e.g.: *Fortunato* (V. Nikitenko “Nikchemi” [“Nonentities”], 2019) – formed from the verb “fortiti”, which means “to be lucky”, *Shchastik* (N. Gerbish “Odnoho razu na Rizdvo” [“Once upon a Christmas”], 2014) – formed from the word “happy”, *Shchyryk* (V. Rutkivsky “Shchyryk Zi Zmiivoi Hory” [Shchyryk from the Serpent Mountain], 2018). – formed from the adjective “sincere”, *Bidosko* (O. Gavrosh “Nemovirni prigodi Ivana Sili” [“The Incredible Adventures of Ivan the Strong”], 2014) – formed from the noun “poor”, *Shaitan* (S. Gridin “Kigtik Kovbasko” [“Sausage claw”], 2015) – formed from “the devil, an evil spirit”, *Merzotto* (V. Nikitenko “Nikchemi” [“Nonentities”], 2019) – formed from the colloquial “scoundrel” etc. Often there is a connection between the contrasting antonyms, which is reflected in the opposite of the roles played by the characters and in their characteristics (good – bad). For example: *Fortunato – Merzotto* (V. Nikitenko “Nikchemy”, 2019), *Shchyryk – Zmiy Horynovych* (V. Rutkivsky “Shchyryk zi zmiivoi hory” [“Shchyryk from the Snake Mountain”], 2018).

The name of a person according to the performed social or family role is often used as an anthroponym, e.g.: *Babusya [Granny]* (K. Babkina “Shapochka i kyt” [“Hat and Whale”], 2015), *Vujko Mijkul’c’o [Uncle Myukultso]* (O. Gavrosh “Nemovirni prigodi Ivana Sili” [“The Incredible Adventures of Ivan the Strong”], 2014), *Genetik [Geneticist]*, *Chitachka [Reader]* (A. Shtefan “Real’nist’ Bargesta” [“Reality of Bergest”], 2018), *Kapitan [Captain]*, *Tato Fortunato [Fortunato’s Dad]* (V. Nikitenko “Nikchemi” [“Nonentities”], 2019), *Mama [Mother]* (O. Vil’shans’ka “Moya mama – charivnicya” [“My mother is a magician”], 2019), *Tato [Dad]* (Yu. Nikits’kij “I prijskli pingvini...” [“Here penguins came”], 2018), *Titka Lesya [Aunt Lesya]* (A. Bachins’kij “Detektivi v Arteku” [Detectives in Artek], 2014), etc. We explain this

feature by the specifics of children's thinking, which tends to perceive another person not comprehensively, but in a certain social role. Thus, a child is surprised to see his teacher outside the school for the first time, or to the question "what is your mother's name?" answers "mom". Accordingly, the authors of publications for children follow this trend so that the recipient understands the character better. They are not abstract "Olya" or "Larysa Stepanovna", but "mother", "uncle", "captain", on whom the child can impose his stereotype of perception.

Contrastingly, a child tends to give any entity human qualities. Hence the tendency to create heroes-beasts, mythological creatures, inanimate objects, whose characteristics are fully consistent with human. These heroes are usually bearers of proper names formed from generic words, e.g.: *Borsuk* [Badger] (K. Mikhalitsyna "Hto roste v lisi" ["Who grows in the woods"], 2019), *Bigl'* [Beagle] (O. Lushchevskaya "Bigl'-starshij" ["Beagle Sr.], 2017), *Horobci* [Sparrows], *Yenot* [Raccoon] (O. Gorobets Horobtsi-Molodtsi ["Sparrows-brilliant"], 2017), *Drakon* [Dragon] (A. Stefan "Realnist Bargesta" ["Reality of Bargest"], 2018), *Zubr* [Bison], *Vedmid* [Bear] (O. Bula "Zubr Shukaie Hnizdo" ["Bison is looking for a nest"], 2018), *Kyt* [Whale] (K. Babkina "Shapochka I Kyt" ["Hat and Whale"], 2015), *Ryba* [Fish], *Chaplia* [Heron] (I. Andrusyak "Lyakaciya" ["Lyakaciya"], 2017) etc. That means, names for a function associated with a particular being are available. Often the discrepancy between the characteristics of the animal and the goal set by this animal is the main conflict of the work, e.g.: *Kurka* [Hen] (G. Vdovychenko, N. Gaida "Chorna-Chorna Kurka" ["Black-black Hen"], 2018), as a creature that cannot fly, but learns it; the *Zubr* [Bison] (O. Bula "Zubr Shukaie Hnizdo" ["Bison is looking for a nest"], 2018), which does not hibernate in nature, wants to sleep in winter like other creatures; *Vedmid* [Bear] (O. Bula "Zubr Shukaie Hnizdo" ["Bison is looking for a nest"], 2018), who usually sleeps in winter, does not want to sleep in the text etc.

In the researched texts it is possible to single out the names that already exist in the usage and are represented by commonly used names: *Andriy*, *Vasyl Petrovich*, *Hnat Ivanovych*, *Homar Svitlana Ivanivna*, *Dmytryk Petruk*, *uncle Hrytsko*, *Ihor*, *Ilya Fedorovych*, *Katrya*, *Taras Gavo-taron*, *Taras Opanasyuk*, *Stepan Petrovich Komazyuk* (S. Gridin "Kigtik Kovbasko" ["Sausage claw"], 2015), *Vasilko*, *Nastyia*, *Sofyika* (O. Vilshanska "Moya mama – charivnicyia" ["My mother is a magician"], 2019), *Ivan Sila*, *Lyubochka*, *Maruska*, *Stanislav* (O. Gavrosh "Nemovirni pri-godi Ivana Sili" ["Incredible adventures Ivan Sila"], 2014), *Ilya*, *Kolya* (O. Lushchevskaya "Bigl'-starshij" "Beagle Sr.", 2017), *Lev Dmitrovich*, *Lilya*, *Olenka*, *Olena Mykhailivna*, *Sashko*, *Solomiya* (A. Bachynsky "Detektyvi v Arteku" ["Detectives in Artek"], 2014), *Nikita* (Fozzy "Gupalo Vasil" ["Gupalo Vasil"], 2018), *Natalia*, *Omelko* (D. Kuzmenko "Istorii z chaiuvanniam" ["Stories with tea"], 2017), *Olya* (O. Lushchevskaya "Opikuny Dlia Zhyrafa" ["Guardians for the giraffe"], 2018), *Ostap Nyavchuk* (G. Vdovychenko "36 i 6 Kotiv-Detektyviv" ["36 and 6 cat detectives"], 2017). Among zoonyms we observe a tendency to use ancient Ukrainian names and nicknames, for example: *Brovko* (N. Pasichnyk "Terezka z medovoi pechery" ["Terezka from the honey cave"], 2014) – a popular nickname of a dog, *Forko* (N. Gerbish "Odnoho razu na Rizdvo" ["Once upon a Christmas"], 2014) – a hedgehog nickname, formed from the exclamation inherent for hedgehogs – forking, *Chapa* (O. Krotyuk "Pesyk Chapa" ["Dog Chapa"], 2019) – the nickname of the dog, characteristic of the tradition of naming animals.

The numerous group is also represented by borrowed names, e.g.: *Adam Klocka*, *acrobat Fandigo*, *Bier-Mier*, *Billy*, *Bobby*, *Jebson*, *Milena*, *Mr. Picicato*, *Cornelius*, *Croci*, *Madame Ade-lia Buchenbach*, *Magdeburgh*, *Monzi*, *Monsieur Francier*, *Mr. Crivalsky*, *Mr. Tosiko Mamasuri*, *Renata*, *Stefan* (O. Gavrosh "Neimovirni Pryhody Ivana Syly" ["The Incredible Adventures of Ivan Sila"], 2014), *Amber*, *Jeeves*, *Ginger*, *Dipper*, *Miadziaki*, *Hang*, *Hayao M.* (A. Stefan "Realnist Bargesta" ["Reality of Bargest"], 2018), *Arsen*, *Vika Patiychuk*, *Edik Semerenko*,

Marina (S. Gridin, "Kihtik Kovbasko" ["Kigtik Kovbasko"], 2015), *Yosyp, Mila* (N. Gerbish "Odnoho razu na Rizdvo" ["Once upon a Christmas"], 2014), *Kuzma* (D. Kuzmenko, "Istorii z chaiuvanniam" ["Stories with tea"], 2017), *Luka, Terezka* (N. Gerbish "Mandrivky Z Charivnym Atlasom. Venetsiia" ["Journeys with a magic atlas. Venice"], 2016), *Mancini, Merzotto, Federico* (V. Nikitenko "Nikchemi" ["Nonentities"], 2019), *Myron* (O. Lushchevskaya "Bigl'-starshij" ["Beagle Sr.'], 2017) and others.

One of the most important features of proper names in the works of modern Ukrainian writers for children is their expressiveness and high level of emotionality. We distinguish mostly generic Ukrainian names with diminutive suffixes. Following the scientist L. Shutak, among the units used in the works, we distinguish diminutives with the meaning of a gentle shade in speech and a shade of affection of the speaker (L. Shutak, 2002, p. 8). This group is formed by nouns with the formant *-k(a)*, represented mostly by feminine tokens, e.g.: *Varka, Ivanka* (O. Mamchych "Tyranozavr-Olenka" ["Tyrannosaurus-Olenka"], 2017: p. 4), *Sofyka* (O. Vilshanska "Moia Mama – Charivnytsia" ["My mother is a magician"], 2019), *Maruska* (O. Gavrosh "Neimovirni pryhody Ivana Syly" ["The Incredible Adventures of Ivan the Strong"], 2014) etc.

In masculine nouns, the formant *-yk* is illustrated, for example: *Barsyk, Dmytryk Petruk, Edik, Kigtyk* (S. Gridin "Kigtik Kovbasko" ["Sausege claw"], 2015), *Ostap Nyavchyk, Khavchyk* (G. Vdovychenko "36 I 6 Kotiv-Detektyviv" ["36 and 6 cats-detectives"], 2017), *Shchastyk* (N. Gerbish "Odnoho razu na Rizdvo" ["Once upon a Christmas"], 2014), *Shchyryk* (V. Rutkivsky "Shchyryk Zi Zmiivoi Hory" [Shchyryk from the Serpent Mountain], 2018).

The formant *-ochk* is infrequent, e.g.: *Lyubochka* (O. Gavrosh "Neimovirni pryhody Ivana Syly" ["The Incredible Adventures of Ivan the Strong"], 2014), *Shapochka* (K. Babkina "Shapochka I Kyt" ["Hat and Whale"], 2015) etc. The formant *-ets* is used singly, e.g.: *Taras Chubanets* (S. Gridin, "Kihtik Kovbasko" ["Kigtik Kovbasko"], 2015).

Notice that augmentative suffixes are absent among anthroponyms, which is explained by the wish of authors who use suffixes to create a positive atmosphere in the work. However, in some places the authors can avoid this trend. Emotional stress is also formed by the mean of compounding, e.g.: *Rukaduppo* (V. Nikitenko "Nikchemi" ["Nonentities"], 2019), *Kutsokhvosta* (G. Vdovychenko "Chorna-Chorna Kurka" ["Black and Black Chicken"], 2018), *Rudokhvosta* (O. Bula "Khto roste u lisi" ["Who Grows in the Forest"], 2019), *Klapovukh* (G. Vdovychenko "36 i 6 kotiv-detektyviv" ["36 and 6 cat detectives"], 2017) or truncation, e.g.: *I mama pochala kazaty "Shapochka, Shap"* [And my mother began to say: "Hat, Hat"] (K. Babkina "Shapochka i kyt" ["Hat and whale"], 2015: 9).

Tokens that exist in the usage can also exist in the form of borrowings, adapted through the process of tracing, which is explained by the global trend towards globalization and the popularity of other languages among the Ukrainian-speaking population, including English, e.g.: *Wooster* (A. Stefan "Realnist Bargesta" ["Reality of Bargest"], 2018) – *Wooster*, a common name for the character of English works, *Jeeves* (A. Stefan "Realnist Bargesta" ["Reality of Bargest"], 2018) – a popular nickname of a cat in England

4. Nonce words specificity

There are uses of foreign morphs in new words. For instance, in the name of the technology *Apparatus litatus* (O. Gavrosh "Neimovirni prigodi Ivana Sili" ["The Incredible Adventures of Ivan the Strong"], 2014: 50), the suffix *-us* is a striking characteristic of Latin language, which indicates the masculine gender (V. Yarkho, 2006: 29), or in the anthroponym *Spatium* (A. Stefan "Realnist Bargesta" ["Reality of Bargest"], 2018) the Latin suffix *-um* is observed as the end of

the possessive case (V. Yarkho, 2006: 29). The authors use a variety of morphs. For example, in the anthroponym *Tempus* (A. Stefan "Realnist Bargesta" ["Reality of Bargest"], 2018) not only has the suffix *-us*, but also the root *temp*, which denotes the word "time" (V. Yarkho, 2006: 377). There are also morphs from the Spanish *Fortunato*, *Merzotto*, *Rukaduppo* (V. Nikitenko "Nikchemi" ["Nonetities"], 2019); and French: *Monsieur Francier* (O. Gavrosh "Neimovirni Pryhody Ivana Syly" ["The Incredible Adventures of Ivan the Strong"], 2014). A correlation between the meaning of the word used and the borrowed part is noticeable, e.g.: *Apparatus litatus* (O. Gavrosh "Neimovirni Pryhody Ivana Syly" ["The Incredible Adventures of Ivan the Strong"], 2014: 50) – aircraft, thus the suffix of the masculine gender is correlated with the actual Ukrainian grammatical meaning of the masculine gender. However, in most words this correlation is not observed. Therefore, this use of foreign morphs is sporadic. We assume that the authors in that way acquaint the child with a wide range of languages and cultures that surround him, and arouse some interest in the otherness of their characters.

Frequent use of language innovations in proper names is a specific feature of works of art for children. These innovations help to identify the features of human linguistic and creative activity and verbal mechanisms of human adaptation to the world. These units become clear through the content and general idea of the author, because they exist as contextually conditioned, expressively loaded and those that absorb the semantics of neighboring signs (E. Kubryakova, 1981: 52). Following I. Denisovets (I. Denisovets, 2013), we distinguish between the concepts of neologism and occasionalism. Under occasionalism we understand the speech realization of the potential of the language system, which denies the traditions and norms of word usage (E. Kubryakova, 1981: 78). Occasionalisms include: innovations formed phonetically; innovations, which include morphemes of world languages, in particular English, as the language of international communication; innovations, which include words that function in the lexical system of world languages or are a loanwords; innovations that have a detailed textual definition or interpretation of which is provided by the writer.

Neologism is interpreted as a lexical innovation or a new meaning of an existing unit, which is added to an existing one, but which is not recorded in lexicographic sources and is perceived as new for a certain period of time (I. Aleksandruk, 2011: 8).

A large group of occasionalisms in the works is formed by names formed from words of general use, e.g.: *Dzyga*, *Mala*, *Premudra* (A. Stefan "Realnist Bargesta" ["Reality of Bargest"], 2018), *Chornoroty* (Fozzy "Gupalo Vasyl" ["Gupalo Vasyl"], 2017). We understand that onym is usually expressed by a noun, but some anthroponyms are transposites that have changed their meaning during the process of pronominalization. For example, adjectives: *Zelenyi* [Green] (A. Stefan "Realnist Bargesta" ["Reality of Bargest"], 2018), *Mala* [Teeny] (Fozzy "Gupalo Vasyl" ["Gupalo Vasyl"], 2017).

Among all the analyzed onyms we can distinguish a group of fictional realities and names that are created according to imaginary language rules, e.g.: *A'Twin* (A. Stefan "Realnist Bargesta" ["Reality of Bargest"], 2018), *Behk* (D. Kuzmenko "Istorii z chaiuvanniam" ["Stories with Tea"], 2017). The given names are inherent in the fantasy genre and are formed to strengthen the distancing from the real world or given in the work of the "real world" atmosphere. In this case, anthroponyms and toponyms, formed according to imaginary language rules, create a world of mirrors.

Numerous is a group of imaginary names formed by productive models in reality, e.g.: *Kamiana Varta* [Stone Guard], *Ramu-Kolektsioner* [Ramu-collector], *Chorny Shak* [Black Shak] (A. Stefan "Realnist Bargesta" ["Reality of Bargest"], 2018), *Ostap Nyavchyk* (G. Vdovychenko "36 I 6 Kotiv-Detektyviv" ["36 and 6 cats-detectives"], 2017), *Rosinka* (O. Gavrosh

"*Neimovirni Pryhody Ivana Syly*" ["*The Incredible Adventures of Ivan the Strong*"], 2014: 50), Chorna-chorna kurka [Black-Black hen] (G. Vdovychenko, N. Gaida "*Chorna-Chorna Kurka*" ["*Black-black Hen*"], 2018). There is an occasional tradition to use Ukrainian names as components of a complex proper name, e.g.: *Gupalo Vasyl, Levko Tryndun, Zeleny Ostap, Gustyia Petryvna* (Fozzy "*Gupalo Vasyl*" ["*Gupalo Vasyl*"], 2017), *Ostap Nyavchyk* G. Vdovychenko "*36 I 6 Kotiv-Detektyviv*" ["*36 and 6 cats-detectives*"], 2017).

The authors also create an extension of the meaning available in the names with the help of precedent anthroponyms used in the meaning of "pure" nomination (V. Korolyova, 2012: 146). We distinguish here the following groups of precedent anthroponyms by meaning:

- borrowings from Greek mythology, e.g.: Kentavr [Centaur], Favn [Faun], Minotavr [Minotaur] (A. Stefan "*Realnist Bargesta*" ["*Reality of Bargest*"], 2018);

- anthroponyms from Scandinavian mythology, eg: Trol [Troll], Feia [Fairy], Pryvyd [Ghost], Hnom [Dwarf], Kobold [Kobold], Pereverten [Werewolf], Elf [Elf], Bargest [Bargest] (A. Stefan "*Realnist Bargesta*" ["*Reality of Bargest*"], 2018) – a mythical creature of English folklore (note that the token Bargest (A. Stefan "*Realnist Bargesta*" ["*Reality of Bargest*"], 2018) has undergone semantic changes, being realized in the analyzed work);

- precedent tokens that appeal to Slavic mythology, e.g.: *Konyk-Strybunets* [Grasshopper] (A. Bachynsky "*Detektyvi v Arteku*" ["*Detectives in Artek*"], 2014), *Lisovyk* [Woodman] (A. Stefan "*Realnist Bargesta*" ["*Reality of Bargest*"], 2018), etc.;

- anthroponyms in Ukrainian history and literature, e.g.: *Ivan Sila* (O. Gavrosh "*Neimovirni Pryhody Ivana Syly*" ["*The Incredible Adventures of Ivan the Strong*"], 2014), which appeals to the famous Ukrainian fighter, boxer, freestyle fighter, strongman, circus artist, the strongest man on the planet; *Pintya Robber* (O. Gavrosh "*Rozbiinyk Pyntia U Zakliatomu Misti*" ["*Pintya Robber in the Cursed City*"], 2013), who highlights the figure of Pintya the Brave – a famous leader of the opryshki detachment; *Pukh-Zolotovust* (M. Mikhtodovych "*Pryhody Pukha-Zolotovusta*" ["*The Adventures of Pukh-Zolotovust*"], 2018), which refers in part to the saint, glorified in the person of saints, teachers and miracle workers, one of the founders of the Patriarchate of Constantinople Ivan Zolotovust; *Potocki* (S. Gridin "*Kigtik Kovbasko*" ["*Sausege claw*"], 2015) – Hetman Mykola Potocki; *Igor Sikorsky* (A. Bachynsky "*Detektyvi v Arteku*" ["*Detectives in Artek*"], 2014: 35) – a famous Ukrainian aircraft designer; *Serhiy Korolyov* (A. Bachynsky "*Detektyvi v Arteku*" ["*Detectives in Artek*"], 2014: 35) – the founder of cosmonautics;

- precedent anthroponyms from world history and literature, e.g.: *Ahent 008* [Agent 008] (O. Gavrosh "*Neimovirni Pryhody Ivana Syly*" ["*The Incredible Adventures of Ivan the Strong*"], 2014: 42) – which appeals to Agent 007, the hero of the works of Jan Fleming; *Henrikh Shlieman* [Heinrich Schliemann] (A. Bachynsky "*Detektyvi v Arteku*" ["*Detectives in Artek*"], 2014: 130) – an archaeologist who found Troy; *Indiana Dzhons* [Indiana Jones] (A. Stefan "*Realnist Bargesta*" ["*Reality of Bargest*"], 2018: 65) – the character of Steven Spielberg's films; *Konstantsiia* [Constance], *Miledi* [Milady] (A. Bachynsky "*Detektyvi v Arteku*" ["*Detectives in Artek*"], 2014) – the characters of the work "Three Musketeers" by O. Dumas; *Cheshyrskyi* [Cheshire] (A. Stefan "*Realnist Bargesta*" ["*Reality of Bargest*"], 2018), who appeals to the character of Lewis Carroll's book "Alice in Wonderland".

In addition to anthroponyms, we highlight a group of names of toposes in the text. The specificity of toponyms in children's literature is that in addition to common names to denote countries, cities, villages, forests, rivers, etc., we also distinguish the names of imaginary planes, e.g.: *Realnist Bargesta* [Reality of Bargest] (A. Stefan "*Realnist Bargesta*" ["*Reality of Bargest*"], 2018), thus a specific reality that exists outside of human reality. We explain this group of tokens by the fact that the author of a book for a child follows the wishes of his

recipient, and the reader of this type of literature seeks to create his own, imaginary world and stay in it as long as possible.

5. Characteristics of toponym usage in literature for children

Toponyms to denote imaginary localities created according to real word-forming models turn out to be productive (*I. Denisovets, 2015: 118*), e.g.: *Chornodubyyi lis [Black-toothed forest]*, *Pidhirtsi (Fozzy "Gupalo Vasyl" ["Gupalo Vasyl"], 2017)*. These toponyms structurally and semantically copy the names that exist in reality. Common are those composed of phrases with a syntactic connection of accommodation, the structural parts of which are adjectives and nouns, e.g.: *Black Forest, Bamboo Forest (Fozzy "Gupalo Vasyl" ["Gupalo Vasyl"], 2017)*.

Another common option is those composed of a phrase with a syntactic connection of control, the structural parts of which are a noun in the nominative case and a noun in the genitive singular, e.g.: *Orion Nebula – Realnist Bargesta [Reality of Bargest]*, *Studiia Hibli [Ghibli Studio]*, *Maiak Tysiachi Hranei [Lighthouse of a Thousand Faces] (A. Stefan "Realnist Bargesta" ["Reality of Bargest"], 2018: 153)*, *vezha Sultana [Sultan's Tower]*, *mys Shaliapina [Cape Chaliapin]*, *skeli-blyzniuky Adalary [Adalara Twin Rocks] (A. Bachynsky "Detektivi v Arteku" ["Detectives in Artek"], 2014: 78)*, *Zakliate Misto [The Cursed City] (O. Gavrosh "Rozbiinyk Pyntia U Zakliatomu Misti" ["Pintya Robber in the Cursed City"], 2013)*, *Zmiieva Hora [Snake Mountain] (V. Rutkivsky "Shchyryk zi zmiievoi hory" ["Shchyryk from the Snake Mountain"], 2018)*, *Kraina Zhakhovysk [Zhakhovysk Country] (S. Dermansky "Chudove Chudovysko V Kraini Zhakhovysk" ["Wonderful Monster in the Land of Zhakhovysk"], 2010)*, *Restoran "Samurai" [restaurant "Samurai"]*, *Shynok "Zelenyi Hans" [pub "Green Hans"] (O. Gavrosh "Neimovirni Pryhody Ivana Syly" ["The Incredible Adventures of Ivan the Strong"], 2014: 160)*.

Most toponyms used in modern works for children are characterized by obvious intrinsic motivation. For example: *Pidhirtsi [Under-the-mountains] (Fozzy "Gupalo Vasyl" ["Gupalo Vasyl"], 2017)* is a village under a mountain, *Zmiieva Hora [Snake Mountain] (V. Rutkivsky "Shchyryk z Zmieva Hora", 2018)* is a mountain where snakes live, etc. However, unlike the usual names of geographical objects, which are regularly reproduced in non-special contexts, occasional geographical names of fairy-tale worlds have their own features: they are irregularly, sometimes singly, reproduced in non-special contexts of children's literature discourse; motivated by the context and speech situation, and therefore outside them are not used in live speech; they are characterized by an occasional word-forming structure (*I. Denisovets, 2013: 118*). The codification of these words can be noticed quite rarely. This representativeness is explained by the hermeneutic circle of the recipient. First, the reality in the child's imagination is closely intertwined with the fictional world, and secondly, the imaginary picture of the world is of greater interest to the child, interested in its improbability. Thus, it is easier for the author to appeal to children's attention by involving the child in imaginary realities.

Another group consists of precedent toponyms used in the meaning of "pure" nomination (*V. Korolyova, 2012: 145*). Toponyms of this group can be represented by:

- countries of modern Europe, e.g.: *Venice (N. Gerbish "Mandrivky z charivnym atlasom. Venetsiia" ["Journeys through the magic atlas. Venice"], 2016)*, *Paris (N. Gerbish "Mandrivky z charivnym atlasom. Paryzh" ["Journeys through the magic atlas. Paris"], 2019)*;

- astronomical objects, e.g.: *Moon (O. Bugrenkova "Yak potrapyty na misiats" ["How to get to the moon"], 2018)*;

- toposes related to the past of Ukraine, e.g.: *Storozhova Zastava [Watchtower] (V. Rutkivsky "Storozhova Zastava" ["Watchtower"], 2012)*;

– modern Ukrainian places, e.g.: *Artek, Vorontsov Palace, Cape Shaliapin, Adalari Twin Rocks, Black Sea* (A. Bachynsky "Detektivi v Arteku" ["Detectives in Artek"], 2014, *Railway Station* (O. Gavrosh "Neimovirni Pryhody Ivana Syly" ["The Incredible Adventures of Ivan the Strong"], 2014);

– modern foreign topos, e.g.: *Sultan's Tower* (O. Gavrosh "Neimovirni Pryhody Ivana Syly" ["The Incredible Adventures of Ivan the Strong"], 2014: 78), *Pushkin Square* (A. Bachynsky "Detektivi v Arteku" ["Detectives in Artek"], 2014), *Privokzalna* (O. Gavrosh "Neimovirni Pryhody Ivana Syly" ["The Incredible Adventures of Ivan the Strong"], 2014).

– modern cities of Ukraine, e.g.: *Simferopol Pushkin site* (A. Bachynsky "Detektivi v Arteku" ["Detectives in Artek"], 2014: p. 6).

The purpose of the precedent onyms use is to inform the young addressee about the geographical realities and thus expand his horizons, increase erudition.

6. Conclusions

Withdrawing that the studied proper names are characterized by a wide representation of common vocabulary, allusiveness, internal semantics, frequent use of colloquial names, transparent word motivation, value, expressed in the semantics of creative bases, use of precedent vocabulary, extremely limited recategorization process. The authors of the texts also seek to develop their recipient and introduce him to a certain communicative discourse. To do this, the authors attach their works to the whole-Ukrainian and world discourse, in reference to precedent vocabulary. The writers use toponyms and anthroponyms characteristic of the Ukrainian language, give an indication of European and Ukrainian toponyms, the knowledge of which fills the gap of the basic encyclopedic knowledge of the child. This means of child development are used along with reference to the names of fictional creatures and phenomena, which indicates a desire not only to attract the reader's attention, but also to involve him in adult discourse.

All the researched means are used with two functions: to attract the reader's attention and, using this attention, to develop him/her in speech, language and general cultural aspects.

We see **the prospect of further scientific researches** in the functional analysis of proper names in children's literature; in the study of the results of further codification of neological and occasional tokens used in the texts of children's literature.

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