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THE ANTHROPONYMICON PECULIARITIES IN THE N.V. GOGOL'S NOVELLA "VIY"

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Abstract: *The article analyzes the peculiarities of the anthroponyms' functioning in N.V. Gogol's novella "Viy". The relevance of the research is determined by the attention of modern linguistics to the problems of linguistic poetics, the growing interest in onomastic studies in terms of the integrated paradigm of linguistic knowledge aimed at studying the stylistic functioning of literary onyms as constituents of the writer's idiosyncrasy. The main purpose of this study is to determine the communicative-pragmatic focus of the anthroponyms in the N.V. Gogol's novella, to identify their structural and semantic types, the typology of nominations. Methodological framework: quantitative, structural, descriptive, comparative analysis, stylistic-contextual analysis. An important role is played by the stylistic affiliation of the original appellative, word-formation tools used to create proper names, its phonetic composition, as well as the determinants that accompany the anthroponym. It was proved that the anonymous characters in the Gogol's novella have meaning-forming potentials, which provide opportunities for different interpretations of the image. In the novella "Viy", the role of context in the formation of stylistic semantics of naming varies depending on the significance of character and frequency of the anthroponym use. The practical significance of the results: the collection and all-round interpretation of onyms in the works of N.V. Gogol will provide materials for the future "Dictionary of Ukrainian literary onomastics of the XIX-XX centuries" and special courses on various aspects of N.V. Gogol's writings.*

Keywords: *onomastics, anthroponym, proper name, anthropomodel, literary text.*

INTRODUCTION

Interpretation of a literary text is impossible without proper names analysis that help better understand the writer's artistic idea, reveal the pragmatic focus of the

literary text. The subject of this article is onyms, in particular, the names of the characters in the novella “Viy” by N.V. Gogol, their semantic, structural and quantitative characteristics, the role of anthroponyms in the writer’s creative laboratory, the disclosure of image, character, and patterns of individual style. The relevance of the chosen topic is determined by the following factors: increased attention to the study of anthroponymy as a whole, anthroponymy as a system, in contrast to the examination of individual names with explicit semantics; the task of creating a theory of characters’ nomination; an insufficient level of N.V. Gogol’s nominations study; the necessity to develop anthroponymy in terms of its communicative-pragmatic potential.

Much was done in Soviet linguistics and literary criticism for interpretation of the N.V. Gogol’s works. Examining the works of V.V. Vinogradov (1959), G.A. Gukovsky (1959), V.V. Ermilov (1959), V.N. Mikhailov (1965), B.M. Eichenbaum (1919) and dozens of other authors who researched the Gogol’s literary heritage, one could get a picture of the dynamics of Soviet science as a whole. At the same time, N.V. Gogol’s heritage hasn’t received a final and comprehensive assessment. The study of literary anthroponymy of the great Russian writer did not receive the proper coverage in the works of philologists.

Researchers most often studied the “speaking names” with a humorous coloring used to produce a comic effect. Anthroponyms of such kind were studied both in linguistic general theoretical works on onomapoetics, and in special studies on literary criticism and linguistics. So, for example, in the general theoretical works of M.V. Karpenko (1970), V.N. Mikhailov (1965), A.V. Superanskaya (1973), L.M. Shchetinin (1966) etc., the studies of Gogol’s anthroponymy was focused mainly on his creation of names with implicit characteristics. M.V. Karpenko (1970) notes that not only “well-known Sobakevich, Manilov, Korobochka, but also the names of episodic characters as Svin’in, Trepakin, Blokhin, Mylnoi, Pleshchanin speak about the way of life and cultural dysfunction of the landowners”. L.M. Shchetinin (1966) noted the skillful application of felicitous nicknames by the writer. V.N. Mikhailov (1965) studied the factors that create expression in names (and not only comic ones).

Other general theoretical linguistic works were devoted to the following themes: on various aspects of the functioning of the internal form of a proper name in the “Diary of a Madman” (Kauchchishvili, 1974), on the comic setting of Gogol’s names in “Dead Souls”, “The Government Inspector” (Bulakhovskiy, 1939) and others. However, in these works the materials on the Gogol’s anthroponymicon are fragmentary and mostly use literary texts to confirm theoretical problems.

A number of studies on the work of the great Russian writer are aimed at searching for prototypes of his characters. These are the works of A. Blum (1984), A. Korneev (1984), V. Osokin (1979) and others. Of interest is the work of V.A. Desnitskiy (1936), in which the researcher correlates two “romantics” – the Gogol’s hero of the idyll Ganz Kuchelgarten and Pushkin’s school friend Wilhelm Kuchelbecker. This parallel Kuchelgarten-Kuchelbecker was discussed in the works by D. Iofanov (1951) and V. Osokin (1979). The ideas about the origin of the anthroponym Rudy Panko are suggested in the works by A.I. Markevich (1898) and V. Osokin (1977). In our opinion, the thesis of A.V. Superanskaya (1973) that the name and image are created in the writer’s work in parallel, “complementing and clarifying each other” is quite relevant to Gogol’s writings. A review of the linguistic works on the study of literary onomastics by N.V. Gogol shows that the anthroponymy of his works has been

studied insufficiently, and numerous comments on individual names do not replace a detailed onomastic analysis of the great writer's texts.

On the onomastic studies of Gogol's poetics, we cannot but mention the works of L.P. Volkova (1965), V.N. Mikhailov (1965), E.B. Magazanik (1963), G.F. Kovalev (2011). So, L.P. Volkova, (1965; 1979) studies the peculiarities of drama anthroponymicon based on the comedies of N.V. Gogol. She notes the two-way connection between the characterological and anthroponymic systems, their interaction in the Gogol's plays. The work of E.B. Magazanik (1963) on the study of anthroponymy in the novellas of the series "Evenings on a Farm near Dikanka" and "Mirgorod" discusses the subtext and poetics of names in the novel "The Night Before Christmas" – on the internal dethronement of Catherine and Potemkin, and compares the two "Roman names" in the novella "Viy" – Khoma Brutus and Tiberius Gorobets. It should be noted that literary scholars V.I. Abaev (1958), N. Aseev (1979), G.A. Gukovsky (1959), M. Gus (1957), A.A. Nazarevsky (1969), V. Osokin (1979) studied the novel "Viy". V.K. Chaplenko (1937), G.A. Gukovsky (1959) and M. Gus (1957) also drew attention to the semantically significant proper names of the Bursaks Khoma Brutus, Tiberius Gorobets and the theologian Khalyava. But the main search was conducted in terms of studying the origins of Gogol's Viy. The peculiarities of the anthroponyms' translation, mainly "speaking" proper names, into the languages of the German group are indicated in articles by N.Yu. Shugaeva and N.V. Kormilina (2014), Yu.G. Belova (2009), etc.

Thus, our analysis of the history of the Gogol's onomastics study showed that there are very few works devoted to the early works of the great realist. The purpose of our research is to fill the gap – to study the Gogol's anthroponymy in one of the early novels. In these literary works he started to use the most important methods on creating a literary text. Thus, these novels became an important step in the writer's creative biography, which ultimately gave the world literature his masterpieces – Gogol's drama and Dead Souls. The purpose of this study is to determine the communicative-pragmatic focus of the anthroponyms of the N.V. Gogol's novella, to identify their structural and semantic types, the typology of nominations.

The research methodology is based on the modern achievements of onomastics, semantics and linguo-stylistics. The specificity of the lexical material and its analysis required the use of quantitative analysis – to work out a system of numerical characteristics of the studied onyms, structural analysis – to identify and describe the structure of anthroponyms and the dynamics of their extraction, descriptive and comparative analysis – to organize the system of collection procedures, primary analysis and presentation of anthroponyms in N.V. Gogol's works, their characteristics and comparative analysis, stylistic-contextual analysis – to study anthroponyms in the context of methods. Achievements in the field of modern literary onomastics are significant, although they are mainly devoted to the study of onomatography of individual writers and individual works. And yet, it is precisely the theoretical generalizations of scientists in the field of artistic speech, text linguistics, onomastics and onomastylistics that laid the foundation for a focused research in the field of literary onomastics.

Considering the anthroponymicon of N.V. Gogol in the system of the art world created by the writer in his early novels, we came to the conclusion that interrelation existing in the literary text between onomastic vocabulary and artistic writing techniques are multidimensional. That is why, in our opinion, the anthroponymicon of Gogol's early novels requires a comprehensive study on the basis of linguistic analysis

supplemented with literary information, encyclopedic materials in various sections of the culture and history of the East Slavic peoples. It is this approach, that has the broadest and most promising outlet for a true understanding of the role and significance of a proper name as an integral component of a literary text.

LITERARY ANTHROPONYM IN GOGOL'S CREATIVE LABORATORY

The main task of the linguistic interpretation of the text, according to A.V. Shcherba (1974), is "to show the linguistic means by which the ideological and related emotional content of literary works is expressed". It should be taken into account in studies of the poetic onomastics of a literary text. Proper names are one of the most interesting components of vocabulary. Proper names in the works of Nikolai Vasilievich Gogol were presented with extraordinary completeness and brightness. "A researcher studying the anthroponyms in the works of the author should not only be interested in the role of the names in the text, i.e. stylistic function, but also in the way the writer came to this anthroponym", says K.B. Zaitseva (1973). Indeed, the ways of creating or choosing an anthroponym by the writer make it possible to understand the secrets of his onomatology, to look into the caches of the author's writings, his drafts, blueprints of the future text, and memoirs.

In our opinion, exploring the laboratory of the great Russian realist in order to solve the mystery of his onomastic mastery, we should start from the basic principles of N.V. Gogol's work with the word – the accuracy and virtuosity of the word handling. The linguistic material selected by the artist for his works receives overloads, unexpected twists and nuances in phrases and microcontexts, embodied in visible images, as if taken from the very heart of life. The necessity to take into account the originality of a character when studying literary anthroponymy is indicated by M.I. Cheremisina (1959): "It is impossible to understand the inner meaning of the name, the reasons that made the writer focus on that particular name without penetrating into the essence of this particular image". In Gogol's writings, all the words "speak", especially this refers to proper names that contribute to creating a vivid characterization of the character, a memorable, unique image. Gogol's word aims to express an object and simultaneously gains an independent life. "Creative search is not always ... "visible to the eye", stated A.G. Cejtin (1962), "sometimes it goes deep into the soil in order to get out to the surface again. In fact, its appearance occurs unexpectedly, but it seems inexplicable only to those who do not know the laws of the flow and soil structure. It turns out to be just the lower layer of the artist's consciousness".

A serious, thoughtful attitude of the writer to the choice of nomination for his characters, the desire to match the names, surnames, nicknames to the character, qualities, inner essence of the hero is well-known. The famous researcher B.M. Eichenbaum (1919) refers to the memoirs of N.V. Gogol's contemporaries, confirming the fact that the writer was very fond of lexically significant proper names. So, D.A. Obolensky said: "At the railway station I found a penalty book and read a rather ridiculous complaint of some gentleman in it. And hearing it, Gogol asked me: "What do you think, who is this gentleman? What are his traits of character?" "Really, I don't know," I replied. – "And here I will tell you." – And then he began in the most ridiculous and original way to describe the appearance of this gentleman, then he told me his whole career, acting out some episodes of his life. I remember that I shrieked with laughter, but he was absolutely serious. Then he told me that when they lived together

with N.M. Yazykov (poet), in the evening, going to bed, they described different characters and then came up with a corresponding surname for everyone” (Eichenbaum, 1919). One thing is certain: Gogol was attracted by anthroponyms as capacious lexical signs of human qualities, and he did not miss the opportunity to practice creating a proper name as an exponent of the very essence of a certain image.

A.I. Smirnova-Rosset about N.V. Gogol’s proper names: “He paid much attention to the names of his characters; he sought them everywhere; they have become typical; he found them on announcements (the name of the character Chichikov in Volume I was found on the signboard of the house – they didn’t put the numbers, but only the name of the owner); starting on the second volume of “Dead Souls”, he found the name of General Betrishchev in a book at the postal station and told one of his friends that at the sight of this name the figure and gray-haired mustache of the general appeared to him” (Eichenbaum, 1919). The creative talent of the writer developed and polished on the basis of the realities of life. The proper names, their forms, variants appeared before the writer’s sensitive ear in the variety of sound effects, associations, phono-symbols. Hence the inevitable interest of N.V. Gogol to names, surnames, nicknames, many of which he put on the pages of his notebooks, collecting them everywhere, listening to them with inexhaustible attention.

The writer’s notebooks have the clues to many of secrets of Gogol’s skill. So, we can notice the interest of the writer to family argo: the word “Pickot” is written there, the family nickname of Praskovya Mikhailovna Yazykova, and in his “Book of all sorts of things” he rewrites all 72 names from the section on the proper names of the grammar by A. Pavlovskiy (1818) with Russian equivalents of Ukrainian names, as well as diminutive and affectionate forms. Accuracy of the characteristics, precise words – these are, perhaps, the most distinctive features of the work of the writer, who knew how to put several meanings in one phrase, in a single word.

The names of the Gogol characters are chosen surprisingly precisely in terms of explicit and implicit associations, in accordance with the character, the hallmarks of the image. In fact, the N.V. Gogol’s names-characteristics, along with the surnames, nicknames and other components of the anthroponymicon, go back to the characteristic peculiarity of folk onomastics (in particular, Ukrainian) – to a unique folk, national humor, which is succinctly and accurately inscribed into a proper name. For example, the semantic significance of the names of the unlucky Cossack Solopius Cherevik and his grumpy wife Khavronya Nikiforovna surprisingly accurately characterizes these characters in “The Fair at Sorochyntsi”: 1) Solopiy means gaper (Grinchenko, 1909b), and 2) khavronya or khyvrya were the names of a pig (Dal, 1982c). And the nickname Solopia – Cherevik (“shoe”) only increases the comic effect of the proper name and the whole image, actively participating in the construction of the plot and the whole context of the story.

The draft manuscript of “The Fair at Sorochyntsi” records the moment of the writer’s creative work on the proper names of his characters and, in particular, on the name of Cherevik – Solopiy. It was later interspersed with the context of the story, as if Gogol wanted to emphasize the rustic and phlegmatic nature of his character. But his wife, “venerable” Khavronya Nikiforovna, Popovich consecutively calls as Osipovna, then Trofimovna, then, finally, Nikiforovna. And the very combination of these components Kha-vron-ya Niki-fo-rovn-a creates a sound effect, alluding to the grumpy wife of Cherevik, who had love affairs on occasion.

Gogol's love for the national oral tradition finds an onomastic way in using the emotional potential of the proper name in accordance with the folk tradition. The writer constantly collects folk songs, writes down rituals, customs, tales, proverbs and sayings, uses the anthroponyms found in them. Thus, the name Grits in folklore is correlated with the saying: "Every bird knows its Grits", and Grits and Paraska are connected together by a saying (Nomys, 1864). Gogol uses these anthroponyms in a folklore manner in the story "The Fair at Sorochyntsi". Another Ukrainian proverb found its own reflection in this story: "I know, that Khivrya doesn't have a cap", that is, she is covered with disgrace. The moral image of Khivrya corresponds to the meaning of the proverb.

Many anthroponyms – names of Gogol's characters – are characterized by an interrelation with the realities of life and semantic "frankness". For example, Sverbyguz – "often scratching one's butt" (Grinchenko, 1909b), Koryostyavy – "itching" (Grinchenko, 1908), Bolyachka – "abscess, boil, ulcer" (Grinchenko, 1907), Viskryak – "snot" (Grinchenko, 1907), Pochechuev – "hemorrhoids" (Dal, 1982a) and others. The semantic undertones of the nicknames keep the reader's imagination peeled. In most cases the writer does not give direct characteristics, but the sound symbolism of anthroponyms or the meaning of their basis contains hints related to the external or internal meaning, for example: Tsupchevska, Shponka, Makogonenko, Lyulyukov, Khlestakov, Yaichniza, Krugel et al. Telling the Prince D.A. Obolensky about Gogol's various onomastic "tricks" in terms of describing different characters and giving them the corresponding surname, the poet N.M. Yazykov remarked: "It was very funny, and Gogol described one character to whom quite unexpectedly, he gave such a surname, which was indecent to print, "and he was Greek", Gogol ended his story" (Mandelstam, 1902).

Such constant onomastic exercises, which the great writer was addicted to, honed and sharpened his work on the anthroponymicon, which always remained under constant review of the master, as that preexisting material that is ready for the sculptor or the artist and expects only an impetus for being reproduced in the image. It was a specific psychological process of creativity in its special form – onomastic. This is the only way to explain Gogol's addiction to the invention of names in which one always hears some content, often the least related to the field of grace. Such a technique is extremely effective; it attracts the attention of the reader, who begins to look for the response to the onomastic hints in the text. Indeed, "the unconscious is diverse, it acts with its specific "meaning" and can influence the mental processes, the thinking" (Mikhailov and Caregorodcev, 1961).

According to B.M. Eichenbaum (1919), Gogol "really loved the acoustic effect", he loved "names that have no meaning". Such names opened up a vast scope for sound symbolism. Compare: pulpultik and monmynya in "The Carriage"; Akaky Akakievich in "the Overcoat". Undoubtedly, Akaky Akakievich is a certain sound selection, "a name ridiculous with its rare uniformity already sounds like a nickname, hiding sound semantics" (Eichenbaum, 1919), while in the draft version of the story Gogol makes a special remark: "Sure, it was possible, in some way, to avoid frequent convergence of the letter k, but the circumstances were of such a kind that it was impossible to do this" (Gogol, 1938).

A complicated process of creating a literary text takes place in the writer's creative laboratory, and Gogol carefully edits the drafts, listens to the music of the line, searches for the lexical equivalent to recreate that incomparable pattern that always lives in the artist's soul. The author's edits testify to the persistent search for optimal

character naming – to personalize the hero. It is well known that main character in the story “The Overcoat” was renamed several times: Tishkevich, Bashmakevich, Bashmakov – Bashmachnik.

In the early version of “Dead Souls”, the sons of the empty-dreamer Manilov Themistoklus and Alkida were called Menelaus and Alkibiades; in the original manuscripts Tentetnikov was named Deopennikov; Kifa Mokievich and Moki Kifovitch were first Pist Pistovich and Theopist Pistovich, then Moky Ivanovich and Ivan Mokievich; in the draft manuscript of “The Old World Landowners” the last name of Afanasy Ivanovich was not Tovstogub, but Syrogub, Pulkheria Ivanovna, his wife, was called Nastasia, etc. In the initial draft of the story “Nose” Gogol says that the wife of the barber, Ivan Yakovlevich (who was then Ivan Ivanovich), has a difficult name, but does not give it in the text of the story: “The wife of Ivan Ivanovich, whose name is extremely difficult, began to take hot bread out of the oven” (Gogol, 1938). In the first full edition, the writer selects for his wife this “difficult” name – “Paraskovya Osipovna”.

In the draft version of the first edition of the novella “Taras Bulba”, the writer replaces the name of the main character “Kulbub” with the anthroponym Bulba, which remained unchanged in all subsequent texts. Studying their semantics, L.I. Kolokova (1984) puts forward an assumption about lexical-semantic associations that may have arisen in the writer’s imagination with the word “kulbub”, structurally split into two components – “kul” and “baba”, each of which we correlate with appellatives that are widespread in Russian and Ukrainian. Bulba appellative is the Latin borrowing bulbus “bulb, tuber” from Greek, borrowed by the Polish language (bulba) and spread in the Belarusian and Ukrainian languages, which became intermediaries for Russian.

As L.I. Kolokolova notes, in the Ukrainian language the word develops polysemy: 1) fleshy thickening on the roots and generally on the underground part of plants; 2) a bubble on the surface of the liquid; 3) marked “dialect” – potatoes (Bilodid, 1980). Such associations with the portrait characteristic of the character significantly enhance the “wordplay” of the name directly associated with the rounded figure of Taras.

All the above examples illustrate the creative approach of the writer to the appellative source for an anthroponymy in full accordance with folk traditions of nominations. In Gogol’s literary text, proper names turn into a multidimensional unit, figuratively reproducing reality, able to realize its concrete-sensual abilities, to discover new semantic impulses that realize the emotional sphere of perception.

Thus, the study of the author’s laboratory, in our opinion, makes it possible to establish an organic connection between all components of the artistic context, where the writer tries to coordinate all elements (including anthroponymic ones) with the concept, idea, his vision of future creation. All the nuances in the Gogol’s writings are aimed at creating an integrated world in which naming is the most striking component. Gogol carries out labour-intensive work on the selection and creation of anthroponymic units for his stories, a work that led to a change in surnames, names and nicknames, and, as a result, to the most complete and harmonious fusion of a proper name and a character into a single indissoluble unity.

ABOUT THE ORIGIN OF THE NAME VIY

A study of N.V. Gogol’s creative laboratory shows that the choice of the character’s name was very important for him. The words of A.A. Reformatsky (1960)

that “every family name in the belles-lettres text is an image, every name makes sense” are quite relevant to Gogol’s characters. It is known that Gogol chose names, family names, nicknames for his characters very carefully and tried to ensure that they corresponded to the inner self of the character. In the novella “Viy”, which V.G. Belinsky (1953) described as “a wonderful creation”, the system of characters is very developed and varied. However, out of the 20 persons who appear in the novel, only 15 persons are named (8 of them are the dramatis personae, 5 are just mentioned and 2 are the heroines of dramas structured around biblical themes). But in “Viy”, like in many of the “Mirgorod” stories, the “namelessness” of the character also “speaks”! In “Viy”, the character’s names are created according to the following anthropological models: a) personal name – 7 persons (of which 3 are mentioned); b) nickname – 3 persons (of which 2 mentioned), c) name + nickname – 3 persons.

Gogol’s poetics is a system of allusions, omissions, slips of the tongue and ambiguities. Taking into account the writer’s desire to mystify his reader, one should not only succumb to the “wrong card”, but also disclose its meaning. Only special attention to the verbal game allows us to come closer to the heart of Gogol’s creative work. “Viy” is the only title of the novella, that Gogol explained. The author’s note to this novel is well-known: “Viy” is a colossal creation of folks imagination. It is the name which the inhabitants of Little Russia give to the king of gnomes, whose eyelids reach the very ground. The following story is a specimen of such folklore. I have made no alternations, but reproduce it the same simple form as I heard it” (Gogol, 1937).

Who is Viy? As the researchers of Gogol’s work have repeatedly noted, not everything in the author’s explanatory note is clear enough. O.A. Derzhavina, quoting the words of the writer: “I reproduce it the same simple form as I heard it”, rightly remarks: “It’s difficult to agree with the latter” and gives the examples of adapted legends that provided material for “Viy”. The main discrepancy lies in the fact that all fairy tales of this type “do without Viy”, and the “elder witch” plays a crucial role in the search and specification of the guy (Nazarevsky, 1969).

This fact, since Gogol calls Viy the “king of the gnomes”, creates difficulties in interpretation of this image. Calling Viy “the king of the gnomes”, the writer only obscured this image and led the researchers away. Neither Ukrainian folk beliefs, nor the East Slavic demonology knows anything about the gnomes. Gnomes are a part of German mythology. Researchers have already noted that Viy’s appearance at the end of the story corresponds to the unfolding of the plot in a folk tale, but the fact that Viy and the gnomes emphasize their proximity to the earth, to nature – this brings Gogol closer to German romanticism.

The absence of such Ukrainian and generally Slavic “justifying material” caused the attempt of the specialist in the Iranian studies V.I. Abaev (1958) to establish “some Iranian-Slavic folklore parallels”. He writes that, Gogol considered Viy the central figure of those Ukrainian folk beliefs, on the basis of which his work was created. In order to “interpret Viy, his name, his image”, the author draws a parallel between him and the Indo-Iranian demon god Vayu (Weyn). His name in Old Slavic, and then in Russian and Ukrainian would have a phonetic correspondence – Viy. Upon transition to Christian Slavic ground, the ancient Iranian deity loses its greatness, but retains some features of the “pushed underground” pagan god of death.

V.I. Abaev explains the absence of the name Viy in Slavic folklore and its presence only in Gogol’s work by a kind of “ban on the names of evil spirits” (taboo), when some words were completely excluded from everyday life. But this is only a hypothesis. There

is another assumption made by academician A.A. Nazarevsky (1969) and which, in our opinion, is the most reasoned and close to the truth.

It is noteworthy that many beliefs about the “sanctifier” Kasyan – the creation of folk art based on the beliefs in the “evil eye”, a demonic creature, a bearer of evil, destructive power – reveal that some features of his appearance and his properties resemble Viy (this conclusion is made on the basis of numerous records in various regions of Ukraine). A.A. Nazarevsky (1969) gives several comparisons of the mysterious images of Kasyan and Viy. First of all, it is clear from the records that Kasyan is a human being, albeit a very unusual one. In some beliefs, he is good, “righteous”, even “saint,” in others – a great sinner associated with “evil spirits”: “an evil person... whatever he looks – everything dies”. Gogol’s Viy also has a human form: “Looking furtively, he saw that an ungainly human figure with crooked legs was being led” (Gogol, 1937).

Gogol emphasizes Viy’s connection with the ground: “He was quite covered with black soil, and his hands and feet resembled knotted roots” as if he had just come out of the ground, and Viy talks in an “underground voice”. In the beliefs about Kasyan there are also repeated indications of his proximity to the ground. But the gloomy images of two “sinister creatures”, Kasyan of Ukrainian folk beliefs and Gogol’s Viy, move closer, according to two essential signs: the fatality of the look and unusually long, to the earth, eyelids, which Gogol mentioned in the initial note. But Khoma Brutus dies not directly from because of the Viy’s gaze, but from the fact that it was Viy who saw him and pointed to others.

How did the name “Viy” appear? In the dictionary by V.D. Grinchenko (1907) we read: “Viy, viya – a mythical creature with eyelashes to the earth”. At the same time, there is no reference either to the Ukrainian literary source or to the area where the word came from, although usually such information is given in this dictionary. The explanation of the word “Viy” seems to be given here “according to Gogol”. In the academic edition of Gogol’s writings, in the comments to the novella “Viy”, the name “Viy” is explained: “the Ukrainian word viy – eyelid” (Gogol, 1937). Meanwhile, the word “eyelid” in Ukrainian sounds like “viko” (sometimes replaced by the word “klipka”), and the well-known word “viya” (feminine) (plural “vii”) means an “eyelash” (Grinchenko, 1907). The form “viy” (masculine) is not used at all.

V.K. Chaplenko’s (1937) idea on the origin of the name “Viy” is quite acceptable. Advocating for the Ukrainian origin of the image of Viy, he remarks: “First, Gogol himself speaks for this ... and secondly, the Ukrainian etymology of the name “Viy”: it is derived from the word “viy” – upper eyelid with eyelashes”. However, taking this explanation, it is necessary to clarify how the transformation of the common feminine noun into the masculine proper name Viy. Such a change and rethinking Gogol could have done himself, but he could have been prompted by “Ondine” by V.A. Zhukovsky. In a free poetic retelling of the novel by F. La-Mott-Fouquet, Zhukovsky (1959) gave the Ondina’s uncle (and this is a flowing water flow, cold water stream) the name Struj, creating a successful replacement of the name in the original Oheim Kühleborn.

Long “vii” (eyelashes) are one of the main signs of a gloomy male creature with a destructive look. Gogol had to make a poetic feminine noun “vija” coarse, masculine and give it as a proper name to the bearer of evil and death. At the time of Gogol’s leaving the country in 1836: “Zhukovsky is one of Gogol’s closest literary friends: he shares the most cherished creative ideas with him” (Gogol, 1940). The latter is especially important, since Gogol could get acquainted with many episodes and characters of “Ondina”,

including “Uncle Struj”, even before its publication. By the way, the gnomes also appear in the “Ondine”, their “chief” Gogol names Viy.

It is also known that the plot of “Viy” is like one of the ballads of the English poet R. Southey (“The old woman of Berkeley. A Ballad, schewing how an old woman rode double, and who rode before her”), translated by V.A. Zhukovsky (1959) in 1814. Gogol “knew and loved this ballad” (Aseev, 1979). In the mysterious, gloomy character of his story, who it is named after, Gogol retained almost all the features of the Kasyan image “created by the common people imagination”, but he could not save his church name, the name of the “saint”, and created the new one from the constantly found in the legends about Kasyan word “vija” (“eyelashes to the earth”) – according to the same principle by which Zhukovsky created the name “Struj” from the word “struja” (“jet”). However, this is only our hypothesis.

Some researchers, on the basis of the preserved diary of the A.I. Smirnova-Rosset’s maid of honor, conclude that the image was suggested to Gogol by Smirnova-Rosset, who was frightened by this “monster” by her nanny Galka. It is noteworthy that A.S. Pushkin, who was present at the meeting of Gogol with Smirnova-Rosset, said that “Viy is a vampire of the Greeks and Western Slavs”, “we don’t have it in eastern legends” (Ermilov, 1959). So, only Pushkin guessed where “Viy” came to us from. Even after Gogol introduced it into Russian literature with his eponymous novella, Viy did not enter either the Russian or Ukrainian dictionary.

And in our very populated pantheon of evil spirits, you can find both mermaids and house spirits, not to mention all the varieties of devils and forest dwellers, but you cannot find the ruthless, sinister Viy there. So, did Gogol invent it? If we recall the already mentioned theory of V. Abaev (1958), who brings Viy together with the Indo-Iranian god of death Weyn (he cites the funeral text of the Zoroastrians from the “Avesta”: “You can go along the path where the dragon-eater is in ambush, you cannot go where Weyn stands, who knows no pity”), it becomes clear that Khoma Brutus, who successfully fought with a witch and a whole army of monsters, gives up his spirit only when Viy appeared – the pagan god of death, who fell underground under the onslaught of Christianity.

THE PECULIARITIES OF THE CHARACTERS’ NOMINATION SYSTEM IN THE GOGOL’S NOVELLA

Analyzing the anthroponymicon of the novel “Viy”, one should distinguish such a quantitative factor as the ratio of main and secondary characters. Typically, the writer gives the first a greater narrative where these characters are represented by a substantial number of the name variants, its “substitutes”, contextual models with lexical accompaniment. Quite interesting is the quantitative drawing of the characters’ nomination in the novella “Viy” with a vivid statistical description of the main character – Khoma Brutus, noticeably superior in quantitative (and undoubtedly qualitative!) naming of all other characters (his comrades, centurion, centurion’s janitor, etc.), being secondary characters.

As for Pannochka, she takes an intermediate place between the main and secondary characters. For example, Khoma Brutus – 9 variants, the most frequent philosopher – 95, name substitutes – 150, total number – 195; Pannochka – the most frequent old woman – 18, name substitutes – 108, the total number – 108; Centurion – the most frequent centurion – 20, name substitutes – 70, the total number – 70; the

theologian Khalyava – 3 variants, the most frequent theologian – 10, substitutes for the name – 27, the total number – 33.

Thus, the anthropaturation of the artistic space of the Gogol's novella is one of the most important factors of the author's writing, which makes it possible to reveal the hidden springs of the literary text construction with its laws and some features that are unique to Gogol's creative style. And although the anthropaturation does not always fluctuate depending on the type of an artistic space (for example, the number of characters in "The Overcoat" is 72, in the "Nevsky Prospekt" – 98), this parameter clearly shows the peculiarities of the writer's creativity in accordance with the revealed patterns in the novellas.

The title of the novella "Viy" was given by N.V. Gogol – according to our understanding – notionally, since this fantastic character is not the protagonist of the novella. Moreover, he appears in the story at the end, as a "final episode", as, for example, the courier appears in "The Inspector General", so to speak, as the curtain fell. The name Viy is mentioned in the story only 4 times! Perhaps, having created this character in his mind, Gogol wanted to hide the true characters of his story: the simple-minded young man and the witching female power over a man enchanting him. It was this theme that Gogol repeatedly interpreted in his other works, for example, in the episode of Taras Bulba's son Andriy fascination with the beautiful Polish girl, in "May Night", in "Nevsky Prospekt".

In "Viy" we meet not only with the fantasy of a genius writer, the motive of social oppression also appears in the novella. Pannochka is the witch who ruined the philosopher Khoma Brutus, appears in the story as a terrible force; her beauty does not spiritualize a person, but destroys it. But Pannochka is not a foreigner, but the daughter of a centurion who faithfully serves the cause of national freedom. However, Gogol calls her a witch (about 15 times!): She sucks the blood of her fellow believers, her brothers and sisters – Ukrainians! Looking at the dead beauty-witch, Khoma Brutus felt "that the soul began to whine somehow painfully, as if suddenly in the midst of a whirlwind of fun and a swirling crowd, someone sang a song about an oppressed people" (Gogol, 1937). These words from "Viy" were thrown out by censorship.

An interesting fact is that Gogol does not give Pannochka a name. "Viy" was meant as a biting satire on the world of pan-centurions and witches. The people (the centurion's courtyard) call the little girl a "witch", the author "an old woman" (20 times – compare "pannochka" – 10 times!), and the father calls her: "the sweetest daughter", "darling", "marigold", "birdie". An interesting contrast to what the centurion father calls Pannochka and how she is "called" among the people, isn't it? But the father probably guessed that his daughter "let Satan come to her" (Gogol, 1937). It is possible that the writer did not give the name to Pannochka for a completely different reason.

One cannot ignore Gogol's general attitude to the insidious female beauty that externally bewitches young simple-minded lads. And this witchcraft of the female appearance, so wonderfully described by Gogol in other novellas, is already becoming criminal in its irresistible charms. The writer himself was cautious about fascination for the feminine beauty. The only "woman" whom he considered unchanged – the muse of his work – at the end of his life turned into the devilish form of a hypocrite and a religious narcotic. Gogol was little interested in female beauty, suspiciously foreseeing this passion, if not death, then great damage to his talent. "In his eyes, even such a genius as Pushkin yielded to the slavery of beauty, the slavery of female charm" (Aseev, 1979). This example is enough to understand Gogol's fears of betraying his "only love" – his

creative muse, bartering it away for a transient female beauty, concealing in itself the poison of indifference, requiring complete submission to itself, it's whims and caprices. Gogol calls Pannochka the "beauty" and at the same time the "corpse", "the dead". Did the writer turn his novella into a passionate warning against female physical beauty, fraught with a deadly danger for all young "philosophers", students, who are crossing the time of youth and entering life unprotected from the dazzling eyes of the queens of their imagination? Is it the reason why the author does not give Pannochka a name that she is a generalized image of all the beauties? We can only make guesses!

However, in "Nevsky Prospect" (Gogol, 1835), the heroine also appears without her own name – "she", "beauty": "She was so strange ... She opened her pretty lips ... She was sitting like a queen, better than everybody..." (Gogol, 1938), and in the "Notes of a Madman" (Gogol, 1835), Poprishchin uses his beloved's proper name (Sophie) only once when she appears as a real person ... In his own world, in his crazy imagination the director's daughter is purged of her real socio-psychological and individual qualities. This is She – the ideal of women and beauty for crazy Poprishchin. And if we recall the "beautiful Pole" from "Taras Bulba" (compare: "hare-brained Pole", "beauty", "queen"), we will see that the "namelessness" of all these characters contains the ultimate generalization, which is functionally aspectized in the context of the works of N.V. Gogol in different ways.

In "Viy", the anthroponyms Khoma Brutus, Tiberius Gorobetz and Khalava are of particular interest. As we have repeatedly noted, the originality of Gogol's artistic manner lies in the humorous colouring of most of his works. However, this was a special kind of humor. Gogol aroused "not that laughter when a person laughs at another one, but a laughter born of love for a person ...!" (Pushkin, 1949). And V.G. Belinsky (1953) wrote: "Gogol's genuine humour is in a true view of life and does not depend at all on the caricature of the life he represents ...". Proper names are widely used by Gogol together with the other means for humorous effect.

Gogol perfectly revealed the ideological squalor, the vulgarity of the described society. He vividly shaded the insignificance of characters with the help of names that do not correspond to the inner self of the depicted "heroes". So, we can assume that Gogol, for comic effect, combined such names as the ones of the bursa's graduates Khoma Brutus and Tiberius Gorobetz. Brutus and Tiberius, as you know, are famous figures of ancient Rome. And here in the Ukrainian village we find the bursa's graduates: a philosopher Brutus and a rhetorician Tiberius, with Brutus named Khoma (a purely Ukrainian name, vernacular to Thomas), and Tiberius's nickname is Gorobetz ("sparrow"; compare: Esaul (captain) Gorobetz in "Terrible revenge"). Or maybe the writer combined these names not for a humorous effect?

Gogol's names in *Viy* are meaningful. As G.A. Gukovsky (1959) points out, the names also express unity and collision of the two elements in the novella – life and fiction. Indeed, Khoma Brutus, as it were, is involved simultaneously in two worlds, in two intersecting planes; he lives in two opposing spheres, relatively speaking – day and night. In "Viy" there is no unity of the world, but, on the contrary, there is a world split in two, cut by an irreconcilable contradiction.

Khoma Brutus is a kind of lexical paradox that confronts the opposite: a quite common Khoma and Brutus that is a highly heroic name – a symbol of heroism, freedom, an elevated legend. Gogol emphasized the conflict of incompatible elements by putting another anthroponym next to Khoma Brutus that has the same contrasting elements, but in the reverse order and with a parody tone: Tiberius Gorobetz, where ancient Rome

sounds in a name (comes from a Roman generic name Tiberius), and the “prose” of everyday life in a nickname; but instead of the hero of freedom (Brutus) is the name of the tyrant Tiberius. A certain echo of the same conflict of elements is the name of the third seminarist: “the theologian Khalava”, the theologian, no matter how you say it, sounds serious and somewhat sacramental; but “Khalava” means either a “bootleg”, or “mouth, pharynx”, or “slut” and “stinker”, or even “indecent woman” (Dal, 1982b).

A well-known researcher A.B. Magazanik (1978) states that in *Viy*, in addition to the main two layers (romantic-fantastic and real-life), there is also a third “layer” – a hidden allegory, based on moral-political sympathies of young Gogol and his deep knowledge of history. The writer’s statement about it is well-known: “Everything that appears in history – peoples, events, should be alive and in front of the eyes of ... readers ...” (Gogol, 1952b).

A.B. Magazanik (1978) believes that the key to “allegorical hints” in “*Viy*” is the poetics of the proper names. He throws a fair reproach to his predecessors-researchers, that they did not take into account the fact that Khoma Brutus and Tiberius Gorobetz are not antipodes, which comes out from comparison of the names of the Gogol’s characters with the names of the Republican regicide on the one hand, and the tyrant emperor – on the other. Magazanik (1978) reminds us that the historical Brutus entered the consciousness of the reader not only as a courageous person, but primarily as “the person who killed Caesar”.

But after all, Gogol’s Khoma Brutus is also associated with the “motive” of the murder, moreover, it is associated with the struggle against aggression that is hostile to man and oppresses him by force. Gogol’s Brutus is referred to as a philosopher, and Gorobetz – as a rhetorician. This is the name of the corresponding seminary class. But Belinsky already noted that Brutus is a “philosopher” (Belinsky, 1953) (cf.: Khoma is referred to as a “philosopher” about 90 (!) times in the text, while the anthroponym Khoma Brutus is used only 13 times, Khoma – about 30 times), so he is cold-blooded and prudent.

And if we compare the name of Tiberius Gorobetz with “Tiberius Gracchus” and not “Tiberius-tyrant” (the phonetic converging of their nicknames also speaks in favour of this: Tiberius Gracchus – Tiberius Gorobets), we see that Tiberius Gracchus was a fighter for people’s rights, a people’s tribune, that is, in Russian this word has received figurative meaning “passionate orator”, and yet Gogol’s Tiberius is a “rhetorician”! And Tiberius’s nickname is Gorobetz (Sparrow). And a historical Tiberius Gracchus has a “bird” surname (this is not only a derivative of the bird’s name on the basis of Latin, but also on the basis of Ukrainian lexical associations: Ukrainian “grak” is a rook (Grinchenko, 1907).

But what is the meaning of this roll-call of the two characters’ names with the names of the heroes of ancient history? Gogol (1952a) wrote: “hit the present in the past – and your word will be clothed with triple power”. Isn’t it an eloquent statement? The writer refers to the names of the heroes of antiquity, who fought against the social evil (Tiberius Gracchus) or political evil (Brutus), of course, in the understanding of these evils by their era. Khoma rebelled. Having rebelled, he defeated evil power. He killed the witch who saddled him, as Brutus killed Caesar, who “saddled” Rome (Magazanik, 1978). And their fate is the same. Just as Brutus died in the end, killed by the power that he at first victoriously opposed, so Khoma Brutus, having killed the witch, dies, by the hand of her brothers. Evil triumphs again, the same as evil still

triumphs in the real world. Gogol not only mourns over it, he welcomes the persistency and courage shown in this struggle, sees the incurability of the struggle against evil.

The close interweaving of the fantastic and the real allowed Gogol to strengthen the meaning and satirical orientation of the described social reality. All the events of the story take place against the background of the broad picture of Ukrainian customs and everyday life. The centurion's yard is represented both in the overall picture and in individual images. These are funny, wise, somewhat lazy people. They believe in witches, in the existence of evil forces and therefore tell so many legends about Pannochka-witch.

They are not averse to "philosophizing" what is "inside the earth", about witches, about seminary; they will not mind having a glass of vodka. Gogol gives the names of the courtyard people of the centurion in a colloquial form (cf.: the anthroponymicon of the "Evenings on a Farm near Dikanka"), which was a traditional form of naming the common people: curious Dorosh (= Dorofej) (Levchenko et al., 1976), who wanted to find out what is taught in the seminary, and assuring that Pannochka is "the real witch"; folk teller Spirid (vernacular to Spiridon; colloquial. – Svirid, Spirid); faithful, executive servant Yavtukh (colloquial. from Euty chius – Greek. "Lucky") (Levchenko et al., 1976), it is interesting that the name Yavtukh Gogol uses twice – this is the already mentioned servant of the centurion and Yavtukh is the servant of the seminary rector; (cf.: Yavtukh and Yevtukh Makogonenko in the "May Night"); coachman Overko (spoken from Averky, Overky – lat., presumably from avertō – running, forcing to run) (Levchenko et al., 1976); kennelman Mykita (vernacular. to Nikita – Greek. "win"; compare: Mykita in "Night before Christmas"), who was killed by the Pannochka-witch and the kennelman Mykola (vernacular to Nikolai – Greek personal name Nikolaos: from nike – "victory" and "laos" – people), who "also knows his trade", but is against Mykitka (short form) – "rubbish, slop" (Gogol, 1937). As in the "Evenings", Gogol uses only the character's personal name that goes back to the traditions of the anthroponymicon and gives the novella a national colouring (even the name of the protagonist Brutus is given in colloquial form, which emphasizes his proximity to "common" people).

V.V. Vinogradov (1959) repeatedly pointed to the "specificity of the artistic interpretation" of proper names that are "significant, expressive and socially characteristic as nicknames". In "Viy", in addition to the nicknames (surnames?) of three seminarists, three other characters also have nicknames: the centurion's servant, the old Cossack, whose name was Yavtukh, and the nickname Kovtun (Gogol, 1937), the Cossack Sheptun, who "sometimes loves to steal and lie without any need, but ... is a good Cossack" (Gogol, 1937) and his wife Shepchikha, who was bitten by Pannochka and "a stupid woman died" (Gogol, 1937). The semantics of these nicknames are as follows: Yavtukh Kovtun: Kovtun – a) medic. "a mat of hair"; 2) "knotted hair"; 3) "a lump of sheep's wool" (Grinchenko, 1908); Sheptun – a medicine man who whispers (Grinchenko, 1909a).

Shepchikha is a female nickname formed from the nickname of the head of the family by adding the suffix -ikha: Sheptun – Shepchikha. N.V. Gogol also mentions such proper names as Herodias and Pentefrius. These are biblical characters, or rather, heroines of drama interpretations of biblical stories played out by the students of the seminaries. They were introduced by Gogol to recreate a lively picture of the Kiev seminary and the life of seminarists. N. Aseev (1979) wrote: "Viy" is also a folklore restored and introduced into the literature by Gogol". And who knows, if this wonderful novella would have come to light without fabulous Viy born thanks to the imagination of the great writer. "For Gogol," noted V. Bryusov (1910), "there is nothing average,

ordinary”, he knows only the boundless and infinite. If he paints a picture of nature, then he cannot but say that it is something exceptional, divine: if it is a beauty, then certainly unprecedented; if courage – it is unheard of, surpassing all the previous examples; if a monster, then the most monstrous of all those born in human imagination; if vanity and vulgarity – so they are extreme and ultimate”.

CONCLUSIONS AND RECOMMENDATIONS

In the artistic system of works by N.V. Gogol anthroponyms take a significant place, participating in the creation of literary images as part of other stylistic means. Based on the folk traditions of nomination, the writer used the vocabulary of the Russian and Ukrainian languages in all its semantic diversity in the novella “Viy”, naturally introduced anthroponyms into the verbal-artistic system, subjecting them to the system of his characters. In the novella “Viy”, the level of the semantic and emotional coloring of the name is directly proportional to the personality of the character, his inner essence, as the widespread use of the semantic potential of the anthroponyms is one of the essential signs of the writer’s style.

The dependence of the characters’ naming of the Gogol’s novella on the system of national onomastics is expressed in the fact that both in the choice of existing and in the creation of new anthroponyms, the writer was guided by historically established structural and etymological models of the proper names, social, national and dialectal features of their use. The anthroponomy of the novella “Viy” reveals the writer’s creative approach to the appellative source. In the N.V. Gogol’s novella there is no clear distinction between the nickname and the surname, which is due, in our opinion, to the fact that these models (as well as the high frequency of the use of monomial models by the writer) of anthroponyms genetically go back to the traditions of Ukrainian folk onomastics, which allows the emergence of the family name on the basis of a nickname. In addition, nicknames in the N.V. Gogol’s early novellas are a psychological characteristic of the character, and this technique is an organic feature of the writer’s creative method.

The functional load of character name is to create: a) the national flavor of the story; b) characteristics of the name bearer; c) the pragmatic function of the name, including the attitude of the author to the character and the desire to provoke a corresponding reaction from the reader; d) an allusion to the events related to the character. The anthroponyms that have a clear etymology, and those that don’t, and the so-called “nameless” names of persons (for example, a Pannochka-witch) “speak” in N.V. Gogol’s writings. To actualize the functions of the anthroponyms in the text, N.V. Gogol uses: a) contextual distribution of anthroponyms; b) the possibilities of a variable number of anthroponyms; c) the usual and individual-author’s connotations of the name.

Being very active in the literary text, a proper name acts as a communicative-pragmatic center, organizing the text of the novella and contributing to its adequate interpretation. At the microcontextual level, the anthroponym evokes various associations, manages the selection of lexical units. This function depends on the role of character in the story, the objective information that the name gives. At the microcontextual level, this role is performed by individual anthroponyms. At the macrocontextual level, organizing names influence the plot, the figurative system of the whole novella or the cycle of novellas, especially the earliest ones.

Thus, the anthroponyms in the belles-lettres texts by N.V. Gogol were introduced for a reason and create a certain impression that invariably complements the picture and deepens the perception of what is read. As a result of the writer's creative search, anthroponymy as a whole and every element of this system is associated with the entire figurative structure of the novella in the unity of its diverse components. On the whole, a system analysis of the N.V. Gogol's anthroponymicon not only contributes to a full understanding of the individual characters' images, ideas, creative vision, but also enables us to speak about the noted stylistic features of the characters' names as a sign of the writer's individual style.

The practical significance of the results is due to the fact that the collection and all-round interpretation of onyms in the works of N.V. Gogol will provide materials for the future "Dictionary of Ukrainian literary onomastics of the XIX-XX centuries" and special courses on various aspects of N.V. Gogol's writings and on onomastics.

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