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ETYMOLOGICAL AND SEMANTIC FEATURES
OF ANTHROPONYMS IN MODERN ENGLISH LITERATURE

In contemporary literature, names play a special role. Each name is chosen by the author according to the character's image, appearance, personality or destiny. In this way readers are able to understand the character's identity better and even foresee certain events when reading the work. But this is only possible if the reader has the background knowledge necessary to understand it; otherwise, this layer of information is completely lost. Thus, the study of the etymology and semantics of names in English-language literature can immerse in English literary discourse and reveal the mechanisms of the language.

The article is devoted to the study of etymological and semantic features of names in modern English literature on the basis of the epic fantasy novels series "A Song of Ice and Fire" by George Martin.

The significance of personal names in human communication, their role in literature, and the characteristics that may be hidden in them, are examined. Directions that authors use when creating names for the characters in their work are indicated. The analysis of the names and surnames of characters is provided, variations of their meanings are given and possible allusions to real historical figures are described, explaining the relationship between names, characters' personal qualities and their destinies throughout the books.

We demonstrate that George Martin uses several ways of forming first and last names, putting more than one meaning into them. We also indicate the historical events and personalities that inspired the creation of the anthroponyms.

Keywords: proper names, anthroponyms, etymology, modern English literature.

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ЕТИМОЛОГІЧНО-СЕМАНТИЧНІ ОСОБЛИВОСТІ АНТРОПОНІМІВ
У СУЧАСНІЙ АНГЛІЙСЬКІЙ ЛІТЕРАТУРІ

У статті розглядаються етимологічні та семантичні особливості власних імен у сучасній англійській літературі на основі серії епічних фентезі-романів Джорджа Мартіна «Пісня льоду і полум'я». Проводиться аналіз імен та прізвищ декількох ключових персонажів книжок, надані варіанти їх тлумачень та описані можливі алюзії на реальних історичних осіб з поясненням їх зв'язку з характерами героїв та їх долею впродовж сюжету.

Ключові слова: власні імена, антропоніми, етимологія, сучасна англійська література.

Formulation of the problem

In the age of globalization, English-language literature has become widespread, providing people from all over the world with the opportunity to become immersed in it. However, because of the frequent lack of readers' background knowledge, problems arise in understanding the meaning put into characters' names by the author. Since names in literature often indicate not just personality traits but possibly the future fate of characters, such misunderstandings prevent readers from grasping the author's intention fully and from noticing the hidden hints and clues in the text.

Analysis of recent scientific papers

The problem of anthroponyms' analysis has been studied by such prominent scholars as Hnapovska L., Boka O., Hanks, P., Fowler A., and others.

The aim of the article is to understand how authors can create names for the characters in their works, to explore the relationship between the meanings embedded in the names and the portrayals of the characters, to draw parallels with real-life figures.

Presenting the main material

Names, surnames, nicknames and other forms of personal addressing have always been an integral part of communication. The first step in making an introduction is traditionally to find out a person's name or the preferred addressing. Anthroponyms have a direct impact on mutual understanding, especially between people from different cultures, as they have certain universality, unlike common nouns. Thus, when communicating in another language, we will refer to our name without or with slight modifications. In this way, proper names have the extremely valuable feature of acting as anchor points in communication [1, 10].

Scholars have long noted their special status and differences from other elements of language. They can not only provide details about person's status in society, community or family, but also indicate age, gender, nationality, marital status, religion and other characteristics [3].

In literature, anthroponyms often serve as an additional source of information about characters. Since the days of classicism, it has been common to use so-called "speaking names" to portray characters, to indicate their moral qualities, personality, appearance or behaviour. The names can often refer to the destiny of a character, his or her actions and their reasons [2, 4].

There are several directions an author can follow when creating names for the characters in their works. First of all, it is borrowing names from famous personalities in order to draw parallels between that person and the character. Usually the writer uses this to emphasise the similarities in their fates or personalities. The second direction is to put meaning into the name through linguistic means, sometimes even using words from several languages.

In this article we take as an example the series of epic fantasy novels by George Martyn, "A Song of Ice and Fire". The events of the books take place on the continent of Westeros, in a vast country called the Seven Kingdoms. The plot revolves around violent wars and the struggle for power between several mighty families. And at the centre of this confrontation are two houses: *the Lannisters* and *the Starks*.

The plot of the books was inspired by the history of medieval England, namely the War of the Roses, and the houses' names refer directly to the House of Lancaster and the House of York. The allusion of these anthroponyms is created first of all by the method of phonetic similarity, but additional symbolism can be seen in the colour scheme of the houses: the Lannisters with the red body of the coat of arms corresponds to the Lancaster rose, while the Starks have the white body of the coat of arms connected to the York rose.

House *Stark* of the North, formerly bearing the title of legendary kings of the North, reigns over harsh and unkind lands, demonstrating considerable military might at the same time. The name of the house comes from Old German: the word *stark* meaning *"strong, severe"* and was later passed on into Old English [11]. Members of the family often demonstrate their resilience and sternness, defending their family and land to the last man.

The steadfast, reliable and noble head of the Stark family goes by the name of *Eddard, or Ned* for short. Eddard is an alternative spelling for the name *Edward*, derived from two Old English words: *ead "prosperity"* and *weard "guard"* [6]. The first meaning relates to the character's family and their financial situation. He had five children and a loving wife, and was the leader of the richest and most powerful family in the North.

The second meaning is primarily embodied in the character's title, *Warden of the North*. Eddard fully lives up to his name, protecting his homeland and all the unfortunate people, acting as a guardian of honor and loyalty. The author has used a direct and linear etymology, but simplicity often makes the meaning more accessible, and such a strategy is fully justified. We can say that the combination of name and surname created a comprehensive picture of the character, even before he was able to demonstrate his personality.

There is also a kinship with one of the past bearers of the name. The Anglo-Saxon King St. Edward Confessor who lived in the 11th century was known as a just ruler, which brought him popularity among the people. The author thus used two directions creating the name of this character, putting several meanings into it at once. The resemblance to the historical figure is further enhanced by lexical techniques.

The name of the Stark's second son *Bran* has Welsh and Irish roots. The word *brân* means *"raven"* [6], which directly refers to the powers he has inherited from the Three-Eyed Raven. In his dreams, crows appear and tell him the path that will lead him to his teacher, who wants to pass on the magic to Bran.

Another connection can be traced to the famous bearer of the name Bran the Blessed, a deity and king in Celtic mythology. The fate of Bran eventually led him to the throne of the Seven Kingdoms and the title *Bran the Broken*, as if in opposition to the title of the legendary king. Thus the most direct meaning was conveyed by the author using lexical tools. The parallel with a historical and mythological figure adds only a light touch to the image of the hero.

The name of the youngest daughter of the Stark family, *Arya*, is found in several languages: Persian, Hindi, Sanskrit and Malayalam. The Sanskrit word *ārya* means *"noble"*, which is completely in line with the lineage of the character [8]. The Starks are an ancient family, dating back to the time of the Kings in the North. Arya was raised as a noble and dignified lady. However, it is important to note that the Persian variant of the name is used for both men and women [6]. Arya has felt a lifelong rejection of her destined life as a lady, unwilling to submit to rules and become a helpless woman, fit only for marriage. When left alone, she hides her gender by dressing up as a boy and travels in that guise for a long time.

But if the name is taken as an alternative spelling of the word *aria*, a completely different meaning emerges. Aria is a solo musical performance [11], which corresponds perfectly with Arya's fate. After losing her family, she becomes a lonely traveler and traverses the great journey from little spoiled girl to mighty warrior. In this case, only lexical methods were used to embed meaning in the name.

Turning to the other side of the conflict, the Lannisters, there are several names with deep meaning. First of all, the twins *Cersei* and *Jaime*. The name of the older sister, *Cersei*, refers to the sorceress Circe from ancient Greek legends. She wielded various kinds of magic and enchanted the men who came to her island. Her beauty seduced them to forget their honour and duty [7, p. 31]. Just like her prototype, Cersei Lannister has relied on her charms to achieve her goals throughout her life, manipulating men and seducing them into committing terrible acts. As for magic, she has no knowledge of it herself, but has a keen interest in the art and doesn't mind using gifted individuals to deal with her enemies.

Another similarity to the mythological heroine is unrequited love. Circe was captivated by the sea god, but he rejected her feelings in favour of another girl. The sorceress never forgave the insult, cursing his lover [12]. Cersei, too, wasn't fortunate with love. Since her childhood, she fell in love with the handsome prince and dreamed only of a happy future with him, but instead faced a harsh reality. The prince takes a different woman as his wife and this sparks

a long-lasting hatred in the character's heart. Years later, Cersei contributes to the death of not only the unhappy girl but also her children and relatives.

The name of her twin brother, *Jaime*, is a reference to the biblical figure Jacob, who also had a twin [9]. The Old Testament text tells us that Jacob was born holding his brother by the heel. From the moment he was born he tried to outdo his sibling and gain the love of his parents [5].

Jaime and Cersei's situation is slightly different, however, due to the fact that a girl was born first. By birthright she should have inherited her family' land and status, but everything was passed on to her younger brother. Their father gave him his full attention, mentoring him to become Lord Lannister in the future. Cercei felt that she had been unfairly deprived of both her inheritance and her father's attention, so she harboured a grudge against him. However, this did not spoil her relationship with brother in the slightest, so the parallel is not quite complete. To sum it up, while creating anthroponyms for this twin duo, the author resorted to borrowing from two sources at once – Ancient Greek mythology and the Bible. He managed to put references to their past, personal relationships, moral qualities and abilities into their names.

Thus George Martin uses different approaches when creating his characters' names. He uses both linguistic borrowings and non-linguistic ones, referring to well-known historical figures and heroes of myths and legends. We can also note that he uses words from several languages at once, combining them with extra-lingual implications to create wholesome characters. He often does not stop at one meaning, but puts as much information into the names of the characters as possible.

Conclusions

Therefore, it can be concluded that names are of great importance in ordinary communication as well as in literature. They carry deep and hidden meanings that are difficult to understand without specific knowledge. In any work of literature, names are parts of the characters, which help the reader to go deeper into the story and understand the author's intention.

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