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ONOMASTIC SPACE OF LESYA UKRAINKA'S CORRESPONDENCE

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This paper is devoted to the study of onomastic space in the letters of Lesya Ukrainka. For the purpose of conducting this research, writer's letters were thoroughly examined. The novelty of this research lies in it being the first one to present a comprehensive analysis of onomastic lexis in Lesya Ukrainka's letters, which should provide for an objective analysis of texts and facilitate better understanding of their connotative potential.

Proper names constitute a remarkably multilevel component of her letters possessing numerous possibilities for the generation of semantic and expressive distinctiveness in addition to presenting author's point of view and revealing psychological and intellectual potential of the reader.

The core of onomastic space of analyzed letters is composed of anthroponyms which perform the function of identification, characterization, and evaluation in Lesya Ukrainka's correspondence. Their selection in analyzed letters is dictated by the thematic focus, national coloring, and author's views. The second largest group is comprised of titles of literary works, followed by toponyms and names of media outlets occupying the periphery of onomastic space in analyzed correspondence and only having the function of nomination and identification.

The most frequent units among hypocoristics in Lesya Ukrainka's letters are the well-known two-syllable variants of full names in Ukraine, which indicate a decrease in the social distance between the respondents. Less frequent ones were formed with the help of specific diminutive suffixes (-ochk, -is).

Letters of Lesya Ukrainka exemplify the new stage in the development of Ukrainian correspondence, since if Shevchenko and Kulish in their letters undergo a smooth shift from the so-called "Kotliarevshchyna" to the expression of personal "I", Lesya Ukrainka's correspondence reflects the true intellectual wealth of her personality.

Key words: letters, onomastic space, onomastic lexis, anthroponyms, toponyms.

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ОНОМАСТИЧНИЙ ПРОСТІР ЕПІСТОЛЯРІЮ ЛЕСІ УКРАЇНКИ

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Статтю присвячено дослідженню ономастичного простору в листах Лесі Українки. Для проведення цього дослідження ретельно вивчено листи письменниці. Новизна дослідження полягає в тому, що в ньому вперше подано комплексний аналіз ономастичної лексики в листах Лесі Українки, який має забезпечити об'єктивний аналіз текстів і сприяти кращому розумінню їхнього конотативного потенціалу.

Пропріальна лексика становить надзвичайно багаторівневу складову її листів. Власні назви володіють численними можливостями для генерації семантичної та експресивної самобутності, окрім репрезентації авторської роziції та розкриття психологічного та інтелектуального потенціалу читача.

Ядро ономастичного простору аналізованих листів становлять антропоніми, які виконують у листуванні Лесі Українки функцію ідентифікації, характеристики та оцінки. Їхній вибір в епістолярії письменниці продиктований тематичною спрямованістю, національним колоритом, авторськими поглядами. Другу за величиною групу становлять назви літературних творів, за якими йдуть топоніми та найменування періодичних видань, що перебувають на периферії ономастичного простору в аналізованій кореспонденції та виконують лише функцію номінації та ідентифікації.

Найчастотнішими одиницями серед гіпокористик у листах Лесі Українки є відомі в Україні двоскладові варіанти повних імен, які свідчать про зменшення соціальної дистанції між респондентами. Менш частотні утворені за допомогою специфічних зменшувальних суфіксів (-очк, -іс).

Листи Лесі Українки – приклад нового етапу розвитку українського листування, адже якщо Т. Шевченко і П. Куліш у своїх листах зазнають плавного переходу від так званої "котлярщини" до вираження особистого "Я", то листування Лесі Українки відображає справжнє інтелектуальне багатство її особистості.

Ключові слова: листи, ономастичний простір, ономастична лексика, антропоніми, топоніми.

Introduction. Lesya Ukrainka (real name – Larysa Petrivna Kosach) (1871–1913) is a well-known Ukrainian writer, translator, public figure, and scholar. At the present stage, she is one of the most famous women in Ukraine, not only of the end of the 19th – early 20th century, but also today. The phenomenon of Lesya Ukrainka is that she actively worked in various literary genres (poetry, journalism, prose, drama, and epic).

"Her entire (Lesya Ukrainka's – N. O., Y. L.) work became, without exaggeration, a great cultural drama, a facet for almost the entire next century with a truly "loud silence"... of an empty hall," wrote O. Zabuzhko in 2007 [5]. Even now, despite the huge number of works devoted to the analysis of the works of one of the deepest and most gifted Ukrainian writers, Larysa Kosach has a lot to offer for researchers.

The writer's epistolary is one of those facets that need further thorough study. Today Lesia Ukrainka's epistolary legacy is about 900 letters. These are letters to people who made up the closest family (mother, father, brothers, sisters, the Drahomanovs, and her aunt Olena Teslenko-Prykhodko) and her literary environment (I. Franko, M. Pavlyk, O. Kobylanska, V. Stefanyk, N. Kibalchych, O. Makovei, M. Kotsyubynskyi, B. Hrynchenko, X. Alchevska, M. Starytskyi, V. Hnatyuk, F. Kolessa, A. Krymskyi and others, Russian writers and critics, including V. Posse, E. Chirikov, public figures V. Kryzhanivska-Tuchapska and other figures of culture, politics and art both in Ukraine and abroad).

Unfortunately, the body of her correspondence remains incomplete today, since all letters to Serhii Merzhynskyi were lost. Furthermore,

letters to Liudmyla Starytska (Cherniakhivska) survived only in part, as three letters were published in 1913 and the rest were lost in the 1920s. Of one hundred letters kept by Ahatanhel Krymskyi, only ten were published.

Considering the amount and great stylistic variety of author's letters as well as the range of synonyms to the lexeme "lyst" (a letter) depending on its content and length provided by Lesya Ukrainka herself (see Maslo, Trokhymenko), it becomes evident that holding correspondence was a major part of her life and creative work.

Correspondence of Lesya Ukrainka was researched by Vitalii Sviatovets [27], Lidiia Necheporenko [23], Larysa Pavlenko [24], Larysa Miroschnychenko [22] and others. However, her letters lack a comprehensive analysis of their onomastic peculiarities, as this issue has evaded the proper attention of linguists.

According to Oksana Zabuzhko, "we don't know who Lesya Ukrainka really was... we have transformed her into a wreathed girl without considering that that well-known photo was taken when she was a 14-year-old child. All competent people in every European country that know about Lesya Ukrainka due to her being translated into European languages appreciate her as an especially important figure in the history of women's writing, since it would be impossible to find a more prominent 20th century female author in this literary category. Indeed, it would be impossible to find a more revolutionizing author, than that of Cassandra and the Stone Host" [5:76].

Among linguistic papers devoted to the research of Lesya Ukrainka's creative work a special place is occupied by the study of onomastic aspects of her literary activity, since proper names bear informative, allusive and connotative load greatly important for the comprehension of a literary text [26:186]. Olena Karpenko remarks that "without the analysis of onyms the true understanding of the text, as well as its

deep subtextual and informative layers is absolutely impossible" [8:69].

As was noted by Yurii Karpenko, the application of onyms is determined by author's personality, motives of their creative work, as well as spatial, temporal, and social norms [9:22].

According to V. M. Rusanivskyi, "language of Lesya Ukrainka presents an example of Eastern Ukrainian early 20th century intellectual language" [25:268]

It would be important to stress that the correspondence of Lesya Ukrainka demonstrates the adherence to the contemporary literary traditions. She "followed not only Shevchenko, but also employed the basic culturally-motivated lexical Galician vocabulary while not being above the use of dialectal words, including those peculiar to the Volyn region" [25:267].

The goal of the research is to analyze the onym space of Lesya Ukrainka's letters and to find out the specific nature of using onyms in her epistolary.

The object of this research is onomastic units in the letters of Lesya Ukrainka. The choice of her letters is of no coincidence, since a comprehensive paper devoted to the very onyms in Lesya Ukrainka's correspondence have not yet been produced.

Anthroponyms in Lesya Ukrainka's letters. All letters are essentially anthropocentric and have a certain significance imposed by the author which is perceived and understood by the reader. Therefore, onomastic space in correspondence evidently comprises a group of designations bearing a powerful informative and emotional load.

While investigating onomastic lexis in the correspondence of Lesya Ukrainka, it is important to consider the following two aspects: what the author attempts to convey and how she is doing it. The former is closely connected with writer's intention, what is the ultimate aim of the letter, to whom it is addressed and what it refers to. The latter is dictated by more subjective factors, i.e. the education, erudition, and other sociolinguistic

components encompassing the choice of language, use of diminutive forms etc. In every case, the use of onyms is motivated by anthropocentrism: the intention, work, personality, and general knowledge of literature on part of the letters' author.

Anthroponyms in the correspondence of Lesya Ukrainka may be broadly divided into two groups: proper names of real people and fictional characters. One would allocate the names of famous writers and artists whom Lesya Ukrainka held correspondence or mentioned in her letters to the first group, whereas the names of literary characters that she discusses or analyzes belong to the second group.

Anthroponyms constitute the very core of Lesya Ukrainka's onomastic space, 90% of them being the names referring to real people and 10% designating fictional characters. However, as opposed to the literary and artistic onyms created purposely for some work of fiction, designations of literary characters in the letters usually only name them, since they have a narrower functional range than those used in literary works.

In view of Lesya Ukrainka's biography, it becomes evident why names designating foreign writers and philosophers constitute the major part of anthroponyms in her letters. Furthermore, she usually provides only the surname, e.g. de Cervantes, Byron, de Balzac, Molière, Rousseau, de Maupassant, Dostoevsky, and less often gives both the first and names, e.g. Walter Scott, Paul Bourget. Apparently, this is due to the fact that the style of correspondence is a peculiar combination of literary and colloquial styles. The letter becomes a work in which the author allows themselves to make certain concessions, include informal elements, deviations from the norms of orthography and etiquette. This also explains why Lesya Ukrainka uses foreign surnames in compliance with the contemporary orthography (which at that time was not entirely fixed, but the

writers themselves codified the language by adhering to certain norms established on the basis of language awareness and previous traditions) and in their source language (e.g. Ostap Bondarczuk, Theophile Gautier).

On the other hand, some authors maintain that the use of only the last name while referring to another person in the late 19th – early 20th centuries was not indicative of an excessively informal attitude or colloquial style; they believe that it was used in letters for the purpose of polite nomination of an absent person in an etiquettical situations of nomination or mentioning of that person [7].

Furthermore, a substantial proportion is occupied by the names referring to famous Ukrainians. The majority of them is conveyed by last names, e.g. *Starytskyi, Franko, Trush, Hankevych, Kropyvnytskyi*, less commonly with the honorific *pan* (sir or madam), e.g. *pan Maksym, pan Hrushevskyi, pani Hrushevska, panych Zabolotnyi*, and even more rarely with the first name accompanied by a patronym or the last name, e.g. *Serhii Kostiantynovych Merzhynskyi*. The use of one- or multi-unit structures for nominations of a person is apparently dictated by the situational expedience. Lesya Ukrainka used only their last name when she was writing about a well-known person, and a three-member structure was applied in case she mentioned someone unknown for the first time.

Particularly few in number are nicknames, which constitute a part of the so-called baby talk [11:94]. For instance, she refers to her sister Olha as *Pots* or *Oleh*, and calls her friend Mariia Bykovska *Mania*. The use of such onyms in the letters creates a special intimate atmosphere.

How Halyna Mazokha has accurately remarked, "*correspondence is a type of creative writing which is not only of individual, but also of collectively shared character, since its author always takes into account the personality of the*

addressee, their relationship, interests, views etc" [19:112–122]. And the use of the so-called baby talk elements is definitely motivated by the addressee, i.e. Lesya Ukrainka's mother or brother.

Therefore, combination of several names of a person from different social fields in one common microcontext generates a special expressiveness due to the gradation of names with different emotional coloring, e.g. from friendly and intimate to official and respectful:

Serhii Kostiantynovych Merzhynskyy, my new acquaintance, who was here in Crimea this summer (I have written to you about him back then), is deeply interested in my Rose drama that I had read to him, wrote me a letter a few days ago from his home city of Minsk that **Kropyvnytskyi** will be visiting this city with his troupe and that it would be welcomed if I sent **Merzhynskyy** my drama for him to give it to **Kropyvnytskyi** for staging while he would also guarantee that my demands would be followed to the letter [12].

The choice of name variant depends on the social status, age, degree of interpersonal closeness, family relations, friendliness etc. The letters contain addresses to the last name, patronyms, full names, diminutive names, nicknames, as well as original authorial and complimentary addresses [20: 127–134].

Lesya Ukrainka treats anthroponyms as belonging to the class of forms signifying respect in the etiquette, which are used in greetings and farewell sayings. It should be noted that they differ in their structure, which depends on the author's addressee, i.e. friends, family, or literary circle. Formal or friendly and intimate" tone to this fixed structures is imparted by appellatives which are combined with anthroponyms. Thus, Lesya Ukrainka opens the letter to her brother Mykhailo with a passionate greeting "Dear **Mysha**", and ends it with "Your sister and friend **Lesya**" [12]. In the letter to M. Starytsky, she addresses him as "much esteemed

Mykhailo Petrovych". The letter to I. Franko was signed "with the highest respect, **Lesya Ukrainka**" [16], and the letters to her mother usually contain the fixed structure "Your **Lesya**".

As was accurately noted by Olha Maslo, common appellations in Lesya Ukrainka's letters have a function of establishing and maintaining the contact between the correspondents [20].

In author's correspondence, names of various literary characters are rather scarce. The metaphorical context can produce a literary situation very different from the one in which metaphorical proper names of fictional characters appeared originally. Thus, proper names in Lesya Ukrainka's letters experience considerable changes in their semantic content, which results in greater image expressiveness:

I translated **Gulliver** from an edition adapted for children and see that he is not good at all. I take on the translation of all four **Gulliver's** travels as we have bought in Odesa the first volume (**A Voyage to Lilliput**) of the recently published complete edition [14].

It should be kept in mind that every letter always has a certain addressee, among which there are well-known figures, e.g. Ivan Franko, Olha Kobylinska, Mykhailo Drahomanov, and the family circle, e.g. the brother and mother of Lesya Ukrainka. However, she departs from the use of everyday language even in the informal correspondence with the family members. The main factor influencing the repertoire and design of language units in Lesya Ukrainka's epistolary texts is education. From the age of 4 the girl could read. From that age, her mother had a special approach: she refused to use texts adapted for children, believing that such a simplified presentation of information was not necessary. As a result, since childhood, the linguistic consciousness of Lesya Ukrainka is formed under the sign of intelligence and comprehensiveness. Her letters display the thought of an educated, active, and

conscientious personality, and detected anthroponyms demonstrate her profound knowledge of the world's classics as well as Ukrainian and foreign contemporary writers.

According to Valentyna Vlasenko, peculiar features of letter-writing and their multiple vectors are marked by Lesya Ukrainka's "*ability to communicate in tune with every addressee, that is to share the same ideas, interests and to take into account their likes and dislikes*" [4: 46]. "*Lesya Ukrainka's correspondence is devoid of the slightest veneer, and thus reflects not fictitious and incongruous but real emotional states and communicative roles of the author, which adjust only to the circumstances of given situation, her addressee being the most important factor*" [3: 320].

The central place in the onomastic space of Lesya Ukrainka's correspondence is also occupied by names or titles of literary works. It is worth noting that in most cases the writer conveys these onyms in their source language, thus showing her good knowledge of French, German, Italian, and Polish. Lesya Ukrainka provides Russian names in Russian, e.g. Istoryia Odnoho Horoda, in Ukrainian transliteration, e.g. *Mirovaia Literatura, Stikhotvoreniia v Prozi*, or in Ukrainian translation, e.g. *Borys Hodunov*.

Hypocoristics in Lesya Ukrainka's epistolary. About 11% of the studied units are the so-called hypocoristics – "informal (short) versions of the personal name, which are used mainly for communicative purposes of addressing the person" [2: 70]. The popularity of hypocoristics in the epistolary is facilitated by two factors: 1) each letter is addressed to the recipient, who is often addressed throughout the text; 2) letters have an informal character, are a kind of intermediate zone between the conversational, artistic and journalistic style, which creates a special atmosphere in which the expressiveness and mood of the author is easily conveyed through different versions of anthroponyms.

The predominant share of hypocoristics used by Lesya Ukrainka are two-part elements that belong to the group of well-known variants of anthroponyms used to reduce the social distance between persons: Halya, Shura, Pasha, Lilya, Sasha, Vanya and others. A quantitatively smaller group consists of expressively colored units that reflect not only a close relationship with the nominee, but also a special, usually positive attitude of the author to the named person. Meliorative connotation is transmitted either by suffixes (Mykosya, Hannusya, Yurochka, Oksanochka, Michal), or by the whole basis, which is situationally tied and formed as a result of a joke, a play on words and is completely meaningless for the listener who is not involved in this situation, for example, Mausyk ← Mouse (cf. English mouse) ← Mysha (brother Mykhailo). It is important that the creation of hypocoristics with the help of suffixes has a brightly specific Ukrainian-language coloring.

In other words, the hypocoristics in Lesya Ukrainka's letters form a certain system that conveys the gradation of the social distance between the communicants and the author's attitude to the persons mentioned in the text. It is noteworthy that in her epistolary there are no pejoratively colored hypocoristics.

The gender of hypocoristics is represented by approximately the same ratio of male and female names.

Intermediate status between pejoratives and a special group of anthroponyms is occupied by nicknames, which are part of the so-called baby talk. Thus, in particular, Lesya writes about his sister Olha, calling her Potz, Oleh, while calling her girlfriend Maria Bykovska Mania. The use of such onyms gives the letters a special intimate atmosphere. As Mazokha rightly remarks, "correspondence is a work not only individual, but joint, because the author of the correspondence always means the personality of the addressee, his/her

relationship with him/her, the interests, views, etc." [19]. In addition, the use of elements of "baby talk" is clearly due to the addressee, namely the mother or brother of Lesya Ukrainka.

Despite the nature of the term baby talk, the units that can be attributed to this group do not only apply to communicators from one family circle. Imitation of children's direct perception of the world helps to express a particularly close relationship. It is interesting that Lesya Ukrainka creates the following units from common names, forming diminutives with the help of suffixes: Khtos (someone) (close friend Olha Kobylyanska) → Htosyk.

The author achieves a special expression by using gender-labeled onyms for the opposite sex (cf. Pots – sister Olha, Khtos – Olha Kobylyanska, Mysha – brother Mykhailo).

Use of vocabulary in a foreign language. Analysis of proper names in the letters of Lesya Ukrainka shows the development of contemporary orthographic system. Apparently, in the late 19th and early 20th centuries, during the active processes of language normalization, which have long been in a depressed state, this practice was common in the language of erudite writers, who thus tried to adapt a foreign language to the native language, in the same time without destroying the structure of the original.

In the late 19th – early 20th century, the use of individual words or quotations in a foreign language became commonplace in the epistolary of writers (cf. R. Adam ...). Meanwhile, it should be noted that she was among a few highly-educated Ukrainians of that time who used the Ukrainian language. In spite of her profound knowledge of various foreign cultures, languages, and their description in her correspondence, Lesya Ukrainka always expressed herself in Ukrainian, thus showing love and devotion to her native people and language. Of course, the impact on the personality and intellectual potential of

Lesya Ukrainka was also made by the environment in which she was brought up and cultural influence of which she experienced in her adult life. In particular, a significant contribution to the formation of Lesya Ukrainka's views, literary and artistic preferences is attributed to the influence of democratic ideas prevalent in the family of Kosach-Drahomanovs. How Stepan Tudorov has correctly remarked, Lesya Ukrainka was "*nearly the only genuine Ukrainian in her wide social and literary environment*" [28: 117].

According to Valentyna Vlasenko, the use of names in their source language "*presents the evidence of her rich linguistic knowledge*" [4: 45].

While analyzing the literary legacy of Lesya Ukrainka, present-day Lina Kostenko expresses her pity that the modern society "*due to a number of objective and various other reasons does not use the language of Lesya Ukrainka, the language of a true intellectual who combined intelligence, folk spirit, national identity, and prime example of cultural thought*" [10: 54].

Toponyms and other types of onyms in Lesya Ukrainka's letters. Toponyms occupy a peripheral position in the onomastic space of Lesya Ukrainka's correspondence and, as a general rule, perform a nominative and differential function whose main task is to determine a place mentioned in a letter. Her correspondence presents a map of visited places or friends, e.g. Kolodiazhne, Lviv, Vienna, Crimea, Ligurian Sea, Minsk, Kishinev, and Italy. Occasionally, the writer puts toponyms in a metaphorical context, for instance "*Dun Moscow has departed*" (*Savrasna Moskva rozikhalas*), where *Dun* is a nickname of a horse from Nikolay Nekrasov's poem *Red-Nosed Frost*, which in the given context means the departure of wealthy Russians from Crimea. Lesya Ukrainka's tendency to reproduce proper names in their source language is also noticeable in this subgroup of onomastic units, which demonstrates the

intellectual depth and erudition of the author.

Besides, names of journal and newspaper outlets are few in number with their function being limited to nomination as well; the author always provides them in the source language, e.g. *Zeit*, *Kurjer*, *Zoria*, *Visnyk*, and *Postup*, the last three titles being written in Ukrainian Cyrillic letters.

Conclusion. As one may observe from the correspondence of Lesya Ukrainka, proper names constitute a remarkably multilevel component of her letters possessing numerous possibilities for the generation of semantic and expressive distinctiveness in addition to presenting author's point of view and revealing psychological and intellectual potential of the reader.

The core of onomastic space of analyzed letters is composed of anthroponyms which perform the function of identification, characterization, and evaluation in Lesya Ukrainka's correspondence. Their selection in analyzed letters is dictated by the thematic focus, national coloring, and author's views. The second largest group is comprised of titles of literary works, followed by toponyms and names of media outlets occupying the periphery of onomastic space in analyzed correspondence and only having the function of nomination and identification.

The most frequent units among hypocoristics in Lesya Ukrainka's letters are the well-known two-syllable variants of full names in Ukraine, which indicate a decrease in the social distance between the respondents. Less frequent ones were formed with the help of specific diminutive suffixes (-ochk, -is). The most expressively colored are those neologisms that appeared situationally and indicate a special closeness between the addresser and the addressee (Khtos, Potz).

The use of onyms in a foreign language does not have a particularly expressive coloring in the writer's letters. On the one hand, given the extralingual factors of the writer's linguistic biography, such units become natural elements of her communication, evidence of high intellectual development and integration into European cultural trends, on the other hand, she tries to at least partially stylistically align them with the Ukrainian language.

Letters of Lesya Ukrainka exemplify the new stage in the development of Ukrainian correspondence, since if Shevchenko and Kulish in their letters undergo a smooth shift from the so-called "*Kotliarevshchyna*" to the expression of personal "I", Lesya Ukrainka's correspondence reflects the true intellectual wealth of her personality.

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