**SEMANTIC SPECIFICS OF POETONYMS IN THE FANTASY GENRE**

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**Introduction**. The semantics of a proper name in an artistic work is a complex, multicomponential phenomenon as it presents a collection of various types of information. Proper names, or rather, poetonyms serve as a medium between the author and the reader.

The readers are those who perceive the artistic work through the prism of proper names, which cause certain associations and serve as the interpretation of the general concepts raised in the work. Although the issues and problems of onomastics are investigated by many linguists, there are still many not fully understood or investigated areas. Despite all difficulties, onomastics and, in particular, literary onomastics became an integral part of the study and analysis of literary work of all kinds and genres. Among all the genres, though, fiction is the least studied in the field of peculiarities of poetonyms.

The **aim** of the given research is to study semantic peculiarities of the poetonyms of one of the most famous works of English writer Roald Dahl, namely, "Charlie and the Chocolate Factory", which captivates with the beauty of poetonym filling, as well as the uniqueness of the forms.

**Materials and Methods.** The present investigation analyses poetonymic features on the material of Roald Dahl’s work "Charlie and the Chocolate Factory" [1]. The methodological basis of the research is based on the principles of anthropocentric approach to language study and text linguistics. From the point of view of the anthropocentric paradigm, the language is the result of activities of people, creative individuals, and institutions that produce norms and rules for the functioning of the language. The anthropocentric approach presupposes changes of paradigms in linguistics. It is the transfer of a study from an object to a subject, that is, a person is analyzed in the language and the language in a person. Therefore, the text is understood as a two-dimensional structure created as a result of the use of authors of the coding system, as a set of content and as a set of meanings [4, p. 24].

This approach allows us to understand the choice of the author's poetonyms, to evaluate the cognitive and social factors that influence it, and at the same time to interpret proper names as a specific tool for knowledge of reality.

**Results and discussion**. According to our calculations, the fantasy novel "Charlie and the Chocolate Factory" counts 117 poetonyms with 1290 cases of their use in the text. According to the semantic classification proposed by M.P. Kochergan [3], all these proper nouns can be divided into several types, namely: anthropoetonyms (47 units - 40.17%), chremapoetonyms (48 units - 41, 03%), zoopoetonyms (7 units - 5, 98%), ergopoetonyms - (6 units - 5, 13%), topopoetonyms (3 units - 2, 56%), ethnopoetonym (1 unit -0,85%), theopoetonym (1 unit-0,85%).

 According to the semantic classification of anthropoetonyms by M. Sharashova [6, p. 118], we can distinguish the following types of names for characters taken in the novel "Charlie and the Chocolate Factory":

1. Personal names - Charlie, Mike, Violet, Grandpa Joe (12 units -25.53%)
2. Surnames - Mr. Bucket, Mr. Prodnose, Mrs. Gloop (23 units - 48.94%)
3. Nicknames - Daddy, Professor (2 units- 4, 26%)
4. Personal name + Surname - Willy Wonka, Beatrix Potter, Charlotte Russe (10 units- 21, 27%)

 The distinctive feature of Roald Dahl’s anthropoetonyms is the fact that the author is more likely to use the informal version of the name than the formal one.

Names in artistic works, according to O.V. Superanska, occupy an intermediate position between the names of real and fictitious objects, because their denotations are constructed on the basis of the writer's experience, but not necessarily exist in reality, they are created according to the models of the names of real or unreal objects, taking into account belonging to a certain onomastic field [5, p.84]. According to the proposed classification, the poetonyms that are available in the text can be distributed as follows: 1) the names of real objects- 17%; 2) the names of fictional objects (various mythonyms)- 5%; 3) the names of hypothetical objects 79%.

There are two terms commonly accepted in the linguistic world, which were introduced by Professor V.M. Kalinkin. The first term is poetonymosphere referring to the onyms created by the author specifically for his aims in the text, and the second term is real onomastics referring to the names existing outside the frames of the text [2, p. 17]. According to this division the relation of Roald Dahl to the poetonymosphere and real onomastics is the following: 84% and 16% respectively.

**Conclusions**. With the help of semantic analysis of poetonyms, we were able to find out the diversity and ambiguity of the names in the work, as well as their importance as a means of manifestation of author's imagination and intellect in a fantastic novel.

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