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NOMINATIVE AND EXPRESSIVE FEATURES OF ANTHROPONYMS IN FANTASY LITERATURE
(WITH REFERENCE TO J. R. R. TOLKIEN'S WORKS)

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MAQOLA TARIXI:	*This study explores the nominative and expressive features of anthroponyms in fantasy literature, focusing on J. R. R. Tolkien's works. The research highlights the dual function of personal names as tools of character identification and carriers of semantic, emotional, and cultural meaning. The analysis shows that Tolkien's anthroponyms function as linguopoetic elements that contribute to character portrayal, reinforce the internal coherence of the fictional world, and enhance the aesthetic depth of the narrative.*
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In works of fantasy literature, anthroponyms (personal names) function not only as means of naming characters but also as important artistic devices that shape character images, reveal their inner qualities, and ensure the aesthetic integrity of the fictional world created by the author. Therefore, anthroponyms in fantasy texts are distinguished by a close interaction between nominative and expressive functions. This dual role is especially evident in the works of J. R. R. Tolkien, where personal names simultaneously perform nominative and expressive functions, shaping the reader's perception of characters and cultures within Middle-earth.

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1. The Nominative Function of Anthroponyms

The nominative function is the primary role of an anthroponym, serving to identify a character and distinguish them from others. In fantasy literature, however, this function acquires a more complex and multilayered nature compared to real-world naming practices. This is due to the fact that names created by the author often:

- indicate affiliation with a fictional people, race, or culture;
- reflect a character's social status, origin, or historical background;
- conform to the internal laws and logic of the fictional world.

Thus, anthroponyms in fantasy literature are not merely tools of designation but function as nominative units that embody the semantic and cultural codes of the author's imaginary universe.

The nominative function of anthroponyms in Tolkien's works serves to identify characters and distinguish them within the narrative. However, unlike ordinary real-world naming practices, Tolkien's anthroponyms are deeply embedded in the fictional history, linguistics, and cultural systems of Middle-earth.

For instance, the name Aragorn functions as a nominative marker that identifies the character as a distinct individual, yet it also signals his royal lineage and historical destiny. His alternative names — Strider, Elessar, and Estel — reflect different stages of his life and different sociocultural contexts, demonstrating that nominative naming in Tolkien is dynamic rather than static.

Similarly, the anthroponym Frodo Baggins fulfills its nominative role by situating the character within the Hobbit community of the Shire. The surname Baggins, associated with domesticity and comfort, immediately anchors the character in a peaceful, pastoral cultural environment, thus reinforcing the realistic illusion of Tolkien's fictional world.

2. The Expressive Function of Anthroponyms

The expressive function reveals the artistic and aesthetic potential of anthroponyms. In fantasy narratives, a character's name evokes specific emotional, evaluative, and associative responses in the reader. This expressiveness is achieved through several interrelated factors:

- **phonetic expressiveness**, whereby harmony, softness, or harshness of sounds reflects the character's nature;
- **semantic expressiveness**, based on implicit meanings embedded in the lexical or etymological components of the name;

- **cultural and mythological expressiveness**, involving references to ancient languages, mythology, and folklore.

As a result, anthroponyms become powerful stylistic devices that intensify the positive or negative portrayal of a character.

Beyond simple identification, Tolkien's anthroponyms possess strong expressive potential. This expressiveness is realized through phonetic structure, semantic transparency, and etymological depth.

The name Éowyn, for example, carries clear expressive value. Derived from Old English elements (ēoh "horse" and wyn "joy, delight"), the name evokes associations with nobility, strength, and freedom, reflecting the character's inner conflict and heroic aspirations. The phonetic softness combined with semantic depth enhances the emotional resonance of the character.

In contrast, names such as Gríma Wormtongue display overt negative expressiveness. The epithet Wormtongue functions as an expressive anthroponymic addition that conveys deceit, corruption, and moral decay, shaping the reader's attitude toward the character even before his actions fully unfold.

3. The Interaction of Nominative and Expressive Functions

One of the defining characteristics of anthroponyms in fantasy literature is the inseparability of their nominative and expressive functions. A name simultaneously:

- identifies and distinguishes a character;
- alludes to their personality, destiny, or essential traits;
- enhances the aesthetic and semantic density of the literary text.

For this reason, anthroponyms in fantasy works frequently function as poetonyms, contributing to the depth and coherence of artistic meaning.

A defining feature of Tolkien's anthroponyms is the inseparability of nominative and expressive functions. Names in The Lord of the Rings do not merely label characters; they actively participate in meaning-making within the text.

For example, the Elvish name Galadriel not only nominates a character but also embodies notions of light, purity, and wisdom, encoded within its etymological structure. This duality allows the name to operate simultaneously on nominative, expressive, and symbolic levels.

Thus, Tolkien's anthroponyms frequently function as poetonyms, where naming becomes an integral part of the artistic design, reinforcing the mythopoetic texture of the narrative.

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Conclusion

In conclusion, the nominative and expressive features of anthroponyms in fantasy literature constitute an essential linguopoetic instrument through which an author's creative vision and artistic worldview are realized. Through personal names, character images are shaped, the internal logic of the fictional world is reinforced, and a stable and vivid artistic perception is formed in the reader's mind.

In Tolkien's fantasy works, anthroponyms demonstrate a complex interplay of nominative and expressive features. Through carefully constructed names grounded in invented languages, mythological traditions, and historical depth, Tolkien achieves a high degree of linguistic realism and aesthetic coherence. As a result, anthroponyms in his works function as key linguopoetic elements that shape character identity, cultural representation, and the overall semantic architecture of the fictional world.

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