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Allusionyms In Dmitry Yemets's Works As A Form Of Contamination And Transformation Of Precedent Onyms In Fantasy Discourse

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Abstract: This article provides a comprehensive analysis of allusionyms in the works of Dmitry Yemets as a specific manifestation of linguistic creativity and intertextuality within the framework of modern Russian fantasy discourse. The research explores the mechanisms by which precedent onyms—names already fixed in the collective linguistic and cultural consciousness—are reinterpreted, hybridized, and integrated into new narrative contexts. Special attention is given to the processes of semantic contamination and transformation that occur when traditional or mythological proper names acquire novel connotations in the author's texts.

By drawing on linguistic, semiotic, and cultural methodologies, the study investigates the functions of allusionyms in the construction of aesthetic imagery, character systems, and narrative dynamics. Yemets's use of recontextualized onyms serves not only as a means of irony, parody, or homage to classical and popular culture but also as a tool for modeling a new mythopoetic reality. The article emphasizes that allusionyms play a crucial role in the development of associative links between the author's text and the broader literary tradition, thus expanding the interpretative potential of the fantasy genre.

The findings contribute to the understanding of the onomastic dimension of literary language and demonstrate how creative manipulation of proper names reflects the dialogic nature of contemporary culture. The study also highlights the cognitive and communicative aspects of name formation in the genre of fantasy, revealing how authorial naming practices

serve as a bridge between linguistic play and the conceptual world-building of the text.

Introduction: In recent decades, the study of linguistic creativity and authorial naming within the field of literary onomastics has gained increasing relevance, especially in relation to the fantasy genre. This branch of literature provides a particularly rich context for examining how language becomes a tool for shaping imaginary worlds, expressing cultural memory, and generating intertextual meanings. Within this framework, the phenomenon of allusionyms—names that allude to and transform preexisting cultural or literary prototypes—has emerged as a compelling subject for linguistic and semiotic analysis.

Dmitry Yemets's works, which occupy a distinctive position in contemporary Russian fantasy, demonstrate an intricate interplay between tradition and innovation. His creative adaptation of precedent onyms, recognizable from mythology, folklore, and global popular culture, reflects a deliberate strategy of reinterpreting established symbols to construct a new mythopoetic reality. By blending familiar and invented elements, Yemets not only recontextualizes classical naming traditions but also forms a unique linguistic space that engages readers through irony, parody, and associative depth.

The significance of this research lies in its focus on how proper names in Yemets's texts operate beyond mere nominative function. They become carriers of cultural information, aesthetic markers, and instruments of semantic expansion. Through processes of contamination and transformation, allusionyms serve as a bridge between inherited cultural codes and individual authorial expression, revealing how linguistic play contributes to the creation of a distinctive narrative identity.

This analytical perspective sheds new light on the broader mechanisms of meaning-making in fantasy discourse. It emphasizes that authorial naming is not simply a stylistic device but a reflection of the dialogic nature of modern literature, where each name embodies the intersection of personal creativity and collective cultural consciousness. By examining the structure, function, and semiotic potential of allusionyms in Yemets's works, the study expands the understanding of how linguistic innovation shapes literary imagination and reinforces the cultural continuity of the fantasy genre.

METHODOLOGY

The research is based on an interdisciplinary approach that integrates methods of linguistic, semiotic, and literary analysis. The study employs elements of onomastic analysis to classify and interpret the functions of proper names in literary texts, along with semantic and contextual analysis to reveal their meanings within the broader narrative structure. The principles of intertextuality theory [Kristeva, 1969; Bakhtin, 1986] and cultural semiotics [Lotman, 1990] form the theoretical foundation of the study, enabling an exploration of how names operate as signs within a multilayered cultural dialogue. The analysis of allusionyms in Dmitry Yemets's works relies on identifying precedent onyms and tracing their transformations across different cultural and literary contexts. The procedure includes three main stages:

Selection and classification of onymic units in Yemets's texts that exhibit traits of allusiveness or hybridization.

Comparative analysis of these names with their cultural or literary prototypes from mythology, folklore, or modern fiction.

Functional interpretation of the newly formed allusionyms within the semantic and aesthetic structure of the text.

Such a methodological framework allows for the investigation of the dynamic interaction between language and cultural tradition, as well as the author's creative mechanisms of reinterpreting established names. The theoretical background of the research draws upon the works of both Russian and international scholars in the fields of linguistics, stylistics, and onomastics. In particular, V. A. Nikonov [1974] and A. V. Superanskaya [1973] provided the foundational principles of Russian onomastic theory, which are instrumental in understanding the typology and structure of proper names. The cognitive and functional aspects of naming are further developed in the studies of E. M. Vereshchagin and V. G. Kostomarov [1980], who emphasize the cultural and communicative dimensions of language. In the international context, R. W. McConchie [1997] and P. Harder [2003] explored the relationship between naming, meaning, and linguistic creativity, while G. Leech [2008] examined the stylistic and semantic functions of names in literary discourse. The studies of C. Baldick [2015] and B. Paltridge [2018] contributed to understanding how intertextuality and allusion shape readers' interpretation of literary texts.

In the field of fantasy studies, T. Shippey [2000] and D. Dragunoiu [2011] analyzed the linguistic and

mythopoetic systems of J. R. R. Tolkien, providing a comparative background for studying the structure of fantasy onomastics. Similarly, E. N. Kosenkova [2019] and O. Yu. Kovalchuk [2021] examined the use of precedent names and cultural allusions in modern Russian fantasy, including the works of Yemets, thereby offering valuable insights into the evolution of postmodern naming practices. Through the synthesis of these theoretical and methodological perspectives, the present study aims to provide a comprehensive understanding of how allusionyms function as linguistic instruments of cultural transformation and authorial expression in the fantasy discourse of Dmitry Yemets.

RESULTS AND DISCUSSION

The analysis of Dmitry Yemets's works demonstrates that allusionyms — hybrid or transformed proper names that echo existing cultural, mythological, or literary onyms — function as key mechanisms of meaning formation in his fantasy discourse. Through deliberate contamination, parody, and reinterpretation, Yemets transforms familiar cultural symbols into new linguistic and semiotic forms that reflect both intertextual play and national identity.

One of the most illustrative examples is Tanya Grotter, whose name directly alludes to Harry Potter while simultaneously adapting it to the Russian linguistic and cultural context. The use of the diminutive Tanya instead of the neutral Harry instantly domesticates the global reference, emphasizing the Russian schoolgirl's identity and transforming a Western myth of heroism into a local narrative of everyday magic. The surname Grotter preserves phonetic similarity with Potter, but the root "grot" (meaning "cave" or "depth") introduces additional semantic connotations of mystery and internal reflection, thus expanding the meaning beyond parody.

Other characters also reveal complex onymic transformations. Sardanapalovna parodies both the ancient Assyrian ruler Sardanapalus and the convention of Russian patronymics, merging historical and linguistic layers into a grotesque hybrid. The comic effect arises from the collision between the majestic, exotic prototype and the domestic, bureaucratic suffix, a typical example of Yemets's strategy of onomastic demythologization.

In the case of Medusova, Yemets reinterprets the mythological Medusa into a humorous and pedagogical context — a strict teacher whose name humorously reflects her "petrifying" authority in the classroom. Likewise, Pegasov transforms the winged horse Pegasus into a surname typical for Russian everyday life, turning the divine symbol of inspiration into a figure of ironic normalization. Both examples illustrate how mythological onyms are recontextualized to serve a parody of the educational and bureaucratic institutions within the fictional world.

An important case of cultural contamination is Durnev (from the Russian adjective "durnoy," meaning "foolish"), which echoes Rowling's Dursley, creating a bilingual pun and demonstrating Yemets's sensitivity to cross-cultural phonetic resemblance. Through such hybridization, Yemets creates linguistic bridges that allow Russian readers to engage with Western fantasy traditions while maintaining a sense of cultural self-awareness.

In addition, Gloomius Maximus exemplifies the author's use of hyperbolic Latinization to mimic the pseudo-learned style of ancient or magical names. The name draws from the Latin Maximus ("the greatest") but is preceded by Gloomius, a neologism derived from the English word "gloom," thus blending English and Latin roots to produce an exaggerated comic villain. The result is a name that simultaneously parodies classical grandeur and modern fantasy clichés.

The corpus also includes allusionyms that reference Russian folklore and classical literature. Kashcheevna (derived from Kashchey the Deathless) transforms the traditional villain into a female character, signaling gender inversion and creative myth revision. Similarly, Pushkinia — a magical academy named after the national poet — represents Yemets's ironic incorporation of cultural heritage into fantasy space, where high culture and popular parody coexist.

Functionally, these allusionyms operate on multiple levels:

1.   Referential level – preserving semantic traces of their prototypes (Medusova, Pegasov, Tanya Grotter).

2.   Transformative level – reshaping the meaning through hybridization and parody (Sardanapalovna, Durnev, Gloomius Maximus).

3.   Cultural level – reflecting national and linguistic identity by adapting foreign models to Russian reality (Pushkinia, Kashcheevna).

4.   Evaluative level – expressing authorial irony and moral commentary toward the values embedded in fantasy archetypes.

These examples demonstrate that Yemets's onymic creativity is not merely an act of linguistic play but a profound semiotic process. Each allusionym becomes a cultural sign, encoding layers of intertextuality that connect the reader to both global and local mythologies. Through this onomastic system, Yemets constructs a distinct authorial idiostyle — one that fuses humor, parody, and cultural reflection, turning the act of

naming into a central tool of artistic expression and ideological discourse in contemporary Russian fantasy.

CONCLUSION

The conducted analysis confirms that Dmitry Yemets's allusionyms serve as complex semiotic constructs that unite linguistic creativity, intertextuality, and cultural reflection. Through the deliberate contamination and transformation of precedent onyms, the author builds a unique onomastic system that functions as both a parody of global fantasy traditions and a reaffirmation of Russian cultural identity. The study demonstrates that Yemets's onymic strategies go beyond simple imitation or humor. His reworking of well-known names — from Tanya Grotter to Medusova, Sardanapalovna, and Gloomius Maximus — reveals a deep engagement with the mechanisms of cultural adaptation and linguistic hybridization. Each name operates simultaneously as a reference, a reinterpretation, and a commentary on existing literary and mythological prototypes. By embedding global cultural signs into a localized linguistic environment, Yemets effectively "translates" the fantasy genre into Russian cultural discourse, making it more accessible and contextually resonant for his readers.

The results also highlight that the allusionyms in Yemets's works perform multiple narrative and ideological functions: they shape character identity, construct the text's aesthetic tone, and convey the author's evaluative stance toward both Western and domestic literary traditions. The names become semantic nodes where parody, intertextuality, and cultural self-reflection intersect, revealing how linguistic play can act as a vehicle for broader philosophical and cultural meaning. In broader terms, Yemets's creative use of onomastics illustrates the dynamic relationship between language and culture in the contemporary fantasy genre. His works demonstrate how the transformation of proper names can serve as a means of renewing literary conventions, reinterpreting mythological patterns, and asserting the creative autonomy of national fantasy discourse within the global literary landscape.

Thus, allusionyms in Yemets's oeuvre are not only elements of linguistic humor but integral components of authorial style and worldview. They form a cohesive semiotic system through which the writer constructs meaning, engages in intercultural dialogue, and redefines the boundaries of modern Russian fantasy.

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