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**LINGVO-CULTUROLOGICAL FEATURES OF "TALES OF THE DON"  
AND "VIRGIN SOIL UPTURNED" BY M.A. SHOLOKHOV**

*SUMMARY. The article is devoted to linguo-culturological features of poetonymy of «Tales of the Don» and «Virgin Soil Upturned» by M.A. Sholokhov. The antroponymic space of the author's works under consideration demonstrates the reality of Sholokhov's poetic anthroponymy and its value as the source of learning the anthroponymy of the Don region at the beginning of the twentieth century.*

*KEYWORDS. Anthroponymy, variability of the name, linguo-culturology, poetonyms, linguistic character.*

It's common knowledge that Anthroponymy is inextricably connected to the cultural linguistics. The interaction of such concepts as «language», «culture» and «nationality» creates a single entity in poetonymy and it can be easily traced in Sholokhov's anthroponymy. The relevance of studying the problems of cultural linguistics in connection to this is defined by the increasing attention of the specialists in onomastics to the study of anthroponymy of the text, where language and culture are closely in contact. The Russian system of personal names in the broadest sense stands high in the linguistic consciousness.

Cultural linguistics is a relatively young brunch of ethnolinguistics. The basis of the categorical system of cultural linguistics is the concept of mentality, linguistic character and the concept, the epistemological formation of which hasn't been yet, apparently, fully completed [5; 64]. Many linguists advert to this problem, including Y.S. Stepanov («Constants: Dictionary of Russian Culture», 2001), N.D. Arutyunov («Language and the human world», 1999). The object of the study of V.N. Telia are idioms and features of mentality (Telia, 1996). In general, the terms «cultural linguistics», «mentality», «linguistic character» and the others appear in a number of publications of the last decade, but the definitions of these concepts, as well as the methods of linguo-culturological studies are not always univocal [12; 238]. V.V. Vorobiev in his monograph «Linguistics: Theory and Methods» offers the following definition: «cultural linguistics is the synthesizing complex scientific discipline, studying the relationship and interaction of culture and language in its functioning and reflecting this process as an integral structure of units in the unity of their linguistic and extra-linguistic (cultural) content using the system methods with a focus on current priorities and cultural setting (set of norms and universal values) [6; 36-37].

The last quarter of the twentieth century is considered the time of intense study and establishment of cultural linguistics, as a product of anthropological paradigm in linguistics, with its beginning being set up by W. von Humboldt in the XIX century, «the originality of the language affects the essence of the nation, that's why the careful study of the language should include all that history and philosophy associate with the inner world of a man» [7; 377]. Humboldt's ideas developed within neohumboldtivism in XIX-XX. In Russia in the XIX century his legacy has been mastered by A.A. Potebnya, who has embodied the new ideas about the «language as activity.» In the middle of the twentieth century the representatives of the European neohumboldtivism: L. Weisgerber, H. Glinz, H. Holz and others — developed the question of dependency of the content of thought and logical system of thought from the structural features of the language.

Among the followers of the teachings of W. von Humboldt in the United States are W.D. Whitney, J.W. Powell, F. Boas, E. Sapir, B.L. Whorf, — each of them developed the ideas and the hypotheses of the linguistic relativity in one's own way, according to which the language was given a priority role in the learning process. The linguists of the last century made the attempts to modernize the Sapir-Whorf hypothesis, proposing «hypothesis of linguistic complementarity» [3; 57-61] and the «hypothesis of linguistic universality» [4; 45-46]. Thus, we can note the constant interest of the researchers to the problem of cultural linguistics, as evidenced by the different approaches to the study of this linguistic brunch of learning. The specialist in the cognitive linguistics V.A. Maslova defines cultural linguistics as a branch of linguistics that has emerged at the cross-roads of linguistics and cultural studies; as a humanitarian discipline that studies the material and spiritual culture that has been embodied in the national language and that appears in the linguistic processes.

Under cultural linguistics V.A. Maslova also suggests «the integrative field of knowledge, absorbing the results of research in cultural studies and linguistics, ethnolinguistics and cultural anthropology» [13; 9, 30, 32]. Researcher V.V. Krasnyh in his study «Ethnopsycholinguistics and cultural linguistics» continues to develop the problems of cultural linguistics, connecting it to the study of «national picture of the world, the language of consciousness and to the special features of mental-lingual complex» [11; 12].

Among the linguists, studying the problems of cultural linguistics, there are different opinions on whether to consider cultural linguistics to be an independent discipline or a branch of linguistics. It is generally accepted that the sphere of lingvo-culturological research is the direction of language study in its inextricable connection to the culture. There are also publications aimed at identifying the specific lingvo-culturological character of some concepts in the texts of classical literature [12; 242].

The closest research trends to the cultural linguistics are «ethnolinguistics» and «linguo-regional studies». The main objective of ethno-linguistic research is the study of the interaction of linguistic, ethno-cultural and ethno-psychological factors in the functioning and development of the language. Linguo-regional studies, in turn, focus upon the dependency of the linguistic phenomena and linguistic units on the social factors: on the one hand, on the conditions of communication (time, place, participants, goals, etc.); on the other hand, — on the customs, traditions and peculiarities of the social and cultural life of the group [4; 88].

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Personal proper names are not only parts of speech and language, but they are also a part of the culture of the Russian people, because anthroponyms functionally contain national-cultural component. It is known that Christian names came to Russia without the suffixes of subjective evaluation; — they acquired these suffixes in the course of many centuries of adaptation in the Slavonic anthroponymy. Canonical personal names of non-Russian origin, that are used by Russian people, had to get over the long way of phonetic and morphological russification, so that they have become a fact of Russian speech, being used in different literary and dialectal forms [15; 6].

In this regard, linguo-culturological study of anthroponyms will help to create the evolution of the national-cultural component in a literary text, and it will also help to show regional variability of poetonyms.

In this respect, the facts of poetonymy are original in the texts of the «Tales of the Don» and the novel «Virgin Soil Upturned»: «*MInyushka*, my little son, why are you sleeping? *Batyanka* (your father) has returned home from soldiering!» [Nakhalenok, 300], «After her mother wept and *Hristishka*, the youngest four-year-old girlie» [Virgin Soil Upturned, Ch. X; 70] «I feel pity, *Kondrasha*, only for the cow ... As for me, I agree. Just my heart is aching about it... — she said, smiling and wiping the tears with the valance» [Virgin Soil Upturned, Ch. X; 70]. These examples prove that M.A. Sholokhov introduced the new regional material into the national space of poetonymy, using the occasional variations in the formation of personal names of the characters in the texts under consideration.

Linguo-culturological system of anthroponymy points on the features of social organization, on the culture of the society, and also on the scope of the usage of forms and variations of the personal name, depending on the changing social and historical conditions. When we change the form of a personal name with the help of different suffixes, the object remains the same, it is only the relation to the character what is changed [10, 99]. An example from the text of M.A. Sholokhov's works under our consideration: «...the younger son *Stepka* joined the Young Communist League», «I do not know, *Stepushka*, what *Alekseevich* has in his mind...» [Wormhole, 426-427], «Our Chairman of the Board, the red partisan comrade *Razmetnov*, simply saying *Andrushka*, dragged me to this sin, in God's name!» [Virgin Soil Upturned, Ch. I; 19-20]; «*Yakov Lukich* entered, and *Timophey* was silent, but his father bore him up: — This is our man, *Timosha*. You are not to be afraid» [Virgin Soil Upturned, Ch. XII; 80], from the examples it is clear that the suffixes do not change the object of the nomination, therefore, they are not word-building, but form-building.

A specific poetonymic feature of the «Tales of the Don» and the novel «Virgin Soil Upturned» is rather effective modification of the calendar anthroponyms. Phonetic transformations of the calendar personal proper names are frequent and different; they are mostly reflected in the vowels. In the text of the collection of stories and the novel «Virgin Soil Upturned» by M.A. Sholokhov we pointed out different phonetic and morphological modifications: substitution (*Kosma* → *Kuzma*, *Avraam* → *Abram*, *Sergiy* → *Sergei*, *Ksenia* → *Aksinya*, *Maria* → *Marja*). From here and further we provide the examples from the text of the «Tales of the Don» and the novel «Virgin Soil Upturned»: «At the gate they were met by *Aksinya*, Maxim's wife» [Wormhole, 438], «I lay the command of your group on the officer

cadet *Marjin*» [Virgin Soil Upturned, Ch. XXVI, 190], contraction of vowels (Gavriil → Gavriila, Daniil → Danila): «I heard the hetman screaming. They took the prisoners out, and my Daniil was in front ...» [Family Man, 341]; apheresis (Iosiph → Osip, Dimitri → Mitri → Mitya): «Vasya, I'm going to Osip, but it will be such a shame like an old heave ho given. They will laugh throughout the village...» [Curve-stitch, 350]» If only comrade Stalin had come to Gremyachy Log, I would tell him right like this: «Our dear Osip Vissarionych! We've heard you go against giving a fright to our middle peasants?» [Virgin Soil Upturned, Ch. XXVIII; 199], syncope (Simeon → Semyon, Paraskeva → Praskovya): «Tie the arsonist's hands, Semyon!..» [Dear Road, 279]; «Menok and he range the applications to the collective farm in the council. And me, I go. I have only a kulak yard left, one of Semyon Lapshinov» [Virgin Soil Upturned, Ch. XI; 70] apocope (Zacharia → Zahar), «My Grandpa Zahar and me lie under a bush of wild blackthorns, on the hill above the Don, bald from the heat of the sun» [Sky-blue prairie, 438]. Such a transformation can be attributed to morphological phenomena. Also the interchange of sounds can be found (Stephan → Stepan → Stesha, Nicholay → Micholay → Mikolaitch): «Before the Pokrov time Stepan, almost falling with exhaustion, drove the cattle on his yard, harnessed it to the plow, grinning in the throes and biting the blue rim of his stale lips, he silently took up the handles» [Resentment, 379], «Respect for you, *Stesha*, and for me — only resentment» [About Kolchak, nettles and other things, 422], «Nice weather, Yefim Mikolaitch! That's a good day and newly-fallen snow is fresh, it would be good now to hunt for hares» [Mortal enemy, 395].

The appearance of the letter "A" in the beginning of a word is a consequence of general phonetic processes that took place in the language (Pronouncing "A" has become a characteristic feature of the Russian national language in the initial period [16, 23]) (Onisim → Anisim, Onisya → Anisya), «I won't go, you bastard face! Anisya Semkina will lay hands on herself if something happens!..» [Blue-sky prairie, 442], the same is with the middle name "Anisimovna": «Makarchiha carefully crossed herself in front of the smoky icon. — Healthy living, *Anisimovna!*» [Aleshka's heart, 240], «Keep silent, aunt Anisya! There is no shame here in showing my injures to a working man. Let him look!» [Virgin Soil Upturned, Ch. IV, 28]. Means of removal of the iminations (doubling) (Archipp → Arkhip, Ioannikiy → Anikei); the other examples in the works we studied: «Pan Tomilin shot thirty-two people that day. Only *Anikei* remained alive through his pride» [Sky-blue prairie, 445], «do not yell ... I would! I would better cry! Who forced Evdokia? — Anikei Devyatkin tried to drag her into the barn ... He forced me with a whip ... and he also called the guys to the barn.» [Virgin Soil Upturned, ch. V, 37]

The combining of phonetic and morphological ways of transformation in personal proper nouns is very interesting: Ionnikiy → Anikey → Anika (Anikushka) (aphaeresis, substitution of endings): «By that time I had had middle-aged grandchildren from my late son; the elder one, whose name was Semen, got married and Anikushka was still a lad» [Sky-blue prairie, 441]; Artemiy → Artyoma → Artyom (the transition of E → O in the stressed syllable of the middle of the word after a soft consonant and before a hard consonant, apocope): «Nearby old *Artyom* through his rough hands watches the tractor shredding black earth with its glossy chunks near the hills of marmot burrows» [Woman-bigamist, 358]. «Reverse» (hypercorrect) forms indicate this process [Nikoniv, 1969, p. 63]: Nester ← Nestor

“However, Peter’s complaisance and awe of Dolbyshev (who was not from somewhere but Gulaiy-Pole, and *Nestor* Makhno was his neighbour) gained him...” [Dear Road, 293], and also we can trace the surname Nesterov (the transition of E → O, which can be mistaken for the vernacular changing of Old Slavonic e [Nikonov, 63]): “Old Nesterov couldn’t bear it, he started squirming and fidgeting” [Herdsman, 212]. The reason, why the transition of e-o is mistaken (*Matrena* ← *Matrona*), is explained by V.A. Nikonov with three conditions: the stressed position, after a soft consonant, before a hard consonant. “As two of this conditions are obvious, the speaker fulfilled the third one softening the preceding consonant” [Nikonov, 63].

Therefore, the sound structure of anthroponymy of *Tales of the Don* and *Virgin Soil Upturned* corresponds with Russian national anthroponymy. At the same time, dialectal and regional peculiarities can be singled out there (Don patois is correlated with Southern dialect): Aksinja ← Kseniya (substitution), Glikeriya → Lukerja → Lukeshka → Lushka (aphaeresis, I // U — due to different transmissions of Greek υ, I // J, the substitution of endings): “And he immediately turned strictly to his wife, ‘You, *Glikerja*, get out right away. Stay a bit at the mistress’; I’m not going to talk while you’re here.’ Sad *Lushka* went out to the kitchen.” [Virgin Soil Upturned, ch. XV, 106], as well as the phenomenon of akanye [pronunciation of unstressed Russian «o» as «a»] (Onisim → Anisim → Anisimovna): “There was silence. *Anisimovna* had her mouth wide opened crookedly, flies were on the cheeks and were buzzing in the mouth. *Makarichka* took a step towards the bed.” [Aleshka’s heart, 240].

In use of qualitative forms of proper nouns expressive shades can be conveyed in many ways. Thus, researchers V.D. Bondaletov and E.F. Danilina single out 4 main means of expression: 1) morphological (word-formative), 2) phonetic, 3) syntactic and lexical-syntactic [Bondaletov, Danilina, 1970, p. 197]. Further we suggest the examples of these means of expression from M.A. Sholokhov’s *Tales of the Don* and *Virgin Soil Upturned*.

Morphological way of expressing is the most abundant in quantity. There are approximately 80 suffixes in Russian anthroponymy, which can join either full words (*Zakhar-ka*, *Ivan-ushka*, *Makar-ushka*) or clipped stems (*Van-yushka*, *San-yushka*). Positive (ameliotory) as well as negative (pejorative) forms are created with the help of these suffixes [Bondaletov, Danilina, 1970, p.197]. In *Tales of the Don* and *Virgin Soil Upturned* we found out the following ameliotory finals: -EN’KA / -ON’KA (“*Stepan* drove with his neighbour *Afon’koy*” [Resentment, 380]; “My dear *Andryushen’ka*! [Virgin Soil Upturned, ch. V, 37]), -ECHKА / -OCHKА (“Don’t be naughty, *Tamarochka*! It’s time for hushaby!” [Spineless, 507]), -USHA / -YUSHA / — SHA (“*Arsyusha*!.. Husband...*Alexander* sent a letter from *Turtechina*...” [Woman-bigamist, 361], “*Marisha*! My dear! Have mercy on me!” [Virgin Soil Upturned, ch. XXX, 210]), -USHKA / -YUSHKA (“Are you crazy, *Semushka*? What will our children eat?” [Galoshes, 416]; “It’s the devil’s work, *Makarushka*...” [Virgin Soil Upturned, ch. XVII, 119]; “Many referred as if they had passed all the grain procurements. *Davydov* — in the board, *Vanyushka* *Naydyonov* — in the headquarters, both were looking through the lists and the receipts of the grain-collecting station checking everything.” [Virgin Soil Upturned, ch. XXIV, 162]; “*Fektyushka*! My dear! When it gets dark I’ll come. Where will you be sleeping?”

[Virgin Soil Upturned, ch. XXXIII, 246]), -AKA ("Grishaka's heifer got ill. It's better to show it to the farmer." [Herdsman, 214]), -ATKA ("Wait a bit, perhaps, I won't take this skirt... or change it... I'd take something for my children... for Mishatka... for Dunyashka... She was whispering fervently."), -YAY ("Do you know, Mityay, if the stables are closed?" [Melon-drawer, 251]), etc.

The following suffixes can be considered as pejorative ones: -UKHA (Grishukha, Petrukha): "Well, Petrukha, at last they came! The Cossacks will not rule the roost for long!" [Dear Road, 264], -YUKHA (Ilyukha, Vanyukha, Andryukha): "You're funny at asking this, Andryukha! It's amazing that you're so slow-witted..." [Virgin Soil Upturned, ch. XXXII, 229], -KA (Styopka, Vit'ka, Fedotka, Kodratka): "It looks like you, Fedotka Demidych, are pock-marked! — You're another!" [Virgin Soil Upturned, ch. XXXI, 220]; "Pray to God, Kondratka! Your prayer will come to God soon" [Virgin Soil Upturned, ch. XIX, 126]; -OKHA (Timokha, Mitrokha), -YAKHA (Dunyakha, Petyakha): "Nope, Petyakha, you won't get a word out of Foma Kremnev!" [Dear Road, 268], but in the texts these finals are not pejorative, they express roughish deference.

Owing to the fact that the variative forms of names for character appellation are numerous, the author characterizes his personages differently according to the situation. M. Sholokhov applies the method of "emotional intensification", this is the method of transition from less emotional names to more emotional ones. There is an example in the story «Nakhalenok»: "Oh, you're my Mikhail, Mikhalya, Mikhalyatko!" [Nakhalenok, 307].

M. Sholokhov gives some personages only one variant of a name, a personal name in a qualitative form, on purpose. Due to the fact that characters often use this form addressing to the personage, the expressivity and emotional emphasis of hypocoristic form vanish, therefore, the qualitative form becomes neutral and can be equal to the *nickname*. Before XVII century the term *nickname* was used as the synonym for the term *personal name* designating only Russian names, but after XVII century it gained the meaning of an additional, secondary name of a person [Zinin, 1970, 25]. In the story "Sky-blue prairie" we can trace only one variant of the name Anikhey, it is Anikushka, all the characters of the story address to him using only this variant of the name: "After the shots Anikushka wobbled but didn't fall at once" [Sky-blue prairie, 444]. In this regard, qualitative suffixes of personal names have not only nominative-emphatic function, but also the functions of establishing a contact and of personage characterisation in a definite social group [Ushakov, 1978, 163].

It is necessary to mention that the lingvo-culturological study of poetonymy gives the possibility to trace evocative and evaluative, linguistic, historical and linguistic, historical and cultural types of anthroponymic connotation, to reveal the conception of personal noun as the phenomenon of Russian mentality. So long as literary text is functionally closed system of aesthetically organized linguistic means, the personal noun accumulates numerous notional links, complicated associations and connotations, which form its individually literary semantics.

In belles-lettres there is a method when a personal name is some kind of embodiment of a quotation from a saying or a proverb "Davydov left and went on bantering at Andrey: You prevented the attempted murder of the chairman of our kolkhoz! You exposed a counter-revolutionary! Anika-worrier, this is the fact!"

[*Virgin Soil Upturned*, ch XVI, 116]. (Anika-worrier is the synonym for a boaster of his strength but in reality this is a very weak and cowardly man. The name "Anika" is taken from the Byzantine tale about the hero called Degenius, nicknamed anikitos — invincible (Sholokhov, 116). The stylistic function of personal names becomes apparent in children's and everyday language. Characters' names got nicknamed nature becoming metaphors and similes [Frolov, 2005, 18]. Thus, we may draw a conclusion that in belles-lettres every name is included in diverse connections with surrounding context.

The phonetically morphological, word- and form-building system of anthroponymy of Sholokhov's *Tales of the Don* and *Virgin Soil Upturned* preserves the features of old Russian anthroponymy, this is "Sholokhov's successful imitation of the language of XVII-XVIII centuries" [Danilova, 2002, 16]. *Semipatronymics* can serve as an example: "The herd came from the field, and Alyoshka ran to Ivan Alekseevich's yard. <...> See him off, Alekseev, with God!" [Aleshka's heart, 243].

Personal, patronymic and many family names of the characters of Sholokhov's tales "contain the information about the phonetically morphological and semantic adaptation of calendar names in the system of Russian nomination, about the development of variative row of calendar names, about the activity of certain variants" [Danilova, 2002, 16]. For instance, Mikishara ← Nikifor: "But from the threshold of administration Mikishara darted off and swooped onto hesitating crowd" [«Коловерть», 336]; the surnames Proshin ← Prokhor, Senin ← Semen, Tokin ← Anatoliy [Shchetin, 1978, 92]: "On Saturday after dark came Prokhor Tokin. He had been hesitating for a long time at the doorway, fingering his green Budenny cap, smiling sadly and ingratiatingly" [Wormhole, 432].

Studying the manifestations of people's culture fixed in the language, cultural linguistics allows establishing and explaining the work of one of the fundamental language functions — of being the means of creation, development, preservation and transmission of the culture [Maslova, 2001, 30]. Appearing at the interface of linguistics and culture study, cultural linguistics studies material and spiritual culture manifesting in vernacular language and linguistic processes.

Anthroponymy of Sholokhov's *Tales of the Don* and *Virgin Soil Upturned* has Russian nationwide character and at the same time real Don anthroponymy is the basis. Don patois are the patois of secondary foundation developing on South-Russian and Central Russian basis [Словарь русских донских говоров, 1975]. There is no considerable difference in quantitative and qualitative structure of Russian and Don anthroponyms, that depends on comparatively late conversion of people at the Don to settled way of life and on the fact that the constant inflow of fugitives mainly from the central and Southern Russian towns and districts did not let the influence of anthroponymic traditions of their native places become weak [Shchetin, 1968, 17].

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