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**ONOMASTIC SPACE OF STORY BY V. SOROKIN "THE DAY OF  
THE OPRICHNIK"**

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*Abstract*

The article proposes a model for the complex analysis of the onomastic space of V. Sorokin's story "The Day of the Oprichnik". Understanding and perception of a work of art requires its multidimensional interpretation. The most important role in the study of the linguistic identity of the writer, as well as in the study of his heritage, is played by the system of proper names, or onomastics, which reflects the author's knowledge of the world of nature, man, society, culture.

As a result of the study, the boundaries of the onomasticon of the artwork under consideration were identified: the core, the near-nuclear space, the periphery. In addition, the traditional principles in the construction of the anthroponymic and toponymic fields and innovative, peculiar only to the work of V. Sorokin, are defined. Such an approach contributes to solving the problems of forming the onomastic space of V. Sorokin's artistic text, establishing the principles for the nomination of literary heroes in "The Day of the Oprichnik", highlighting the functions of proper names in the artistic text, defining the role of onyms in the work.

The analysis showed that in the text under study the onomastic space is centered in the nucleus, which consists of personal names, last names, toponyms, but with some deviation from this principle, since the anthroponymic field is shifted to the perinuclear space, i.e. in the center is a nickname. Nevertheless, in general, the principle of field construction of onomastic space is preserved.

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**Keywords:** Onomastic space, anthroponymic field, toponymic field.



## **1. Introduction**

For understanding and perception of a work of art, its complex interpretation is necessary. An important role in the study of the linguistic personality of the writer, as well as in the study of his heritage, is played by the system of proper names, or onomasticon, which reflects the author's knowledge of the natural world, man, society, culture, etc., used by him in the process of creative conception. Proper names are an essential element of the form of artwork. Being composed of the writer's idiosyncrasy, onyms in the context of aesthetically significant, are perceived, as noted by Academician V. V. Vinogradov, "in a complex and deeply shaped perspective" (Vinogradov, 1954).

Currently, in the course of the anthropocentric approach to the science of language, proper names as units of language / speech associated with the representation of knowledge about a person, his features, his activity, are studied in detail in all areas (text linguistics in general and literary onomasticism, in particular; regional onomastics (Kovalev, 2009); historical onomastics.

One of the leading directions in research on the theory of the proper name is the study of the principles of the formation of the onomastic space of an artistic text, in the course of which our work has been done.

## **2. Problem Statement**

In the text of a work of art, onomastic space plays an important role for a deeper understanding of the historical-philosophical and socio-cultural content of both the individual work and the entire creative heritage of the author. Identifying the features of the author's approach to the selection of names, the analysis of the onomasticon of the researched works contributes to the understanding of the hidden meanings contained in them. Onomastic analysis of a literary text is a special type of linguistic research, in which the potential embodied in onyms is revealed, intuitively perceived associative links, and peripheral values are updated. Almost every onomastic fact is historical and living - fictional or very real - reality, which through various extralinguistic factors creates a specific circle of diverse associations (Kovalev, 2009). Literary onyms in many ways contribute to the construction of the compositional structure of the work, the creation of the character's image, and the realization of all the ideas of the author.

## **3. Research Questions**

Understanding the role of proper names in an artistic text and exploring the unique possibilities of the onomastic space of a work for expressing the author's intention contributes to a more accurate interpretation of the text. Therefore, the study of the language of fiction is impossible without a comprehensive analysis of onyms enclosed in a particular text.

Proper names in the artistic text are functionally significant in both nominative and ontological, axiological, aesthetic aspects.

The functioning of the entire set of names in the text is a special area of research, because onomastic syntagmatics and paradigmatics in most cases are the text axis, the basis of the system-structural organization of the text.

In literary texts there are mainly two names of onyms: anthroponyms and toponyms, which determine the entire onomastic background of the narration, with the exception of works of art of special purpose (fairy tales, stories about animals, fantastic scenes, etc.).

#### **4. Purpose of the Study**

The main purpose of the article is a comprehensive analysis of the onomastic space of V. Sorokin's "The Day of the Oprichnik", the results of which allow to solve the problems of forming the onomastic space of an artistic text, determine the principles for the nomination of literary heroes, highlight the functions of proper names in an artistic text work/

#### **5. Research Methods**

In modern onomastics, the contours of the object and subject of study are clearly defined. The terminological apparatus and the classification of onyms according to the ratio with the denotation (Karpenko, 1967; Podolskaya, 1990) were developed; describes the historical processes that have taken place in the diachronic of the Russian language (Uspensky, 1995); described the processes of formation of proper names, their role in the structure of the text. Such a wide range of problems facing onomastics has brought to life a number of methods for analyzing onomastic space.

The structural method focuses on the search for the internal organization of the onomastic space, which thus takes the contours of an ordered whole, system and structure.

A variety of structural method is field. The term "field" has received a wide interpretation in linguistics: the lexical field (Reformatsky, 1996), the paradigmatic field, the semantic field, the functional-semantic field (Ufimtseva, 1968). According to A.V. Superanskaya, "a field is an extralinguistic field to which the term corresponds, but inside the field there is usually a certain linguistic ordering of the elements. Due to extra-linguistic conditionality, words of different linguistic organizations can be combined in one field" (Superanskaya, 1973).

Due to the expansion of the interpretation of the term "field", the structural method is transformed into a structural-semantic one. The fundamentals of structural semantics were laid by R. Meyer, Y. Trier, and others (Trier, 1931). His main goal is to "study the systemic connections of linguistic meanings, lexico-semantic paradigms, and other types of semantic fields".

The concept of the field was common in the twentieth century on the field of onomastics. In the concept of V.I. Supruna onomastic field (space) is represented by a "really distinguished linguistic structure" with such features as "presence of nuclear-peripheral relations, semantic community, suggesting a similar semantic structure of the word ..., frequency, stylistic coloring, word-building activity". In our article we consider onomastic space as a field structure.

#### **6. Findings**

Proper names are the object of study of various scientific disciplines: history, geography, literary criticism, ethnography, psychology, astronomy, etc. However, in the first place, onyms belong to linguistics and are the subject of close attention of linguists. Speaking about the linguistic nature of proper names,

V.A. Nikonov, one of the founders of onomastics in Russia, emphasizes that “the name is a word and, like all words, obeys the laws of the language, that is, it is subject to linguistics” (Nikonov, 1974).

The choice of a name is determined by the intention of the author, who seeks to engage the reader in a circle of associations and, through the use of one or another name, either further characterize the hero or the situation, or create the corresponding effect.

Proper names in the artistic text are the object of study of stylistics and linguistic poetics, literary onomastics, poetic onomasticism and onomastic poetics. Methods for the study of literary onyms are developed on the material of individual prosaic, dramaturgical and poetic works. The general theoretical questions of onomastics are solved, the associative links of the literary onyme are considered, the peculiarities of using the name system and titles in the works of writers and poets of the XX century. On the basis of the linguistic-culturological and hermeneutic analysis of the name, a number of works of Russian literature have drawn conclusions about the conceptual content of the literary anthroponym, the problem of the cultural history of the name has been posed. The position of the onomastic system in the language has been investigated and the reflection of its properties in artistic speech has been described. The question of the presence / absence and nature of the lexical meaning of proper names (Berezovich, Kabinina, Ruth, & Feoktistova, 1994) is being solved, a typology of intertextual onomastic structures is being developed, onomastic terminology has been formed. Unresolved problems include the question of the relationship between the boundaries of onomastic and appeal vocabulary in the framework of a work of art, the composition of literary names, their semantics and functions in the individual author's speech.

In recent decades, the study of a person's lexicon, his language ability in the cognitive paradigm has become topical: the cognitive aspects of a word give an idea of the mechanism of the origin, storage and transmission of information, the way of representing knowledge about the world. According to a number of researchers (Kalinkin, 1999), the study of the proper names in the cognitive aspect fully corresponds to the turn of modern linguistics from the study of the static language system to the study of "language in its action." Thus, at the present stage of the development of linguistics, the central concept of literary onomastics — the concept of literary onim — should be considered in the diachronic aspect, from the point of view of intertextual and intratextual connections.

In the cognitive paradigm, the following directions in the study of literary anthroponyms are relevant.

1. A literary anthroponym can be projected onto an intertext space. In this case, proper names appear as onomastic citation units that actualize the reminiscent connection with the preceding texts, indicating the inclusion of the text in the cultural dialogue, due to which the spatial boundaries of the text are expanded.
2. Within the framework of the cognitive paradigm, a literary anthroponym is considered as a way of storing and structuring knowledge about the world, the cultural memory of a people, since the ethnocultural content of a name is formed on the basis of cultural concepts that reflect a conceptual picture of the world of a people.
3. A literary anthroponym can be drawn closer to abstract names, representing and replacing in the human mind a certain meaningful fragment of reality. The components of the cognitive

semantics of the name correlate with various types of information: verbal and non-verbal, universal and ethnocultural.

4. The literary anthroponym can be studied in its projection on the personality of the author and his mental model of reality, which finds its realization in the artistic world of the work. A literary anthroponym can also be projected onto the personality of the reader and his mental model of the work, which is a creative individual rethinking of the artistic world of the text. For the writer and the reader, we will talk about different degrees of semantic fullness of the same proper name.

Traditionally, the study of onomasticon works of classical literature is given more attention than the texts of modern literature. This fact dictates our appeal to the story of V. Sorokin "The Day of the Oprichnik".

V. Sorokin is a recognized master of modern Russian literature. His works cause many disputes. B. Lanin emphasizes: "The basis of Sorokin's style is the chameleon language, which assumes a coloring dependent on the author's intention. The very concept of the "artistic world" in the case of Sorokin changes from the "artistic world of the writer" to the artistic world of the work. The language changes accordingly. However, there the image of a divorced body remains, the philosophical lining of the plot remains, an invisible but strong irony remains" (Lanin, 2015).

From the first lines of the story, the slow speech of the lyrical hero delays us. A distinctive feature of this text is its form - a tale, in which a large number of characters harmoniously intertwined with its nominal, characteristics, events, their link is the image of the main character of the oprichnik Komyagi. The author describes one day in the oprichnik's life, during which many fateful events take place, which make the reader think about the eternal questions of being.

The anthroponymic field of the novel consists of onyms of different types. Traditionally, the core of the field consists of personal names and surnames, but in this work we see a shift of onyms, both semantic and quantitative, towards nicknames. In the work "The Day of the Oprichnik", the belonging of the main character to this social category completely forces him to be reborn, and everything begins with the loss of the former naming, for example, Boris Borisovich turns into Batyu; Andrei Danilovich in Komyagu: "They don't leave for the oprichnina. She is not chosen. She chooses you" (Sorokin, 2018). The whole environment of the protagonist consists of the same as he, living by the principle: "Law and order - that's what Holy Russia stands, and it will be restored from the Gray Ashes" (Sorokin, 2018).

In the text of the novel, they are all deprived of the full form of naming, which indicates a loss of personality as such. The nickname is all that they have left, it defines the main feature that characterizes them: Batya, Poyarka, Sivolai, Posoha, Pogoda, Okhlop, Zyabel, Nagul, Kreplo, Maslo, etc. - the oprichniki that comprise the monarch retinue.

It is known that the function of nicknames is different from that of the official name system: their function is emotionally expressive, and their existence is limited by time and local parameters. As wrote P.A. Florensky, "... our nicknames are designed to differentiate a name and present it to the expression of various subtle shades depending on any peculiar factors of personality formation" (Florensky, 2000).

It is well known that in the period of the formation of the Christian onymicon, the Russian princes existed in two names: the baptismal Vladimir, Oleg and the worldly, which was given to him according to the pagan canons of Duda, Pischal (Bondaletov, 1983).

According to this principle, the naming of guardsmen in the text of V. Sorokin's story is built, i.e. along with the official name of the characters there is a nickname that becomes dominant in the nomination system in the novel. For example, Andrei Danilovich he is the Komjaga / Komyaka - a log that is clumsily hollowed out by a trough, a ridge that serves as a boat, too, like a deck, pl. tvers. fighter (Dahl, 1989). This nickname is given by the author to the protagonist for a reason: physical strength, assertiveness are those qualities that the oprichnik needs to climb the career ladder, and as we know, Komyaga is among the elite five who are close to the Emperor. He does not choose the means to achieve his goal, he always acts cruelly, directly, without feeling compassion for anyone, guided only by an order.

Boris Borisovich, or Batya, the head of the oprichniki squad, so the nickname speaks for itself. Despite the fact that this hero is nominated both nicknames and the "name + patronymic" model, nevertheless, only the nickname is important in his circle, since on the one hand, it performs a communicative function, and on the other hand, it is sociodifferentiating, since thanks to this nomination, we can easily attribute it to a certain social group.

Sivolay - "blustering", "rude" (Dahl, 1989), this nickname was given to strong, but stupid, uneducated men.

Poyarka in the old days meant the word "spring" (Dahl, 1989), and also in the South Russian dialect "bright" is a sheep of the first year, while a boar is the wool of such a sheep. In our opinion, this hero is still young and is learning the oprichny case, therefore, he has such a nickname.

Zyabel is one version of "frozen" (Dahl, 1989), but in the North Russian dialect "whitewash" is sour cream or cream, traditionally this nickname was given to people by something that manifested itself, an outstanding "cream of society".

Okhlopok - "a tuft of tow, hemp, unfit for yarn, figuratively the last in the family" (Dahl, 1989), we think this hero was the last son born in the family and he had nothing to count on inheritance, so he had the only way out - oprichnina.

The nickname Pogoda in the South Russian dialect means bucket - good weather (Dahl, 1989). "The weather is not high, but broad in the shoulders, strong in the bones, catchy and agile. It's hard to get into his smooth skin" (Sorokin, 2018). Most likely, he earned this nickname for his appearance and good mood.

Nicknames in the work mark the social status of the oprichnik, because, for example, servants are called personal names (most often hypocorhistic), the attendants: "*You can hear Fedka jumping from the stove behind the wall, bustling, jingle with dishes*" (Sorokin, 2018). "Going to the dining room. There, Tanya is already serving breakfast" (Sorokin, 2018). Exotic names are frequent from the point of view of a modern reader, but quite common for a resident of medieval Russia: the barber Samson, the groom Timokha, Averyan, because the main principle of naming was the selection of the name from Julian calendar. Reception is used by the author as a stylization for the described era. Along with male names, female naming is used along the same principle, i.e. from Julian calendar: Tanya, Anastasia, Praskovya Tobolskaya.

For the heroes representing the upper class, we see the three-part naming model inherent in modern naming, but for Sorokin this technique is also a sociodifferentiating: “A house with a soul. I have been living in it for only seven months, and the feeling is that I was born and raised here. Previously, the estate belonged to the money changer friend from the Treasury Order to Stepan Ignatievich Gorokhov” (Sorokin, 2018). We ride a little more and run into the gates of Ivan Ivanovich Kunitsyn's manor” (Sorokin, 2018). The secret order of the prince and close friend of Gosudarev Terenty Bogdanovich Buturlin (Sorokin, 2018). Buturlin is a famous noble family name. During the reign of Ivan the Terrible, Vasilii Matveyevich Buturlin was a voivod and stolnik. It can be assumed that V. Sorokin chooses the names of the characters in such a way that they are close to the real historical prototypes of medieval Russia.

Thus, the work mentions Urusov: “This gloomy graph with a diamond hedgehog in the ring is none other than Count Andrei Vladimirovich Urusov, son-in-law Gosudarev, professor of judicial law, full academic of the Russian Academy of Sciences, honorary chairman of the Intelligent Chamber, chairman of the All-Russian Equestrian Society, Chairman of the Society for the Promotion of Aeronautics, Chairman of the Society of Russian Kulak Fight, Comrade Chairman of the Eastern Treasury, owner of the South Port, owner of the Izmailovo and Don Markets, owner of “Moscow Contractor” company, owner of “Moscow Brick” enterprise, co-owner of the Western Railway ”(Sorokin, 2018). The Urusovs are an old princely clan, the etymology of the family name of which dates back to the Turkic word “urush” - “warrior”. One of the representatives of this genus is Urusov Andrei Satyevich. He was a Novgorod governor, the other - Urusov Petr Arslanovich (Urak bin Jan-Arslan) is the murderer of False Dmitry II. Most likely, in this onim V.Sorokin also wanted to show the proximity of the person of this surname to the ruling elite.

Female images in full naming are presented in the image of actress Uliana Sergeevna Kozlova and Komyagi's fellow traveler Anastasia Petrovna Stein-Sotskaya, daughter of the disgraced clerk of the Duma. The double surname in this work, on the one hand, has a characterological function, since such surnames are one of the privileges of the nobility, and on the otherhand, it gives the heroine the opportunity to “escape” from repressions connected with the name of her father.

There are naming of the model "name + middle name": Boris Borisovich, Andrei Danilovich. “Sovereign priest Nikolai Platonovich is the first stone in the foundation of the Western Wall” (Sorokin, 2018), which project a respectful appeal to a representative of the upper class. Also around the nuclear space form the family onyms: Princess Bobrinsky, Urusov, Buturlin, etc. These onymy perform either an address or a communicative function.

The model “name + last name” is used in the situation of addressing poets and writers. “Three integrated ones hover over the square: the white-bearded chairman of the Chamber of Writers Pavel Olegov with the invariably suffering expression of a puffy face and his two more gray-haired and gloomy-preoccupied deputy - Ananii Memzer and Pavlo Basinya (Sorokin, 2018). Most likely, such a form is chosen in accordance with the modern fashion to call thus literary figures, for example: Tatiana Tolstaya, Victor Pelevin, Vladimir Sorokin.

The appeal to the clergy is highlighted in the text, but it also does not differ in originality and is built in accordance with generally accepted principles of naming: Father Paisius. This type of naming is adjacent to the names of the saints, which are used in the text quite often: Saint Foniphatii, George the Victorious, the Most Holy Mother of God, Saint Nicola, Optina Elders.

The periphery of the anthroponymic field consists of the names of everyday objects and phenomena: shaving foam "Genghis Khan"; this includes the mention in the text of historical figures Malyuta Skuratov, the real name Grigory Lukyanovich Skuratov-Belsky, the favorite oprichnik of Ivan the Terrible. This name is used in the novel as a symbolic, that in historical terms, that in nominative, because personal name Gregory was replaced by the nickname Malyuta, the same model is the naming of all the guardsmen in the novel Pelevin. In addition, the story is dedicated to this particular historical figure. We believe that the image of Malyuta Skuratov was embodied in Batya (he has the same qualities as Malyuta: cruelty, devotion, etc.).

The periphery of the anthroponymic field is occupied by the names of the books and the names and surnames of their authors: "The people here respect the book. In the left wing there is orthodox literature, in the right one there are Russian classics, and in the middle are the novelties of modern writers. At first, I consider the novelties of the prose of Russia: Ivan Korobov, "White Birch," Nikolai Voropaevsky, "Our Fathers," Isaac Epstein, "The Conquest of the Tundra," Pavel Olegov, "Nizhny Novgorod Tithes" ... "(Sorokin, 2018). This technique is used as a satirical and allusion, because it refers to the Soviet ideological literature. Also worth noting are the names of newspapers, which are definite time markers that link the future with the Soviet totalitarian era: "All our three newspapers lie: Russia, Kommersant, and Vozrozhdenie. I know everything, but there is no hunting from paper " (Sorokin, 2018). A small but meaningful group of onyms make up the names of the films: "I order tea for myself, I order myself an old movie: "Striped flight "... I watch what others are watching: the Chinese "River Creeks", of course, and the lady ... oh, curious ... "The Great Russian Wall" "(Sorokin, 2018). All these names, forming the periphery of the anthroponymic field, carry additional information about the actors, but it contains the meaning that enables us to link this work with the precedent texts of other eras on which the author relies.

Thus, the anthroponymic field of the story is represented by all kinds of anthroponyms. The deviation from the traditional principle of the formation of onomastic space is the displacement of the nucleus from a personal name to a nickname, which becomes plot-forming and symbolic (Komjaga, Batya, Maslo), the near-nuclear space of the field is made up of surnames or the name-patronymic model "name and middle name" Boris Borisovich "(Andrey Vladimirovich Urusov), the periphery of the field is the name of everyday objects, books, etc.

Toponimikon in the novel by V. Sorokin occupies the same important place as the anthroponimon, especially since it makes up a rather large volume of the entire onomasticon.

The core of the toponymic field is represented by astionimes (city names). V. Sorokin uses the names of real cities in Russia: Moscow, Belokamennaya, Krasnoyarsk, Novosibirsk, Nizhny Novgorod, Tobolsk, etc.

Particularly noteworthy is the change that occurred in the text with the astionyme St. Petersburg-Svyato-Petrograd. The name of this city throughout the long history of its existence has changed in connection with the change of political power: St. Petersburg - Petrograd - Leningrad - St. Petersburg. In the text, the name undergoes such metamorphosis under the influence of patriotic ideology: nothing foreign.

The intra-nuclear space is formed by intracity objects - oikonyms: street names - the Rublevsky highway, the Assumption Cathedral, the Novodevichy Monastery, the First Assumption Road, Lubyanka, Ostankino, Liteiny, etc. "We are taxiing to the hotel "Moscow ", driving along the Mokhovaya past the



“National ”, past the Bolshoi and Maly Theaters, past the “Metropolis ”, leaving for Lubyanka Square. I thought that in the Secret Order the conversation would go. We are driving around the square around the monument to Malyute Skuratov” (Sorokin, 2018). All anonyms are real names of modernity, they have an address function, since indicate the direction of movement of the main character, but cuts the ears of the modern reader with generic concepts (tract, order), again used to realize the ideological function of the state in the plot of the work and as an allusion in the onomasticon.

It is worth highlighting the name of administrative institutions: “Our bells are soundless, swaying. Each wing of the oprichnich has its own plans: who is busy today in the Secret Order, who is in the Smart, who is in the Embassy, who is in the Trade” (Sorokin 2018). These onyms are also stylized as an era and are not related to modern naming. In the text, they perform a characterological function and address, and are also used as a method of stylization. These names are precedent, because in the era of Ivan the Terrible, the guardsmen were also divided depending on the functions assigned to them by orders. It is known that the guardsmen were divided into sovereign regiment (in the text of Sorokin it is called the Kremlin) and four orders: Bedding, in charge of servicing the premises of the palace, Bronniy - weapons, Stables - stables with horses, Nourishing - food.

The periphery of the onomastic space is occupied by the name of religious holidays: “Christening passed, sleigh rides went along the Moskva River, lowered a cross into the ice-hole of erdan under an alcove of silver, twined fir-tree paws, baptized the babies, themselves dipped into icy water, fired guns, bowed to the Sovereign and the Princess, feasted in Faceted with a retinue of the Kremlin and the Inner Circle. Now, before the Presentation - no holidays, all weekdays (Sorokin, 2018). These onyms also play a characterological role, associatively pointing to the particular religiosity of the henchmen (this is a well-known historical fact: the king acted as hegumen, and Skuratov was a ponomarie: at midnight everyone got up at midnight, at four o'clock in the morning). But the mention of these onyms is perceived with irony, considering what the oprichniki did (murder, torture, arson, etc.) The words of the protagonist Komyagi sound even more seditiously: “A nanny puts a prayer “Live in Vishnyago’s help” in my pocket, embroidered with mother of Novodevichy monastery in gold on a black ribbon. Without this prayer, I do not go to work” (Sorokin, 2018).

Another layer of onymic vocabulary, which is a distinctive feature of V. Sorokin's text, is the mention of epoch-making historical events related to the emergence of the new regime: the Great Treasury Purge, “they remember the Red Troubles, remember the White Troubles, remember the Troubles of the Gray, remember the Revival of Russia” (Sorokin, 2018). These onyms once again confirm that the text of V. Sorokin is a dystopia, in which parallels with the Soviet era are drawn.

## 7. Conclusion

Onomastic space of works of art acts as a subsystem of the General image system of the work of art, on the one hand, and on the other hand – reflects the specifics of the author's creativity, genre and style differences, the correlation of the content of the work of art with the era of the image and the time of creation of the work, etc., therefore, the study of onomasticon is one of the actual problems of both modern linguistics and literary criticism. Thus, the onomastic space of novel by B. Sorokin “The Day of the Oprichnik” consists of anthropological field, the core of which are personal names, and nicknames as plot-

and character-related markers, oraload space is the names and different models, characteristic of the Russian naming. The periphery of the field are different names of objects and phenomena of reality (shaving foam "Genghis Khan", "gelding"). Toponymic field also consists of a core, which is formed actionmy (Moscow, Svyato-Petrograd), the near-nuclear space is made up of oikonyms (Rublevskoe highway), the periphery of toponymic space make up the names of monuments, monasteries, microtoponyms (hotel "Moscow", the Malachite room).

The principles of the construction of onomastic spaces in this work are traditional for field classification, but it should be noted that the core of the anthroponymic field is formed not by personal names, but by nicknames, which is not entirely characteristic of the structure of onomasticon. This phenomenon is due to the author's intention: to show Russia in 2027 as Russia in the era of Ivan the Terrible, and onymic vocabulary plays an important role in this, for example, the Julian calendar (Samson, Averyan), etc.

The toponymic field consists mainly of real toponyms, but some of them undergo modernization St. Petersburg turns into Svyato-Petrograd, and Rublevskoe highway into the Rublevsky highway.

As a result of the study, we found that in the analyzed text, onomastic space is centered in the core, which consists of personal names, surnames, toponyms, but with some deviation from this principle, since the anthroponymic field is shifted to the perinuclear space, i.e. the center becomes a nickname (*Komjaga*, *Batya*, *Maslo*, *Zyabel*, etc.). But in general, the principle of field construction of onomastic space is preserved.

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