

**MENTAL ENLIGHTENMENT SCIENTIFIC –  
METHODOLOGICAL JOURNAL****MENTAL ENLIGHTENMENT SCIENTIFIC –  
METHODOLOGICAL JOURNAL**<http://mentaljournal-jspu.uz/index.php/mesmj/index>**ONOMASTIC NEOLOGIZATION AS A MECHANISM OF FICTIONAL UNIVERSE  
CONSTRUCTION IN FANTASY LITERATURE****Diana Valeryevna Abduramanova***PhD, assoc.prof**Chirchik state pedagogical University**Email: [d.abduramanova@cspu.uz](mailto:d.abduramanova@cspu.uz)**Chirchik, Uzbekistan***ABOUT ARTICLE**

**Key words:** onomastic neologization; fantasy onomastics; fictional universe; fantasy literature; authorial neologisms; proper names; poetic onomastics; anthroponyms; toponyms; mythonyms; world-building; intertextuality; semantic motivation; literary naming; fantasy discourse.

**Received:** 01.05.26**Accepted:** 02.05.26**Published:** 03.05.26

**Abstract:** This article explores the role of onomastic neologization in the construction of fictional universes in fantasy literature. The relevance of the study is determined by the fact that fantasy discourse is characterized by an exceptionally high concentration of invented proper names which serve not only as nominative units, but also as structural, semantic and aesthetic elements of world-building. The article focuses on authorial onomastic formations that organize the fictional space of fantasy texts, define the hierarchy of characters and places, and encode cultural, mythological and ideological meanings. The study proceeds from the theoretical principles of literary onomastics, according to which proper names in a literary text form an organized onomastic field and function as significant components of the author's individual style. Special attention is given to the interaction between real names, semi-real names and fully invented names, as well as to the transformation of appellatives into proper names within the artistic system of fantasy.

The analysis shows that onomastic neologisms in fantasy literature are formed through several productive mechanisms: morphological derivation, phonetic stylization, semantic reinterpretation, contamination, transonymization, allusion and intertextual

transformation. These mechanisms allow authors to create names that simultaneously identify fictional objects, characterize their bearers, mark ethnic or cultural belonging, evoke mythological associations and support the illusion of the autonomy and reality of the imagined world. The article argues that anthroponyms and toponyms occupy a central position in the fantasy onomasticon, while mythonyms, zoonyms, ideonyms and institutional names expand the semantic boundaries of the fictional universe. The findings demonstrate that onomastic neologization is not a peripheral stylistic device, but a core semiotic mechanism through which fantasy literature constructs narrative space, cultural memory and the reader's interpretive experience.

---

**Introduction.** Fantasy literature occupies a distinctive position within contemporary literary and linguistic studies because it constructs realities that do not exist outside the artistic imagination, yet must be perceived by the reader as internally coherent, culturally meaningful and aesthetically convincing. Unlike realistic fiction, where the author may rely on already familiar geographical, historical and social references, fantasy requires the creation of an autonomous fictional universe with its own peoples, places, institutions, mythologies, languages, hierarchies and systems of values. In this process, proper names become one of the most important linguistic instruments of world-building. They do not merely identify characters or locations; they organize the fictional space, suggest hidden meanings, evoke cultural associations and contribute to the illusion of reality within the imagined world. The relevance of the present study is determined by the increasing scholarly interest in fantasy discourse as a complex field of linguistic creativity. Authorial neologisms, especially those functioning as proper names, represent one of the most visible markers of this creativity. In fantasy literature, invented names often perform several functions simultaneously: they nominate fictional objects, characterize their bearers, indicate ethnic or social belonging, create historical depth, activate mythological and literary allusions, and shape the reader's emotional response. Therefore, the study of onomastic neologization makes it possible to understand how language participates in the construction of fictional universes and how individual authorial style is realized through naming strategies.

The scientific problem of the article lies in the fact that proper names in fantasy literature are often examined either as isolated lexical units or as elements of character

description, while their role as a systematic mechanism of fictional universe construction remains insufficiently explored. In many cases, the analysis of literary names is limited to etymological interpretation or the identification of “speaking names”. However, fantasy onomastics requires a broader approach, since invented names form an organized onomastic space that includes anthroponyms, toponyms, mythonyms, zoonyms, ideonyms, names of institutions, magical objects and other categories of fictional nomination. These units interact with one another and create a structured semantic network that supports the internal logic of the fantasy world. The theoretical basis of this research is formed by literary onomastics, poetic onomastics, neology, semiotics and the theory of fictional world-building. From the perspective of literary onomastics, proper names in a text are not neutral labels, but meaningful signs that participate in the formation of artistic images and narrative meanings. In fantasy discourse, this function becomes particularly significant because the author often creates names for objects that have no direct equivalents in real life. As a result, the proper name becomes both a nominative and a constructive device: it introduces a new element into the fictional universe and simultaneously provides the reader with interpretive clues. The purpose of this article is to examine onomastic neologization as a mechanism of fictional universe construction in fantasy literature. To achieve this purpose, the article analyzes the structural, semantic and functional characteristics of authorial proper names and identifies the main ways in which invented names contribute to the organization of fantasy worlds. Particular attention is given to such mechanisms as morphological derivation, semantic motivation, phonetic stylization, contamination, transonymization, allusion, intertextual transformation and wordplay. These mechanisms demonstrate that fantasy naming is not random, but follows certain linguistic and aesthetic principles determined by the author’s artistic intention and the genre-specific logic of fantasy.

The object of the study is the onomastic space of fantasy literature, while the subject of the study is authorial onomastic neologisms and their role in the construction of fictional universes. The material of the research may include proper names from fantasy texts in which invented nomination plays a central role in world-building, including anthroponyms, toponyms, mythonyms and other types of poetic names. The methodological framework combines descriptive, structural-semantic, functional and interpretive analysis. Such an approach makes it possible to reveal not only the formal structure of invented names, but also their semantic, stylistic and narrative functions. The article proceeds from the hypothesis that onomastic neologization is one of the core mechanisms of fantasy poetics. It enables the writer to construct a fictional universe as a linguistically organized and semantically saturated space.

Through invented proper names, fantasy literature creates the effect of historical depth, cultural autonomy and mythological credibility. Thus, the study of onomastic neologisms contributes to a deeper understanding of the relationship between language, imagination and world-building in the genre of fantasy.

**Methodology.** The present study is based on a qualitative linguistic and literary-onomastic methodology aimed at identifying how onomastic neologization functions as a mechanism of fictional universe construction in fantasy literature. The methodological framework combines descriptive analysis, structural-semantic analysis, functional interpretation, contextual analysis and elements of intertextual analysis. Descriptive analysis is used to classify proper names according to their onomastic type, including anthroponyms, toponyms, mythonyms, zoonyms, ideonyms and names of fictional institutions. Structural-semantic analysis makes it possible to examine the internal organization of authorial names, their morphological models, phonetic structure, semantic motivation and degree of derivational transparency. Functional interpretation is applied to determine how invented proper names participate in characterization, spatial organization, cultural coding, stylistic marking and the creation of the illusion of reality in fantasy discourse. Contextual and intertextual analysis allows the study to reveal allusions, mythological references, precedent names, contamination, transonymization and other mechanisms through which fantasy writers connect their fictional worlds with broader cultural and literary traditions.

The theoretical basis of the study is formed by works in general onomastics, literary onomastics, poetic onomastics, neology and fantasy studies. In the Russian and post-Soviet scholarly tradition, the fundamental principles of proper-name theory were developed by A. V. Superanskaya, who defined proper names as special linguistic units used to identify individual objects and emphasized their connection with history, culture, geography and social experience. The terminological and classificatory basis of onomastic research was further systematized by N. V. Podolskaya, whose dictionary of Russian onomastic terminology remains one of the key reference works for defining such concepts as anthroponym, toponym, mythonym, zoonym and other classes of proper names. For the present study, these works are important because fantasy literature expands the traditional boundaries of onomastic space by introducing names of fictional peoples, magical objects, imaginary territories and mythological beings.

A significant contribution to the study of literary names was made by Yu. A. Karpenko, O. I. Fonyakova, V. M. Kalinkin, V. I. Suprun, S. P. Vasilyeva and E. V. Voroshilova. Yu. A. Karpenko distinguished poetic onomastics from general linguistic onomastics and emphasized its secondary, subjective and stylistically intensified nature. This idea is particularly relevant to

fantasy texts, where names are consciously created by the author and therefore reflect not only linguistic norms, but also artistic intention. O. I. Fonyakova considered proper names in literary texts as elements of the author's individual artistic system and argued that each writer constructs a specific onomastic world that reflects the general aesthetic structure of the work. V. M. Kalinkin developed the theory of poetic onyms and showed that literary names may contain denotative, connotative, allusive and aesthetic information essential for the interpretation of the whole text. V. I. Suprun's distinction between onomastic space and onomastic field is also methodologically important, since it allows the researcher to analyze not only a set of names, but also the hierarchical relations between the nucleus, near periphery and distant periphery of the text's onomastic system. In this respect, fantasy literature may be viewed as a genre in which the onomastic field becomes one of the main structural principles of fictional world-building.

In international scholarship, the study of literary naming is connected with the works of W. F. H. Nicolaisen, G. W. Smith, A. Room and M. B. Adams. W. F. H. Nicolaisen emphasized that names in literature are never fully neutral labels, because they participate in the formation of meaning and readerly expectation. G. W. Smith, in his studies of literary onomastics, argued that names may function as markers of characterization, genre, cultural memory and narrative organization. These ideas are especially productive for fantasy research, where authorial names often create the first semantic access to fictional characters and spaces. At the same time, theories of fictional world construction developed by L. Doležel, M.-L. Ryan and M. J. P. Wolf provide a broader narratological foundation for understanding onomastic neologization as part of world-building. L. Doležel's concept of possible worlds in fiction explains how literary texts create autonomous semantic universes, while M.-L. Ryan examines narrative worlds as structured mental models constructed by the reader. M. J. P. Wolf directly connects world-building with the creation of coherent imaginary systems, including geography, history, culture, language and naming practices. These approaches make it possible to interpret fantasy names not as isolated lexical inventions, but as constructive units of fictional ontology.

The genre specificity of fantasy has been analyzed by J. R. R. Tolkien, R. Jackson, B. Attebery and F. Mendlesohn. J. R. R. Tolkien's concept of the "secondary world" is central to the present research because it explains why fantasy requires internal consistency and linguistic credibility. In this regard, invented proper names become one of the most important devices for producing the effect of historical depth and cultural autonomy. R. Jackson interprets fantasy as a literature of transformation and subversion, in which language participates in the creation of alternative forms of reality. B. Attebery views fantasy as a genre organized around

recognizable structures, motifs and conventions that are constantly reworked by individual authors. F. Mendlesohn's classification of fantasy rhetorics is also useful, since different types of fantasy require different strategies of introducing names, places and cultural codes into the narrative. Taken together, these studies show that onomastic neologization is closely connected with the genre logic of fantasy: the more autonomous and detailed the fictional universe is, the more significant its system of names becomes.

Thus, the literature review demonstrates that onomastic neologization in fantasy literature should be studied at the intersection of several fields: onomastics, literary stylistics, neology, semiotics, intertextuality and world-building theory. The methodological position of the present article is based on the assumption that authorial proper names in fantasy discourse perform a complex set of functions: nominative, characterological, spatial, mythopoetic, stylistic, allusive and axiological. They identify fictional objects, organize the structure of the imaginary world, encode cultural and mythological meanings, create emotional and phonetic associations, and guide the reader's interpretation. Therefore, the analysis of onomastic neologisms makes it possible to reveal not only how individual names are formed, but also how the entire fictional universe is linguistically constructed.

**Results and discussion.** The analysis of onomastic neologization in the fantasy works of J.K.Rowling, J. R. R. Tolkien and D. Yemets demonstrates that authorial proper names are not secondary decorative elements of the text, but one of the main mechanisms through which a fictional universe is constructed. In the studied texts, names perform several functions simultaneously: they identify characters and places, encode cultural and mythological meanings, create emotional associations, organize the fictional space and reveal the author's individual style. Therefore, onomastic neologization in fantasy literature should be interpreted as a complex linguistic and semiotic strategy of world-building.

| Type of onomastic neologism           | Structural features / formation mechanisms   | Main functions   | J. K. Rowling                                      | J. R. R. Tolkien                                | D. Yemets  |
|---------------------------------------|--|--|--|---|--|
| Anthroponyms                          | Semantic motivation; wordplay; compounding; phonetic symbolism; allusion                     | Identification; characterization; social and moral marking; narrative guidance           | Severus Snape; Neville Longbottom; Arthur Weasley  | Aragorn; Legolas; Goldwine                      | Grobinya Sklepova; Meduziya Zevsovna Gorgonova; Sardanapal Chernomorov |
| Toponyms                              | Compounding; symbolic semantics; archaization; mythopoetic modeling; allusive transformation | Spatial organization; world-building; historical and cultural depth; atmosphere creation | Hogwarts; Godric's Hollow; Knockturn Alley         | Mordor; Shire; Rohan; Grey Havens               | Tibidokhs; Buyan Island; Dubodam                                       |
| Mythonyms / names of magical beings   | Borrowing from myth; phonetic stylization; semantic reinterpretation; hybridization          | Mythological coding; expansion of fantasy ontology; symbolic intensification             | Fawkes; Fluffy                                     | Shelob; Ents                                    | Viy; Chuma-del-Tort  |
| Ideonyms and institutional names      | Nominal phrase formation; expressive naming; genre-specific lexical innovation               | Cultural coding; institutional mapping; enrichment of fictional reality                  | The Daily Prophet; The Sorting Ceremony; Quidditch | The Fellowship of the Ring; Hornburg            | Tibidokhs; Four Kingdoms; Book of Seven Roads                          |
| Allusive / precedent-based neologisms | Contamination; parody; intertextual transformation; transonymization                         | Intertextuality; comic effect; reinterpretation of cultural models; reader activation    | Tom Marvolo Riddle -> Lord Voldemort               | Names linked to Old English and Norse tradition | Down von Labrador; Lopukhoid; Klopik                                   |

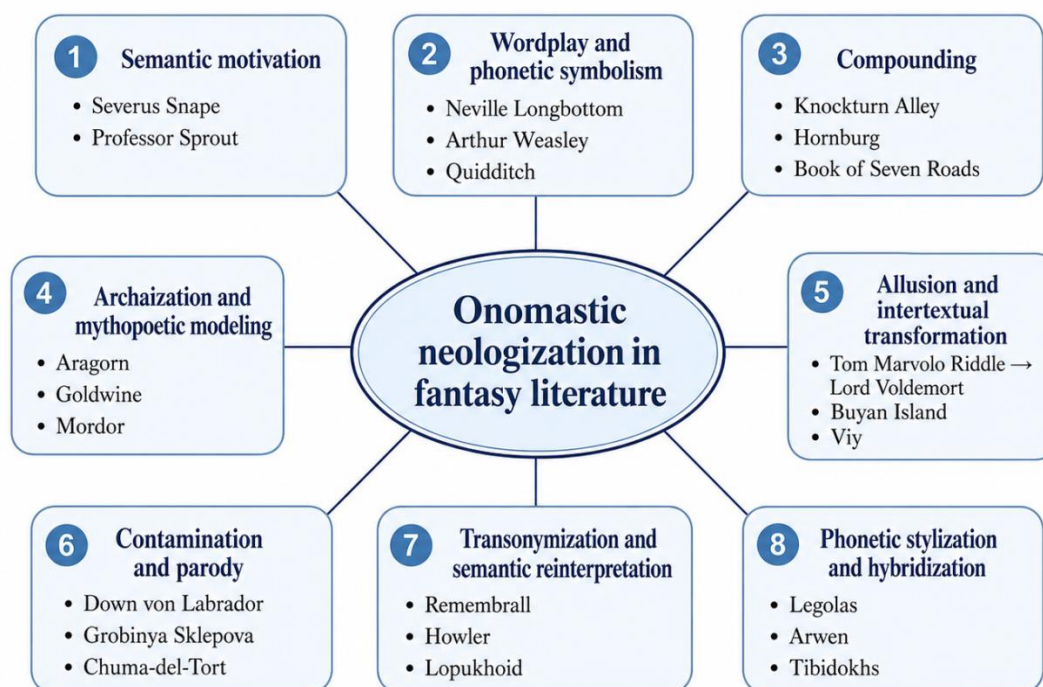
**Table 1. Structural and functional classification of onomastic neologisms in the works of J. K. Rowling, J. R. R. Tolkien and D. Yemets**

The first major result of the study is that anthroponyms occupy a central position in the onomastic systems of all three authors. In J. K. Rowling's Harry Potter series, personal names frequently function as semantically loaded signs. For example, the name Severus Snape contains several associations: Severus evokes severity and strictness, while Snape may be associated with snake, sneak and snap. These semantic and phonetic associations correspond to the external perception of the character as severe, suspicious and emotionally cold. However, the further development of the plot reveals that the name also participates in a more complex narrative strategy: it initially directs the reader toward a negative interpretation, but later this interpretation is revised. Thus, the name functions not only as a characterological marker, but also as an instrument of narrative ambiguity.

A similar mechanism can be observed in J.K.Rowling's names Professor Sprout, Neville Longbottom and Arthur Weasley. The surname Sprout directly correlates with the character's professional sphere, since the professor teaches Herbology. The surname Longbottom is humorous on the surface, but the semantic component bottom may also be associated with firmness and endurance, which becomes relevant when Neville's courage and moral strength are revealed in the later parts of the series. The surname Weasley, connected with the word weasel, evokes associations with a small reddish-brown animal and indirectly reflects the physical appearance and family image of the Weasleys. These examples show that J.K.Rowling's onomastic neologization is based on wordplay, semantic ambiguity, phonetic motivation and delayed interpretation.

In J. R. R. Tolkien's *The Lord of the Rings*, anthroponyms perform a different function. They are closely connected with the mythopoetic and historical depth of Middle-earth. Names such as Aragorn son of Arathorn, Elessar, Isildur's heir, and Elendil's descendant do not merely identify the character. They place him within a genealogical, heroic and political tradition. The extended formula of naming creates a solemn epic tone and presents the character as part of a long historical continuum. J. R. R. Tolkien's naming system also reflects the ethnic and linguistic diversity of Middle-earth. The names of elves, hobbits, men, dwarves and orcs differ in sound structure, stylistic tone and cultural associations. For example, names such as Legolas and Arwen produce positive phonetic and aesthetic associations, while names such as Shagrat and Lagdulf create a rougher and darker sound image. In this case, the name becomes a marker of race, culture and moral atmosphere.

In the works of D. Yemets, especially in the cycles connected with Tanya Grotter and Methodius Buslaev, anthroponyms are often constructed through parody, contamination and allusive transformation. Names such as Down von Labrador, Grobinya Sklepova, Sardanapal Chernomorov, Meduziya Zevsovna Gorgonova, Poklyop Poklyopych, Tarakhrakh, Pupper and Klopik demonstrate a different model of fantasy naming. Unlike J. R. R. Tolkien, who creates a linguistically autonomous mythopoetic system, D.Yemets frequently builds names through recognizable cultural echoes, comic distortion and intertextual play. For instance, Down von Labrador functions as a parodic echo of Albus Dumbledore, while Grobinya Sklepova combines associations with death, the grave and parody, creating a grotesque and comic image. The name Meduziya Zevsovna Gorgonova refers to Greek mythology, but its internal structure deliberately distorts mythological genealogy and creates a humorous effect. Thus, D.Yemets's onomastic neologization is based on allusion, parody and the transformation of precedent names.



*Source: compiled by the author based on the analysis of J. K. Rowling, J. R. R. Tolkien and D. Yemets.*

**Figure 1. Main mechanisms of onomastic neologization in the analyzed fantasy texts**

The second important result concerns the role of toponyms in fictional universe construction. In J.K.Rowling's works, names such as Hogwarts, Godric's Hollow, Little Whinging, Knockturn Alley, The Mirror of Erised and The Island of the Beloved contribute to the construction of a magical world that coexists with ordinary reality. The toponym Knockturn Alley, for example, is phonetically close to nocturnally and evokes darkness, danger and

secrecy. Godric's Hollow combines a personal name with a spatial marker, giving the place historical and symbolic depth. Hogwarts functions as an institutional toponym and becomes the central spatial nucleus of the magical universe. Through such names, J.K.Rowling constructs a double world in which real and magical spaces are intertwined.

In J. R. R. Tolkien's *The Lord of the Rings*, toponyms are even more essential for world-building. Names such as Middle-earth, Shire, Hobbiton, Mordor, Rohan, Gondor, Hornburg and Grey Havens create a coherent geographical system. The name Mordor is particularly expressive because it evokes associations with darkness, death and threat. Its phonetic structure and possible semantic links with words such as mortal and Latin mors support the negative symbolic image of the place. By contrast, names connected with the elves often produce associations of light, nobility and antiquity. J. R. R. Tolkien's toponyms are not random labels; they create a map-like structure of the fictional universe and make Middle-earth appear historically, linguistically and culturally real.

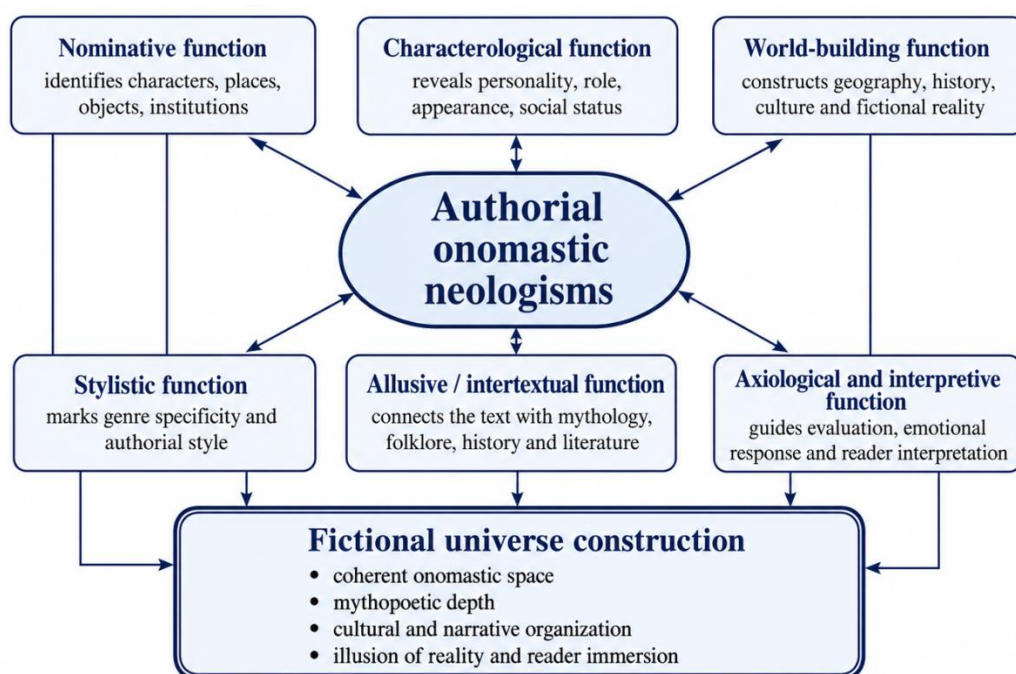
In D.Yemets's prose, toponyms and mythotoponyms often combine fantasy space with parody and cultural intertextuality. Names such as Tibidokhs, Dubodam, Bald Mountain, Buyan Island, Four Kingdoms and Scaredo demonstrate how the author mixes mythological, folkloric and contemporary elements. Tibidokhs functions as an allusive transformation of Hogwarts, while Buyan Island refers to Slavic folklore and creates a connection with Russian mythopoetic tradition. The coexistence of real places, such as Moscow, with invented and mythological locations forms the specific chronotope of D.Yemets's fantasy world.

The third result of the study is that onomastic neologisms in the analyzed texts are created through different linguistic mechanisms. In J.K.Rowling's works, the most visible mechanisms are semantic motivation, wordplay, phonetic association, alliteration and anagrammatic transformation. The best-known example is Tom Marvolo Riddle — I am Lord Voldemort, where the name becomes an anagram and directly participates in the revelation of the character's hidden identity. Names such as Quidditch, Bludger, Quaffle, Golden Snitch, Remembrall and Howler also show the transformation of appellative or semi-appellative elements into quasi-onomastic units of the magical world. These names designate magical objects, sports equipment or cultural phenomena and expand the boundaries of the fictional universe.

In Tolkien's texts, the main mechanisms are linguistic stylization, archaization, invented-language modeling and mythopoetic derivation. Names such as Deor, Eorl, Goldwine, Fairbairn, Hornburg and Shelob demonstrate how the author uses archaic, Germanic, Old English or internally invented elements to construct a historically deep naming system. For example,

Hornburg contains the element burg, associated with fortress or stronghold, while Goldwine combines the elements gold and wine, the latter connected with the meaning “friend” in Old English. These names create the impression that the fictional world possesses its own linguistic history.

In D.Yemets’s texts, the dominant mechanisms include contamination, parody, transonymization, suffixal transformation and intertextual distortion. Names such as Pup-per, Klopik, Sardanapalka, Mamaychik, Lopukhoid and Chuma-del-Tort are formed through playful modification of existing lexical or onomastic material. The term Lopukhoid, for instance, functions as an allusive counterpart of J.K.Rowling’s Muggle, but it is formed on the basis of the Russian colloquial word lopukh and the suffix -oid, which gives it a pseudo-scientific and comic tone. This demonstrates that D.Yemets does not simply borrow naming models from fantasy tradition; he transforms them through parody and cultural localization.



**Figure 2. Functional model of authorial onomastic neologisms in fictional universe construction**

The discussion of the results shows that the functions of onomastic neologisms are multidimensional. The first function is nominative: invented names identify characters, places, institutions, magical objects and fictional communities. The second function is characterological: names such as Severus Snape, Professor Sprout, Neville Longbottom, Goldwine, Grobinya Sklepova and Klopik provide information about the character’s nature, role, appearance or narrative function. The third function is world-building: names such as Hogwarts, Mordor, Rohan, Tibidokhs and Buyan Island organize the fictional universe spatially and culturally. The fourth function is stylistic: Tolkien’s names create epic seriousness,

J.K.Rowling's names combine mystery and playfulness, while D.Yemets's names produce parody and comic intertextuality. The fifth function is allusive: names refer to mythology, folklore, history, previous literary texts and cultural stereotypes.

A particularly significant observation is that all three authors use names to create the illusion of reality, but they do so in different ways. J.K.Rowling builds a magical world parallel to everyday reality, where names combine English wordplay with Latin, French, Germanic and mythological associations. Tolkien constructs a mythopoetic universe with its own languages, genealogies, ethnic groups and historical memory. D.Yemets creates a parodic fantasy universe in which names constantly refer to already existing literary, mythological and cultural texts. Therefore, onomastic neologization reflects not only the genre features of fantasy, but also the individual authorial model of fictional reality.

The findings also confirm that the fantasy onomasticon has a hierarchical structure. In the nucleus of the onomastic field are the names of central characters and key places: Harry Potter, Lord Voldemort, Hogwarts, Aragorn, Frodo, Mordor, Tanya Grotter, Sardanapal Chernomorov and Tibidokhs. The near periphery includes names of secondary characters, magical creatures, institutions and objects, such as Fawkes, Fluffy, The Daily Prophet, The Sorting Ceremony, Shelob, Grey Havens, Lopukhoid and Pupper. The distant periphery consists of episodic names, historical references, mythological allusions and ideonyms that deepen the fictional background. Such organization proves that fantasy names form not a random list, but a system of interconnected signs.

The results demonstrate that onomastic neologization is one of the central mechanisms of fictional universe construction in fantasy literature. In J.K.Rowling's works, it is realized through semantic play, hidden meanings and magical institutional naming. In J. R. R. Tolkien's works, it is realized through linguistic systematization, mythopoetic depth and archaic stylization. In D.Yemets's works, it is realized through parody, allusion, cultural contamination and comic reinterpretation of precedent names. Consequently, authorial proper names in fantasy literature perform not only the function of naming, but also the function of constructing, interpreting and aesthetically organizing the fictional world. This confirms that the study of onomastic neologisms is essential for understanding how fantasy literature transforms language into a tool of imaginative world-building.

**Conclusion.** The study has demonstrated that onomastic neologization functions as one of the key mechanisms of fictional universe construction in fantasy literature. In the analyzed works of J. K. Rowling, J. R. R. Tolkien and D. Yemets, authorial proper names are not limited to the nominative function. They operate as complex linguistic and semiotic units that organize

the fictional world, encode cultural and mythological meanings, characterize heroes, create stylistic distinctiveness and guide the reader's interpretation. The analysis showed that the onomastic space of fantasy texts is formed by different groups of names, including anthroponyms, toponyms, mythonyms, zoonyms, ideonyms, institutional names and allusive formations. These units create a coherent onomastic field in which central and peripheral elements interact with one another. Anthroponyms such as Severus Snape, Aragorn and Sardanapal Chernomorov contribute to character construction, while toponyms such as Hogwarts, Mordor, Shire, Tibidokhs and Buyan Island organize the spatial and cultural structure of fictional worlds.

The results also confirmed that the main mechanisms of onomastic neologization include semantic motivation, wordplay, phonetic symbolism, compounding, archaization, mythopoetic modeling, allusion, contamination, transonymization and parody. Rowling's naming system is mainly characterized by semantic ambiguity, wordplay and hidden associations; Tolkien's onomasticon is based on linguistic systematization, archaic models and mythopoetic depth; Yemets's onomastic creativity is marked by parody, intertextual transformation and the contamination of precedent names. Authorial onomastic neologisms perform several interrelated functions: nominative, characterological, world-building, stylistic, allusive, axiological and interpretive. Through these functions, proper names contribute to the creation of the illusion of reality, strengthen the internal coherence of the fictional universe and increase the aesthetic and semantic density of the text. The study therefore confirms that naming in fantasy literature is not a secondary stylistic device, but a central world-building strategy.

In conclusion, onomastic neologization should be regarded as an essential component of fantasy poetics. It allows the author to transform language into a tool for constructing alternative realities, shaping mythological depth and involving the reader in the interpretation of the fictional world. Further research may focus on the comparative analysis of translation strategies for fantasy names, since the preservation of their semantic, phonetic and cultural potential remains one of the most complex problems in the reception of fantasy literature across languages.

#### References:

1. Калинин В. М. Поэтика онима. — Донецк: Юго-Восток, 1999. — 408 с.
2. Карпенко Ю. А. Имя собственное в художественной литературе // Филологические науки. — 1986. — № 4. — С. 34–40.

3. Подольская Н. В. Словарь русской ономастической терминологии. — 2-е изд., перераб. и доп. — М.: Наука, 1988. — 192 с.
4. Суперанская А. В. Общая теория имени собственного. — М.: Наука, 1973. — 366 с.
5. Супрун В. И. Ономастическое поле русского языка и его художественно-эстетический потенциал. — Волгоград: Перемена, 2000. — 172 с.
6. Фонякова О. И. Имя собственное в художественном тексте. — Л.: Изд-во Ленинградского университета, 1990. — 104 с.
7. Attebery B. *Strategies of Fantasy*. — Bloomington: Indiana University Press, 1992. — 165 p.
8. Doležel L. *Heterocosmica: Fiction and Possible Worlds*. — Baltimore; London: Johns Hopkins University Press, 1998. — 352 p.
9. Jackson R. *Fantasy: The Literature of Subversion*. — London; New York: Methuen, 1981. — 211 p.
10. Mendlesohn F. *Rhetorics of Fantasy*. — Middletown: Wesleyan University Press, 2008. — 312 p.
11. Nicolaisen W. F. H. *Names as Verbal Icons // Names*. — 1988. — Vol. 36, № 3-4. — P. 151-160.
12. Ryan M.-L. *Possible Worlds, Artificial Intelligence, and Narrative Theory*. — Bloomington: Indiana University Press, 1991. — 291 p.
13. Smith G. W. *Theoretical Foundations of Literary Onomastics // Onoma*. — 2005. — Vol. 40. — P. 7-23.
14. Tolkien J. R. R. *On Fairy-Stories // Tree and Leaf*. — London: HarperCollins, 2001. — P. 1-81.
15. Wolf M. J. P. *Building Imaginary Worlds: The Theory and History of Subcreation*. — New York; London: Routledge, 2012. — 394 p.