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REAL TOPONYMS AS EXTRATEXTUAL SIGNS OF VERTICAL CONTEXT

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Abstract. *The article deals with the functioning of real toponyms in literary texts. Their primary function is to localize the place. The use of toponyms in the localizing function helps the author to outline the geographical contours of the depicted artistic space. But the function of localization is always supplemented with additional functions that real toponyms fulfill in fiction texts. One of them is connected with the genre and theme characteristics of a fiction text. Clusters of real toponyms used in literary texts are capable of evoking diverse contextual associations depending on the genre and theme features of the work of art. These associations are implicit at the textual level, but explicit at the extratextual level of vertical context interpretation by attentive readers trying to penetrate into the author's intent.*

Key words: *fiction, real toponyms, localizing function, genre and theme characteristics, vertical context.*

Introduction. The information capacity of an artistic work has its own specificity compared to the texts of other functional styles, which is due to the peculiarity of the reflection of the surrounding world by the writer, who presents his subjective and authorial model of the reality. For an adequate perception of this reality, the reader needs to identify and interpret the implicit components of the content structure of the text. Vertical context elements are a powerful source of such information. «Vertical context is a semantic and functional category of an artistic work that accumulates in its structure extratextual information – cultural information (nationally marked, Ukrainian, and general cultural, related to world culture), which is inherent in an implicit way of expressing content. This category, realized in the work, is an important sector of the intratextual organization, because with minimal explicit representation at the denotative level it generates a significant amount of information and thus affects the development of plot lines in the horizontal plane, but it can also be an optional element in the content structure of the artistic work» [5, p. 51]. «The means of expressing the vertical context (allusive nominations, quotations, realia of the nation's material and spiritual culture), explicitly presented in the work, allow the reader to guess about the content that the writer did not express verbally» [5, p. 52]. Such extratextual signs of the vertical context may be represented by the clusters of real toponyms that often play a significant role in the structure of an artistic text.

Main text.

The interest of researchers in the role of toponyms in literary works has always been enormous. Many famous scholars have studied the problem of literary toponyms. The works of such outstanding scientists as Yu. O. Karpenko, V. M. Kalinkin, K. M. Iriskhanova, V. N. Mykhailov, O. I. Foniakova are of particular importance. As O. F. Nemyrovska notes, toponyms occupy a «special place in the fabric of an artistic work», together with other proper names they «obey the general laws of the artistic context, contain expressiveness and stylistic marking», «determine the spatial dominance of the



artistic text» [4, p. 83]. In modern studies toponyms may be characterized by paradigmatic features (types of toponyms: oikonym, hydronym, etc.), origin (real, unreal), historical criteria (modern, archaic), stylistic role (neutral and stylistically marked), etc. The purpose of this study is to consider the associative potential of real toponyms in the context of genre and theme attribution of a literary text.

Toponyms as components of an artistic text reveal their toponymic meaning primarily in the fact that they localize space. The use of toponyms in the localizing function helps to outline the geographical contours of the depicted artistic area.

The territorial contouring of the described events creates the so-called toponymic addressability, which, in our opinion, can be both static and dynamic.

The toponymic addressability of static nature is observed when describing the place of a character's residence («*Pyle had a flat in a new villa near the rue Duranton*» [2, p. 39]); or the place of occurrence of any event («*One guy I knew really was shot in Dresden for taking a teapot that wasn't his*» [6, p. 1]).

The toponymic addressability of dynamic nature is used when depicting the spatial relocation of characters, for example, by driving a car («*Her taxi turned right into Bond Street, right again into Bruton Street, and soon left into Berkeley Square*» [7, p. 207]); or by going on foot (*Then they went along the coast to Kimmeridge and Preston and Lulworth and Lyme Regis, sleeping in cottages and small pubs*» [1, p. 113]).

Toponymic addressability of the narrative contributes to the formation of the effect of reliability, which is especially enhanced if real toponyms, naming world-famous geographical objects, are used. A great number of such toponyms are found in military novels, due to their subject matter. After all, the depiction of wars, especially world wars, inevitably entails the widespread use of real toponyms, with the help of which the author shows the scale of the events described and, therefore, achieves plausibility, for example:

The States had declared war on Germany but not on Austria. [...] we would probably declare war on Turkey and on Bulgaria? [...] I said yes by God on Bulgaria too and on Japan. But, they said, Japan is an ally of England. [...] The Japanese want Hawaii, I said [3, p. 86].

In this episode from «A Farewell to Arms» by E. Hemingway the wounded Frederick Henry bids farewell to his friends before he is sent to an American hospital. Everyone is already inebriated. But through the drunken chatter of the characters the reader can hear the silent voice of the entire «lost generation». It is the voice of anti-war protest, which is implicitly expressed by listing the shocking number of countries involved in World War I.

The following toponymic cluster also deserves close attention:

You go away in the morning, baby, Rinaldi said. To Rome, I said. No, to Milan, said the major, to the Crystal Palace, to the Cova, to Campari's, to Biffi's, to the galleria. You lucky boy [3, p. 87].

The place names presented in the excerpt above do not seem to be reminiscent of the harsh atmosphere of war. On the contrary, the wounded Lieutenant Henry is sent to the rear, to a place where there is no war. But there is some bitterness at the thought that you can become a «lucky boy» only if you are wounded at the front.



A number of toponymic conglomerations can be found in the political novel by I. Wallace «The Second Lady». Contrasting the war novel mentioned above, the associative power of real toponyms here is predetermined by the theme of politics. Clusters of real toponyms are organically woven into the genre and theme pattern of this political novel. They complement and expand the description of the life of the political upper classes, the indispensable attribute of which is official visits to various countries accompanied by sightseeing tours. Here is the description of one of them:

But now it gave her a headache even to try to recall the kaleidoscope of sights – Lenin's Mausoleum and St. Basil's in Red Square, the dark red Kremlin wall and its nineteen towers and gates embracing five cathedrals and four churches and two squares, after that the Tretyakov Gallery, the Pushkin Museum, the Marx and Engels Museum, the U.S.S.R. Exhibition of Economic Achievements, Gorky Park – hit-and-run, a half hour a site at most, the mind reeled then and it reeled now [7, p. 67].

On the one hand, such a kaleidoscope of sights is aimed at describing in detail the course of the visit of the wife of the American president, Billy Bradford, to Moscow, enhancing the reliability of the description. On the other hand, the routine side of the life of the political elite is shown. If a simple American woman named Louise White is interested in seeing the sights of world fame (*The visit to the Hermitage had been a memorable experience [7, p. 196]*), for Billy Bradford it is a tedious duty. Numerous urbanonyms in the example above serve as a means of conveying Billy's annoyance. She is so tired of visiting the sights that even trying to recollect the sights seen gives her a headache.

There are quite a few such clusters of real toponyms in the book. Skillfully built into the architectonics of the text, they often act as a means of parallel depicting the lives of the two main characters of the novel: the first lady of the United States, Billy Bradford, and her double, the so-called second lady, Vera Vavilova, who is a Soviet spy. Both women tried to run from danger and failed. Billy made an attempt to run away from the Kremlin, where she was placed after Vera had taken her place, and Vera endeavored to escape from Claridge's Hotel in London (that's where the American delegation was staying) in order to meet with contacts and ask for help. Neither the real first lady nor her impostor succeeded in carrying out their plan. Both attempts ended in failure: obvious for Billy (she was returned back to the Kremlin) and hidden for Vera (she began being followed). The author gives a detailed description of their routes by using real urbanonyms. Here is the path of Billy Bradford in Moscow:

She saw the reddish wall ahead, a lesser tower identified on her map as the Senate Tower beyond which stood the Lenin Mausoleum [...]. She turned right [...] and started alongside the Supreme Soviet Building. [...] Another structure, the Administrative Building. [...] Off and ahead, to her left, was the huge tower with the red star on top, Spassky Tower, her last trial before escaping this fortress [7, p. 186].

And here's the description of Vera Vavilova's itinerary in London:

[...] Parker could see the taxicab veer to the right off Piccadilly to Hyde Park corner and continue on to Grovesnor Crescent. [...] Another turn past some kind of private park and they were in Belgrave Square. [...] The taxi eased into a short two-way thoroughfare called Motcomb Street, and about a third of the way up Parker could see the driver point to the entrance of an arcade that bore the lettering HALKIN



ARCADE and the first lady nodding. Since there was apparently too much traffic to let her out in the middle of the street, the driver went on, then turned left into the intersecting ***Kinnerton Street***, pulled to the left and stopped [7, p. 208].

Such scrupulousness in the use of real urbanonyms not only brings the impression of the reality of what is happening to the narrative, but also unites seemingly unrelated episodes of the book. Geographical precision, dynamism, tension – all this creates the feeling of a detailed political operation, which, unfortunately, fails in both cases. The use of real toponyms in this way triggers certain contextual associations which help the reader to grasp the author's deeply hidden message of this political novel: the condemnation of dirty political games, which are doomed to failure, no matter how carefully they are planned.

Summary and conclusions. To sum up, it is necessary to emphasize that the use of real toponyms in a fiction text is predetermined, first of all, by their localizing function, the purpose of which is to designate the geographical boundaries of the depicted artistic space. But the function of localization is always supplemented with additional roles played by real toponyms in literary texts. One of them is connected with genre and theme characteristics of fiction works. Clusters of real toponyms, used in literary contexts, are able to evoke various contextual associations depending upon genre and theme peculiarities of literary works. These associations are implicit at the textual level but explicit at the interpretation level for attentive readers who try to penetrate into the author's thematic intention. The associative potential of real toponyms in the context of genre and theme attribution of a literary text is enormous and needs further comprehensive research.

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