

**THE ROLE OF NATIONAL AND SOCIAL FACTORS
IN THE TOPONYMIC STRUCTURE OF A LITERARY TEXT**

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The toponyms of a literary text are multifunctional. The main function of both real and fictitious toponyms is to localize the site. But in the text of a work of fiction they can perform a number of other functions. One of these functions is a sociological function. The sociological function of toponyms in a literary text is manifested in indicating the nationality or social status of a literary character. The purpose of this article is to analyze the realization of national and social potential of toponyms in different genre-thematic varieties of the 20th century English novel.

The factor of nationality is particularly felt in the works of political orientation, where the representatives of opposing political camps, as a rule, belong to different national groups. For example, the novel "The Quiet American" has two main characters: Pyle, an American, and Fowler, an Englishman. Accordingly, we observe two clearly marked toponymic lines: American (the United States, Long Island, Washington, Empire State Building, Grand Canyon, etc.) and English (England, London, Westminster, Piccadilly, Cheddar Gorge, etc.). The author does not specify the nationality of his characters anywhere. This function is performed by the toponyms presented either in the storyteller's narrative or in the speech of the characters themselves. The first example below illustrates the storyteller's narrative, in which the use of the toponym characterizes the national identity of Pyle :

Democracy was another subject of his, and he had pronounced aggravating views on what the United States was doing for the world [1, p. 24].

The second example demonstrates the use of the toponym in the speech of the character, Fowler, who is an Englishman:

«You don't know what I'm escaping from. It's not from the war. That's no concern of mine. I'm not involved».

«You will all be. One day».

«Not me». [...]

«One day something will happen. You will take a side».

«No, I'm going back to England» [1, p. 163].

In the novel "The Second Lady" such powerful countries as the USA and the USSR happen to be in the confrontation. Such plot leads to the use of appropriate toponymic vocabulary when describing the characters representing these countries. Guy Parker is a citizen of the USA and all his activities are connected with this country:

When he returned to the United States, the Vietnam War had worsened and the protest movement was at its height. Some long-dormant activist sense in him was nudged, and automatically he made his way to San Francisco and joined an organization of the peace movement. [...] By the time the war ended, Parker found himself in Chicago and in need of a job [2, p. 12].

Ivan Petrov represents the USSR and the description of this character is full of appropriate toponyms:

General Ivan Petrov and his entourage were on a whirlwind tour of some of the major cities of the U.S.S.R. [...] He was in Kiev, below Moscow on the River Dnieper, Russia's oldest and third largest metropolis [2, p. 23].

In military novels, the national component of the sociological function is manifested in the predominance of toponyms which indicate the geographic objects of the territory where military events occur. In the novel "The Sea Eagle" the action takes place on the Greek island of Crete; accordingly, in this work there are many Greek toponyms:

The soil was white tertiary like the Messara. The village of Lyttus was almost

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solid stone, and none of the houses were mud. They were whitewashed, which was not common in Crete [3, p. 129].

The place of action in the novel «A Farewell to Arms!» is Italy; so, toponyms of Italian origin are in abundance here:

«There will be no more offensive now that the snow has come», I said.

«Certainly not», said the major. You should go on leave. You should go to Rome, Naples, Sicily –

«He should visit Amalfi», said the lieutenant. «I will write you cards to my family in Amalfi. They will love you like a son».

«He should go to Palermo».

«He ought to go to Capri».

«I would like you to see Abruzzi and visit my family at Capracotta», said the priest [4, p. 35].

The toponymic emphasis on the social status of the characters is clearly perceived in the novels about the artist. A man of art, as a rule, lives somewhere in Chelsea or Bloomsbury, the areas of London where writers and artists usually live:

Elizabeth abandoned her Hampstead boarding-house and found a large room which did as a studio, in Bloomsbury [5, p. 190];

George and Elizabeth took a flat in Chelsea, and within three months Elizabeth was just as 'enlightened' as before and fuller of 'freedom' than ever [5, p. 41].

Meetings are often appointed in bohemian places, like the Tate Art Gallery in London, where works of English and contemporary foreign artists and sculptors are exhibited:

[...] eleven o'clock at the Tate. We'll talk it out [6, p. 45].

Money is earned through the sale of art objects at auction, for example, at the Sotheby's auction in Bond Street in London:

The collected edition of his works is in thirty-seven volumes and the last set that came up at Sotheby's sold for seventy-eight pounds [7, p. 47].

In the novels of business the weighty social position of businessmen is also reinforced toponymically. A businessman, as a wealthy person, always lives in a respectable

district or in a prestigious street, which is always clear from the context:

Also in Bloomfield Hills, ten minutes from the GM president's house, as a Lincoln Continental glides, an executive vice-president of Ford was preparing to leave for Detroit Metropolitan Airport [8, p. 4].

Cowperwood's father [...] fell heir to the place vacated by the promoted teller, at the, to him, munificent salary of thirty-five hundred dollars a year. At once he decided [...] to remove his family from 21 Buttonwood Street to 124 New Market Street, a much better neighborhood, where there was a nice brick house of three stories in height as opposed to their present two-storied domicile [9, p. 25].

The place of work of a businessman is always the business center of the city, which is also underlined contextually:

And once the change was made Cowperwood was convinced that this new work was more suited to him in every way – as easy and more profitable, of course. In the first place, the firm of Tighe & Co., unlike that of Waterman & Co., was located in a handsome green-grey stone building at 66 South Third Street, in what was then, and for a number of years afterward, the heart of the financial district [9, p. 58].

A businessman often travels on business visiting different cities, states or countries:

His operations in the purchase of cattle in Virginia, Ohio, and other States were vast, amounting, in fact, to an entire monopoly of the business of supplying beef to Eastern cities [9, p. 33].

During such trips a businessman has an excellent opportunity to get acquainted with local sights, to visit galleries, museums, theaters. But often the range of his interests is limited to a good dinner in a fashionable restaurant located in the business part of the city:

«I suppose you go to Chicago and New York right along, Mr. Babbitt», she prodded.

«Well, I get to Chicago fairly often».

«It must be fairly interesting. I suppose you take in all the theatres».

«Well, to tell the truth, Mrs. Overbrook, thing that hits me best is a great beefsteak at a Dutch restaurant in the Loop» [10, p. 227].

If the merits of a businessman are great, then the exclusivity of his social status is preserved even after his death in an elite cemetery:

The Hamilton funeral firm was de rigueur for top echelon auto men who, rank conscious to the end, passed through, en route to exclusive Woodlawn Cemetery, sometimes known as «Executive Valhalla» [8, p. 5].

Thus, the sociological function of toponyms manifests itself differently in different genre-thematic varieties of the English novel. In political and military novels, the factor of nationality is more significant, whereas in novels about the artist and business novels the social aspect of the sociological function is more vividly manifested. The study shows that poetic toponyms potentially contain additional social or national characteristics, as components of the sociological function, which must be taken into account when analyzing a literary work.

1. Greene G. The Quiet American / G. Greene. – Penguin Classics, 2004. – 180 p.
2. Wallace I. The Second Lady / I. Wallace. – New York, 1981. – 341 p.
3. Aldridge J. The Sea Eagle / J. Aldridge. – K., 1973. – 280 p.
4. Hemingway E. A Farewell to Arms / E. Hemingway. – Everyman's Library, 1993. – 320 p.
5. Aldington R. Death of a Hero / R. Aldington. – M., 1958. – 443 p.
6. Galsworthy J. A Modern Comedy: The White Monkey / J. Galsworthy. – Dodo Press, 2008. – 308 p.
7. Maugham W. S. Cakes and Ale: or The Skeleton in the Cupboard / W. S. Maugham. – M., 1980. – 237 p.
8. Hailey A. Wheels / A. Hailey. – New York, 1971. – 374 p.
9. Dreiser Th. The Financier / Th. Dreiser. – M., 1964. – 522 p.
10. Lewis S. Babbitt / S. Lewis. – M., 1962. – 454 p.

ФОЛЬКЛОРНО-МІФОЛОГІЧНІ ДЖЕРЕЛА ЕСТЕТИКИ Й ПОЕТИКИ ЛІРИКИ МИТЦІВ ПРИДУНАВ'Я

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У сучасній гуманітаристиці відчутно позбавився інтерес дослідників до міфу як надчасової структури, унікального феномену свідомості й духовної культури народу. Помітними є і їх намагання «термінологічно уточнити тлумачення дефініції «міф» у новій естетичній ситуації» [1, с. 145]. Закономірно, що увага літературознавців фокусується на проблемах творчих взаємин міфу з фольклором і літературою та питаннях фольклорно-міфологічного підґрунтя художнього мислення того чи того митця.

Цей актуальний для літературознавства напрям засвідчують праці таких відомих науковців, як В. Давидюк, О. Забужко, І. Зварич,

А. Нямцу, Я. Поліщук, Л. Скупейко й ін. У них висвітлюються різноманітні аспекти становлення й розвитку міфотворчості письменника, розкриваються проблеми фольклорного міфологізму в художній літературі. Учені прагнуть збагнути міф, фольклор та літературу не стільки в їх історико-генетичній послідовності, скільки в органічній типологічній єдності, потрактовуючи міф як своєрідний «генетичний код» художнього мислення схильних до міфотворчості митців.

Саме до такого типу поетів належить когорта придунайських авторів (Михайла Василюка, Валерія Виходцева, Таміли Кібкало, Володимира Рєви та ін.). Їх творчість засвідчила індивідуальну