

**TOPONYMIC MEANS OF TEXT IMPLICATION  
IN A LITERARY WORK**

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In the text of a literary work toponyms can name geographic objects, as well as carry additional implicit information. For example, they can function as supporting means of the characterization of personages, as supplementary elements in creating the genre-thematic background of a work, etc. In the scientific literature such place names are called «stylistically marked toponyms» [1, p. 9]. The potential of such toponyms is revealed in the stylistic function that they perform in the text. The stylistic function can be manifested in two varieties: «informational-stylistic» and «emotional-stylistic» [2, p. 37]. The informational-stylistic function is primarily associated with the etymological meaning of the toponym, whereas the emotional-stylistic function is manifested more often through the phonetic-orthographic form of the toponym, which can evoke readers' various emotions and associations.

A large number of stylistically marked toponyms can be found in the novel «Babbitt» by S. Lewis, which is largely due to the satirical way of creating the image of the main character, the name of whom is used as the title of the work. Numerous toponyms implicitly add to the characteristics of the main character, confirming the opinion of E. A. Goncharova that «being a part of the toponymic structure of an artistic text, the character, at the same time, receives a significant additional characteristic through the space of the artistic action attributed to it by the author» [3, p. 59]. This statement is especially true of the fictional toponyms that surround the image of the main character of the novel by S. Lewis. We can illustrate some of them.

George F. Babbitt lives in a large and successfully developing city called *Zenith* (zenith = the time at which something is most powerful or successful), which, in his opinion, is the best and the most stable city in the world (« [...] *it's the most*

*stable, the greatest of our cities»* [5, p. 209]). The area where Babbitt lives is called *Floral Heights* (floral = blooming), his place of work is *Reeves Building* (reeve = the city's main magistrate), and the hotel where he stays in Chicago is called *Eden Hotel* (Eden = paradise). As we see, all these names are characterized by the «revival» of their «true genetic structure» [4, p. 7], since they are based on common nouns, united by the semes of *advantage* and *prosperity*, which is an integral part of the image of Babbitt. This belonging to the caste of «good guys» («*one of the ruling caste of Good Fellows»* [5, p. 68]) is even present in the melodious name of the *Linden Lane Cemetery* (linden lane = a road lined with lime trees), which is the property of Babbitt's estate company, while the name of the cemetery of his rivals *Wildwood Cemetery* has a negative connotation (wildwood = uninhabited forest).

In S. Lewis's novel there are also the names of some cities that are not directly related to the image of the main character, but help the author in creating the business background of the novel. For example, the toponyms *Monarch* and *Pioneer* are based on genetically identical common names. In the names of such cities as *Galop de Vache* and *Minnemagantic*, one can see a certain «artistic etymology», which arises on the basis of «all sorts of associative convergence» [4, p. 7]. In the toponym *Galop de Vache*, the first component is orthographically associated with such common name as *to gallop*, which means *to proceed at great speed*. Possible comprehension of the etymology of the toponym *Minnemagantic* is based on the associative similarity of its morphemic components with the structure of some common names. Thus, the component *minne* is associated with the English word *mini*, which is used in compound words to indicate a small size, small length, etc. The second component *magantic* resembles phonetically and orthographically such English words as *gigantic* (very big) and *magnate* (tycoon). The combination of these two segments within one word leads to the formation of such associative combinations as *mini-giant* and *mini-magnate*. All of the above mentioned city names are united by the fact that their content side, in the literal sense or on the associative level, is more or less related to the semes of *superiority*, *success*, *leadership*. This is

fully consistent with the fundamental principles of «sound business» that thrives in these cities and saves the author from having to specify the involvement of the «best» representatives of these cities to the caste of successful businessmen.

A large number of the novel toponyms are implicitly used for various expressive purposes. Often these are real toponyms, whose functioning is filled with stylistic meanings only in a specific context. The following example illustrates the gentle irony with which the author portrays Babbitt's blind but passionate love for his hometown:

*A stranger suddenly dropped into the business-center of **Zenith** could not have told whether he was in a city of **Oregon** or **Georgia**, **Ohio** or **Maine**, **Oklahoma** or **Manitoba**. But to Babbitt every inch was individual and stirring [5, p. 78].*

This example can be interpreted in two ways. On the one hand, the syntactic parallelism, supported by the toponymic elements, helps the author to emphasize the architectural uniformity of the listed geographical objects, including the city of *Zenith*, the business center of which also has nothing remarkable in the field of architecture. But for Babbitt, every corner of his hometown is special and unique.

On the other hand, by contrasting the unreal geographical name *Zenith* with a number of real toponyms, the author shows the illusory attitude of Babbitt, who does not want or cannot, because of his narrow-mindedness, perceive reality as it is. The fusion of the desired and the real in the worldview of the protagonist is reflected in the author's toponymic design, helping him convey the necessary implication to the reader.

The irony is enhanced when the onomastic opposition of *real toponym vs unreal toponym* appears in the speech of Babbitt himself, who exalts his hometown only because there are a large number of «good guys» living here:

*Oh, we have a golden roster of cities – **Detroit** and **Cleveland** with their renowned factories, **Cincinnati** with its great machine-tool and soap products. **Pittsburgh** and **Birmingham** with their steel, **Kansas City** and **Minneapolis** and **Omaha** that open their bountiful gates on the bosom of the ocean-like wheat lands*

[...]. [...] *But it's here in **Zenith**, the home for manly men and womanly women and bright kids, that you find the largest proportion of these Regular Guys [...]* [5, p. 209].

The intensive use of a large number of toponyms on a small segment of the text within the framework of repeated syntactic models complicated by polysyndeton makes Babbitt more expressive and convincing. The character's oratorical skill is felt not only in the structural organization of his speech, but also in the use of toponymic gradation. The emotional intensity increases with each new place name behind which there are real cities with real people and their achievements. In such a context, the function of the toponym goes beyond the naming label, expanding and moving into a representative one. *Detroit, Cleveland, Cincinnati* are perceived not only as geographical names, but also as metonymic designations of people thanks to whom these cities became prosperous, and of their achievements in the sphere of industry and agriculture, which became the hallmarks of these cities. An emotional downturn occurs when the author introduces the fictional toponym *Zenith*, for which nothing but the city's reputation of «good guys» stands. The fact which Babbitt is proud of becomes the object of the author's irony.

Irony is often observed in combinations of an oxymoron type, where the imposing name is combined with the prosaic essence of the toponym:

*As always when he passed **the Parthenon Shoe Shine Parlor**, a one-story hut which beside the granite and red-brick ponderousness of the old California Building resembled a bath-house under a cliff, he commented, «Gosh, ought to get my shoes shined this afternoon. Keep forgetting it»* [5, p. 78].

The use of the toponym *Parthenon Shoe Shine Parlor* by the author makes the reader smile once again, as it demonstrates the stylistic incompatibility of such concepts as *Parthenon* (the architectural monument of ancient Greece high classics) and *shoe salon*, which is contextually compared to *a hut* and *a bath-house*.

Often, irony develops into a biting satire that is openly expressed in the text, such as in the next episode, where initially positive connotations of the toponymic

component with the meaning of *blossom* develop into negative connotations when combined with such words as *dusty*, *stinking* and *a cow-stable*:

*A dozen of them went in taxicabs out to **Bright Blossom Inn**, where the blossoms were made of dusty paper festooned along a room low and stinking, like a cow-stable no longer wisely used [5, p. 199].*

The chain of toponymic names in the example below complements the satirical description of the so-called «business» conversation of business people, the only subject of which for twenty minutes was the condition of hotels in different cities:

«*Say, any of you fellows ever stay at the **Birchdale at Terre Haute**? How is it?»*

«*Oh, the **Birchdale** is a first-class hotel.*»

*(Twelve minutes of conference on the state of hotels in **South Bend, Flint, Dayton, Tulsa, Wichita, Fort Worth, Winona, Erie, Fargo and Moose Jaw**) [5, 168].*

In a satirical vein, not without the help of toponyms, the author depicts a certain «omniscient» congressman who speaks to the members of the Boosters' Club and who «specializes» in practically all branches of human knowledge, and with reference to a wide range of geographic objects, each of which is characterized by its specificity:

*They were addressed by a congressman who had just returned from an exhaustive three-month study of the finances, ethnology, political systems, linguistic divisions, mineral resources, and agriculture of **Germany, France, Great Britain, Italy, Austria, Czechoslovakia, Jugoslavia, and Bulgaria** [5, p. 395].*

The satirical image of the «all-knowing» congressman is created not only with the help of enumerating common names from completely heterogeneous fields of activity in which he «specializes», but also through the use of real toponyms, which name not only different states, but also absolutely opposite structures of the world structure (countries of capitalist and socialist camps) which differ both economically

and politically and, accordingly, can hardly be studied in such a short period of time (*an exhaustive three-month study*).

The given examples testify that stylistically marked toponyms are associatively interlaced into the stylistic implementation of the author's ideas, acting as additional means of text implication. In addition to the above, not only individual fictional toponyms with evident etymology can be stylistically marked, but also the numerous toponymic clusters of real toponyms, which can help the reader to understand the implied context and to explicate the author's intentions.

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## **ДЕКЛІЬКА ФАКТІВ З ЖИТТЯ ФРЕДЕРІКА БЕГБЕДЕ ТА ЙОГО РОМАНУ «14,99 ЕВРО»**

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Завдяки письменникам Ф. Бегбеде, М. Уельбеку, М. Леві, Б. Верберу і А. Гавальде сучасну французьку літературу читають і люблять далеко за межами Франції. Сучасні автори описують епоху, в яку ми живемо. Це дуже важливо тому, що нашому часу немає аналогів в історії. Світ нестримно