THE PLACE OF ALLUSIVE PROPER NAMES IN THE LEXICAL SYSTEM OF THE NARRATIVE DISCOURSE (BASED ON D.H. LAWRENCE'S NOVELS AND SHORT STORIES)

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ABSTRACT

The authors of the article are concerned with allusive proper names (APNs) functioning in the narrative discourse as culturemes (by Russian linguist V.V. Vorobyev) which mark fragments of social and cultural experience of humanity or lingvocultural communities. APNs are positioned above the vocabulary of common currency. Originating from the sphere of social and cultural practice they serve to concisely if not symbolically designate various parts of the semantic structure of the narrative discourse and introduce humanitarian knowledge into it. APNs refer to the actively discussed phenomenon of intertextuality with its thorough analysis in the heuristics of Western (Julia Kristeva, Roland Barthes) and Russian linguists (Michael Bahtin, Irina Arnold). The theory of the vertical context elaborated by O.S. Ahmanova and I.V. Gyubbenet is essential to describe the semantics of APNs, while the theory of semantic reduplication by N.A. Shehtman makes it possible to clarify the mechanism of accentuation and reduction of the encyclopedic information concealed in APNs. The key property of APNs is the wealth of associations that they carry. It meets the basic requirement of the narrative discourse for information extension when the linear surface structure is not equivalent to the deep undercurrent meaning. Given this APNs bring into the narrative discourse a multiplicity and ambivalence of interpretation and contribute to the construction of the undercurrent. The author turns to D.H. Lawrence's works for the analysis of practical material.

Keywords: allusive proper names, narrative discourse, chronotop, intertextuality, cultureme

INTRODUCTION

In spite of the short life span, D.H.Lawrence was a prolific and versatile writer. His works comprise 10 full-length novels, 7 short novels, 50 short stories, several books of essays and criticism, 4 volumes of poems etc. In our study we'll focus on the key novels "Sons and Lovers", "The Rainbow", "Women in Love" and a collection of short stories. Lawrence was a man of genius, very well read in modern sciences. Being a highly contradictory person, he disliked increasing intellectualization of the world as it diminishes men's sense of wonder and blunts their sensitiveness to the great mystery of the world. He was a great connoisseur of occultist, theosophical and apocalyptic books. He disliked the ultra-modern, the so-called futuristic writers, who grouped round Joyce and Proust. At the same time he praised Futurism for its purging of old forms and sentimentalities. His style is emotionally expressionistic, delicately impressionistic, mysteriously repetitive, with a peculiar rhythmicality. His acute intelligence finds its representation in the rich body of allusions employed in his works. The brilliance of his artistic skill consists in the careful arrangement of the contexts that accompany

precedent phenomena. Taken together these contexts testify to the writer's original individual style and create the chronotop of the modernist epoch, profoundly intellectual and deeply rooted in the motley universal cultural tradition.

MATERIALS AND METHODS

The art of quoting confirms the widespread opinion that literature nurtures literature. A writer lives in a society that has a cultural heritage that he accumulates, preserves and communicates to other generations. It was Jonathan Swift in his "Irish Pamphlets" who said that "creativity beyond the limits of tradition is excluded, but the nature of remodeling traditions depends on the personal orientation of the artist". Fragments of the already existing texts form the basis of **intertextuality** [12]. Following M. Bakhtin, Yu. Kristeva understands intertextuality as a dialogue between texts. The theorists of structuralism and poststructuralism (in the field of literary criticism primarily A.J. Greimas, R. Barthes, J. Lacan, M. Foucault, J. Derrida, etc.), advocating the linguistic nature of the mechanism of thinking, identify human consciousness with a written text as supposedly the only more or less reliable way to fix it [12]. The idea that history and society are what can be "read" as a text has led to the perception of human culture as a single "intertext", which in turn serves as a pretext for any newly appearing text [12].

Elements of intertextuality are classified on the basis of different criteria. I.V. Arnold defines intertextuality as the inclusion in the text of other complete texts with a different subject of speech, or their fragments in the form of quotations, reminiscences, allusions [2]. N.A. Fateeva [3] builds her own classification based on the approaches of foreign linguists G. Genette and P. Torop. The main criterion is the criterion of own / new predication in the recipient text and the criterion of recognizability / unrecognizability.

The central element of intertextuality is **allusion**, which has a long tradition and was a characteristic device of the late Renaissance and a favourite of the Baroque (cf. Luis de Góngora y Argote poem). The present day allusion is a device which consists in "the use of any name hinting at a well-known literary, historical or cultural fact". Allusion is of a referential nature and is based on extralinguistic presuppositions of the speaker and the listener, the author and the reader, on the historical and cultural component of their background knowledge " [2]. It can be represented as a comparison of two referential situations, one of which is expressed in the surface structure of the text, and the other is implied [6]. Proceeding from the criterion of approximation of images on the basis of similarity, allusion is related to metaphor and allegory as an extended metaphor, where one signifier also corresponds to two signified phenomena. Allusion and connotation also have common features, characterized by their associative nature. Allusion is studied extensively both by Western linguists (R.A. Brower, J.T. Lokranz, W.Thornton Udo Hebel [5]) and their Russian colleagues (I.R. Galperin, V.P. Moskvin, L.A. Mashkova [11], M.D. Tukhareli).

Linguistically allusion is mainly based on proper name. **Allusive proper name (APN)** is a name that, unlike the general body of proper names, has a certain unique referential relation, which objectively narrows the domain of its signification. This peculiar unique reference makes it possible to distinguish specific qualities of the referent on the basis of which the sphere of the implicit meaning of the given APN is built.

The limited number of APNs conditions high frequency of the same names in national discourses, which turns APNs into precedent names (hereinafter referred to as PNs), the phenomenon actively researched in modern Russian linguistics within the concept of

"precedence". PNs do not possess a definite linguistic status and represent special units of discourse, which are in many ways different from the other components of the latter, as they are elements of the national linguistic consciousness, signs of those collective representations that enter the cognitive consciousness of a certain linguocultural society [4]. By discourse, following M. Foucault's definition, we understand a set of utterances constituting the phenomenon in question insofar as they belong to the same discursive formation that is subordinated to logical, linguistic, and psychological systems [13].

Precedence is one of the particular manifestations of the universal tendency towards stereotyping which is reducing numerous phenomena of language and reality to a limited set of stable abstract models. According to the definition of K. Bogdanov, "the precedence of the text is determined by its semiotic and psychological significance for a particular group of people within a certain historical chronotop, sociocultural context." Such texts are constantly reproduced, their knowledge is taken for granted. They serve as a foundation of collective discourse, a condition of ideological mutual understanding and a criterion of social identification ". The phenomenon of "stereotype" is studied in the works of sociologists, cognitologists, psychologists, ethnopsycholinguists, such as U. Lippman, Yu.N. Karaulov, I.S. Kon, Yu.D. Apresyan, Yu.A. Sorokin, Yu.E. Prokhorov, V.V. Krasnykh, P.N. Shikhirev, A.V. Mikheev, S.M. Tolstaya, V.A. Maslova etc. Stereotypes ensure the integrity and stability of the national culture, and, as a rule, are not recognized by the representatives of another culture. When they enter a foreign culture environment, they become lacunas and require commentary (according to Yu.A. Sorokin and I.Yu. Markovina). Stereotypes perform a number of cognitive functions: the function of schematization and simplification, the function of forming and storing a group ideology, and others.

Precedent phenomena fix and consolidate the values of the given linguocultural community, regulating the activity of its members (including the verbal activity [4]. PNs are often part of the ideologemes. Following Yu.N. Karaulov, under the "ideologeme" scholars understand the semantic and thematic designation of spiritual values. The use of precedent images in the recipient text is possible due to the universal mechanism of comparison. I.M. Sechenov holds that comparison appears as one of the ways of perceiving the world in its features. A.A. Potebnya argues that the very process of cognition is a process of comparison.

The use of the existing text establishes a certain correlation of the produced text with the preceding ones, including it in **the vertical context of the text universe**, into that verbal world, which, according to A.R. Luria, is created by language and in which we live. O.S. Akhmanova and I.V. Gyubbenet [1] speak of two types of the vertical context: socio-historical and philological. In the former case, the researcher is mainly interested in how and in what form the socio-historical reality is reflected in the work, while the study of the philological vertical context presupposes an examination of the various ways in which authors use the content and form of the works of their predecessors. The formation of a vertical context depends on the knowledge of participants in the speech act [1]. The problem of shared background knowledge is the concern of semiotics and hermeneutics covered by W. von Humboldt and E. Sapir. It reflects information about the national forms, types and manifestations of spiritual and material culture.

The reflection of socio-historical reality in the text forms its artistic imaginative space. This problem was discussed in the works of P.A. Florensky, M. Heidegger, O. Spengler,

M. Merleau-Ponty and others. Introduced by M. Bakhtin. the concept of **chronotop** expresses a typical for a particular era form of the sense of time and space taken in their unity, and therefore involves certain values. M. Bakhtin mentions, in particular, the chronotop of nature, the family idyllic chronotop, the chronotop of the labor idyll, etc. Chronotop is perceived associatively and intuitively from the totality of metaphors and direct sketches of time and space contained in the text. Chronotop, thus, appears as a metaphor of the epoch, a certain frame of mind, a way of perceiving reality, its sides.

Chronotop is a changing environment of existence for **culturemes**, by which we understand cultural constants (Yu.S. Stepanov [15]). These are basic logical, semantic essences, in which and through which is expressed the value conception of the person, of the world, of man's activity in the world, of his culture. It is a clot of culture in the man's mind. It is the form in which culture enters into his mentality. "A constant in culture is a concept that exists permanently or, at least for a very long time". A working definition was proposed, according to which "constants in cultures are certain parameters that determine the possibility of having a human being as a creature striving for truth, possessing knowledge of good and a sense of beauty." Most of the cultural constants, if not all of them, are reflected in art as the most complete concentration of "thesaurus mechanisms of stabilizing the sociodynamics of culture". Primary importance concerning culturemes is given to literature.

APNs are the most important embodiments of culturemes and thus build chronotops of literary texts. APNs being concise and symbolic representations of culturally important information need clever arrangements of the contexts in which they are used as part of the narrative discourse. In this respect we rely on **the method of syntagmatic oppositions** elaborated by N.A. Shehtman [14] according to which there are three types of contexts based on semantic reduplication. Semantic reduplication based on semantic identification is the simplest variety in which components are equal in their conceptual structures each containing only one seme. Secondly in the contexts with semantic implication the second component repeats the meaning of the first component adding a new feature absent in the conceptual structure of the reduplicated word. Thirdly there are contexts with semantic reduplication where the second component differs from the first in the additional syntagmatic colouring of the key feature (evaluation, intensiveness etc). These are contexts with semantic explication.

RESULTS AND DISCUSSION

Thorough investigation yielded 139 contexts with APNs. These contexts reveal D.H. Lawrence's versatility and all-rounded erudition as they cover such culturally marked topics as: literature, art, history, geography, cultural traditions with religion and mythology dominating the scene, providing 28 and 49 contexts respectively.

While studying a variety of contexts accompanying Lawrence's APNs we discovered certain culturemes that pay tribute to foreign cultures and testify to the writer's erudition and deep understanding as well as appreciation of the world's spiritual heritage.

e.g. And her discoloured, old blue frock and her broken boots seemed only like the romantic rags of King Cophetua's beggar-maid. She suddenly became aware of his keen blue eyes upon her, taking her all in. Instantly her broken boots and her frayed old frock hurt her. She resented his seeing everything [7, p. 145].

This context alludes to the African legend according to which Cophetua was a king known for his lack of any sexual attraction to women. One day while looking out a palace window he witnesses a young beggar (Penelophon) suffering for lack of clothes. Struck by love at first sight, Cophetua decides that he will either have the beggar as his wife or commit suicide. This cultureme contains the important value showing that true love knows no class borders.

Oriental exotics with its aura of mystery held a special fascination with Lawrence. We come across 4 contexts with the APN "Egyptian" in them.

e.g. He sat still like an Egyptian Pharoah, driving the car. He felt as if he were seated in immemorial potency, like the great carven statues of real Egypt, as real and as fulfilled, as these are, with a vague inscrutable smile on the lips [10, p.358].

Indian traditions are referred to in the following example:

e.g. Widows, these stock figures of sentimental humanitarianism, he felt a dislike at the thought of them. They were almost repulsive. Why were they not immolated on the pyre of the husband, like the sati in India [10, p.191]?

National cultural values are insistently present in APNs that refer to the legends of King Arthur:

e.g. "When you sit winding," he said, "it looks as if you were spinning at a spinning-wheel - it looks ever so nice. You remind me of Elaine in the 'Idylls of the King'. I'd draw you if I could." And she glanced at him blushing shyly [7, p.110].

Such contexts recreate the magic charm of the idyllic harmony of the past where man and nature were so close and reveal nostalgia for the peace and quiet and the chivalrous romance. We can call these contexts chronotops as they represent the atmosphere of that distant epoch in the history of England. They are usually romantically coloured and quite diffuse as to some definite facts giving the text the lyrical touch:

e.g. As they were going beside the brook, on the Willey Water side, looking through the brake at the edge of the wood, where pink campions glowed under a few sunbeams, they saw, beyond the tree-trunks and the thin hazel bushes, a man leading a great bay horse through the gullies. The big red beast seemed to dance romantically through that dimness of green hazel drift, away there where the air was shadowy, as if it were in the past, among the fading bluebells that might have bloomed for Deidre or Iseult. The three stood charmed. "What a treat to be a knight," he said [7, p.233].

They are associated with the names of legendary lovers Tristan and Iseult. They give an insight into the character's fragile and sensitive inner world too. They build the universal humanitarian perspective preaching the real beauty of the world and human realations.

The oriental chronotop conjures up the atmosphere of magic, chic and bright joy:

e.g. But Virginia was just all the time tipsy with it, as if she had touched some magic button on the grey wall of life, and with an Open Sesame! Her lovely and coloured rooms had begun to assemble out of fairyland ["Mother and Daughter", p.210].

The following example conveys the exacting spirit of ancient Greece and its outstanding thinkers, analytical, omniscient, foreseeing: e.g. Siegmund suddenly realized that he knew nothing of her life, her real inner life. She was a book written in characters unintelligible to him and to everybody. He was tortured with the problem of her till it became acute and he felt as if his heart would burst inside

him. As a boy he had experienced the same sort of feeling after wrestling for an hour with a problem in Euclid, for he was capable of great concentration [9, p.32].

The example proves, however, that times change and the modern world with its complexities is a hard nut to crack, especially the heart of the woman one loves.

Relying on the method of syntagmatic oppositions elaborated by N.A. Shehtman, we singled out three groups of contexts accompanying Lawrence's APNs: the ones based on identification, implication and explication. The analysis shows considerable predominance of contexts with explication (90 cases). They specify either intensity or evaluation rendered by APNs which indicates their expressive function. Thus in the majority of cases D.H. Lawrence resorts to APNs in order to achieve better expressivity and create the necessary emotional tension to make his message emphatic:

e.g.   'Are you going to be kissed?' Ursula broke in, speaking to the little girl. But Dora edged away like a tiny Dryad that will not be touched. 'Won't you say good-night to Mr Birkin? Go, he's waiting for you,' said Ursula [10, p.189].

This context emphasizes the fragility and shyness of the small heroine. Its function is to introduce additional evaluation of the character.

e.g. The young men of the younger generation begin to fulfill the hidden dreams of my mother. They are jazzy – but not coarse. They are a bit Don-Juanish, but, let us hope, entirely without brutality or vulgarity [D.H. Lawrence, "A Dream of Life", p. 149].

The APN "Don-Juanish" gets its semantic reduplication in the adjective "jazzy" which expresses a purely emotional attitude to the young men of the new age.

e.g. While the two women sat, brilliant and rather wonderful, in magnetic connection at opposite ends of the table, like two witches, a double Circe turning the men not into swine – the men would have liked that well enough – but into lumps ["Mother & Daughter", p. 210].

The APN "Circe" is oxymoronically assessed as "brilliant", "wonderful", "magnetic" and at the same time negative evaluation is communicated through the context "but into lumps".

49 contexts out of 139 represent semantic reduplication with implication which is they deal with the subject matter that APNs embody. Such contexts are essential as in them D.H. Lawrence builds the common background knowledge which might be missing in the reader's mind. Thus these contexts ensure that the informational value of APNs is not wasted and they "fall on the fertile soil" of the reader's erudition.

e.g. Paul was ruefully removing the loaves. One was burnt black on the hot side; another was hard as a brick. "Poor mater!" said Paul. "My word, Miriam! you're in for it this time," said Beatrice. "I!" exclaimed Miriam in amazement. "You'd better be gone when his mother comes in. I know why King Alfred burned the cakes. Now I see it! 'Postle would fix up a tale about his work making him forget, if he thought it would wash [7, p. 205]".

D.H. Lawrence alludes to the story often told to English children where Alfred is on the run from the Vikings, taking refuge in the home of a peasant woman. She asks him to watch her cakes – small loaves of bread – baking by the fire, but distracted by his problems, he lets the cakes burn and is roundly scolded by the woman. D.H. Lawrence skillfully and provisionally introduces the context with semantic reduplication "Postle

would fix up a tale about his work making him forget, if he thought it would wash" to hint at the confused state of Miriam's mind.

e.g. He was afraid all would be lost that he had so newly come into: like the youth in the fairy tale, who was king for one day in the year, and for the rest a beaten herd: like Cinderella also, at the feast. He was sullen [8, p. 155].

Traditionally Cinderella embodies the image of a happy destiny, "from rags to riches". However, D.H. Lawrence takes a new look at the trite image. He explores how apprehensive Cinderella was of losing her good fortune and introduces the context "afraid all would be lost that he had so newly come into", "at the feast".

We see that practically each case of APNs in Lawrence's works is accompanied by semantic reduplication which shows the writer's humane role in interpreting the content of culturally important signs that APNs are. This fact also signals a significant part that APNs play in the text's structure and in the text's delineating, growing and unfolding. APNs act as the focal points around which the body of the text may develop. In this respect it is worthwhile noting that APNs acting as key words or carrying the author's most valuable message are accompanied by contexts larger than a couple of sentences. We have witnessed 16 examples of this type. This is the case of the APN "Aphrodite" in "Women in Love":

e.g. "It is your reality, nevertheless," he said; "that dark river of dissolution. You see it rolls in us just as the other rolls – the black river of corruption. And our flowers are of this – our sea-born Aphrodite, all our white phosphorescent flowers of sensuous perfection, all our reality, nowadays." "You mean that Aphrodite is really deathly?" asked Ursula. "I mean she is the flowering mystery of the death-process, yes," he replied. "When the stream of synthetic creation lapses, we find ourselves part of the inverse process, the blood of destructive creation. Aphrodite is born in the first spasm of universal dissolution – then the snakes and swans and lotus – marsh-flowers – and Gudrun and Gerald – born in the process of destructive creation [10]".

Lawrence argues here that beauty is mortal, beauty is corrupt, it is material and it is "dark" which is unknown.

We have similar examples with APNs Christ and Judas [8], Tristan and Isolde's love [9], Rowenas, Brian de Bois Guilberts, Rob Roys, and Guy Mannerings [7] where D.H. Lawrence meditates on crucial issues of his literary works: selfless love and betrayal, romantic chivalrous past, immortal love.

CONCLUSION

The conducted research highlights the important role of APNs as culturemes bearing universal moral values and chronotops – symbols of different epochs and countries invoking the exact spirit of the time and place. The study of APNs in D.H. Lawrence's works shows the writer's skill and noble duty in communicating the humanitarian knowledge to future generations. D.H. Lawrence relies on the careful composition of contexts with semantic reduplication that accompany APNs. The prevalence of explication contexts emphasizes D.H. Lawrence's expressionistic tendencies when the writer attempts to reach high emotional expressivity.

ACKNOWLEDGMENTS

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