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Linguostylistic Peculiarities of the Danube River Description in Fiction

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Abstract: One of the perspective areas in modern linguistics is Anthropological Linguistics. Understanding and perception of the language as an anthropocentric phenomenon is one of the leading trends in the development of modern Ukrainian onomastics. The relevance of this article is to consider the author's individual style, which relies on the usage of various lexical microstructures of the text. The stylistic devices, describing the Danube hydronym, are analyzed and investigated in this article. The study shows that the usage of different linguostylistic devices allows a reader to imagine the depicted object more vividly and to understand all the writer's peculiarities of particular fictional work's language.

Keywords: onomastics; stylistic devices; author's individual style; hydronym

Linguistics, as the science of language, functioning and accumulating knowledge of humanity, occupies one of the leading positions of the development of science nowadays. And one of the promising directions in modern Linguistics is Anthropological Linguistics or Linguistic Anthropology. This direction arose in American Linguistics in connection with the investigation of the languages of the North American native people.

Anthropological linguistics bears the interdisciplinary nature of research. As it was mentioned by G. Oleinikova "Today scientists speak of interdisciplinary synthesis, which involves the allocation of the main created sets and opened achievements which have been already existed to the priorities of contemporary humanities" (Oleinikova, 2018).

Studying Anthropological Linguistics from the perspective of interdisciplinarity, we see that this approach is formed at the intersection of such sciences as linguistics, ethnography, cultural studies and aesthetics, which is most promising in modern philological studies of languages. The purpose of which is to study the language in a close connection with human consciousness, thinking, spiritual and practical activities (Zherebilo, 2016) with the leading methodological principle of

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anthropocentrism, “the study of language, according to which man is regarded as the center and the highest goal of the universe” (Selivanova, 2006).

Understanding and perceiving the language as an anthropocentric phenomenon is one of the leading trends in the development of contemporary Ukrainian Onomastics. The science which studies the proper names, the history of their occurrence and transformation as a result of long using in the language-source or in the connection with borrowing words from other languages. In a more narrow sense, Onomastics is the proper names of different types: the names of people, animals, fictional names, mythical beings, tribes and peoples, countries, rivers, mountains, human settlements (Podolskaya, 1988). According to Y. Karpenko, “onomastics is a part of linguistics, which studies its own names, their essence, specifics, structure, grouping, regularities of functioning, their origin and development” (Karpenko, 2006).

Proper names are peculiar markers of a person which are used in the society in a certain historical period of its development. They possess diverse information of both linguistic and extralinguistic nature. The linguistic value of onomastic material lies in the coexistence of the nomination of archaisms and innovations, embodying the most important trends in linguistic development and reflecting the powerful interaction of onyms with the common language system (Verbich, 2008). Many linguistic works are devoted to the study of onomastic units. Among them are the works of famous scientists Alefirenko N. F, Verbich S., Karpenko Yu.A. , Karpenko O. Yu., Zubkov M., Krupenova T., Fomin L. and others.

A significant part of the onomastic vocabulary of any language constitutes toponyms (from the Greek word “*topos*” - place and “*onoma/onyma*” - name). It can be noted with confidence that it is impossible to imagine the modern world without geographical names. Each toponym bears a certain information about the surrounding world: geographical, linguistic, historical. These lexical units, first of all, contain a large amount of information about the resettlement and migration of ancient ethnic groups, about the peculiarities of life and relations of peoples, about the cultural and spiritual life of our ancestors, which is strictly passed down from generation to generation.

Many researchers pay special attention (A.V. Superanskaya, A.K. Matveev, V.I. Suprun, R. Kouts, A. Smith, G. Steward, V. Watson, O. Padel, etc.) to one of the species of toponyms - *hydronims*. Hydronyms are specific addresses of geographical objects (rivers, lakes, seas, streams). Like geographic names, these linguistic units are a peculiar language of geography. Hydronimic units reflect the natural realities, the peculiarities of the territory, the world perception and the world outlook of people with their ethnocultural and ethno-linguistic contacts and ideology.

Hydronymia is a collection of names of water bodies, and hydronimics is the branch of onomastics (the science of proper names), which studies hydronym. The object of study for hydronimics can be hydronyms in general, as a specific kind of proper names, hydronyms of a certain territory (regional hydronymy), and water names separately (Kuznetsov, 1998).

The increased interest in the study of hydronyms is due to the fact that, first of all, since ancient times, rivers have played an important role in the cultural and economic life of peoples: people always settled along the banks of large and small rivers, which were a source of water and food, trade and transport routes. Besides for the ancient settlements, the rivers performed a defensive function, being a natural obstacle for enemies. Secondly, hydronyms are less changable over time, that, in some cases, makes it possible to detect the traces of the existence of long-disappeared languages in a certain area and to find the important facts from the history of ancient languages and ethnic groups. Jacob King noted that “there is a connection between the physical qualities of a river and the linguistic qualities of its name and description” (King, 2008).

In our opinion, the study of hydronyms in fiction carries additional linguistic value and has several goals: on the one hand, the use of a certain hydronym by the author allows readers to navigate and locate objects and even the depicted events in a book. On the other hand, using the encoded linguistic messages of the image of hydronyms, it is easier for the reader to understand the cultural and historical content of the previously existing objects of the human world, to present the author’s intention of the image of ongoing events more realistically. Thanks to hydronyms, the author of the literary work helps his reader realise the past and understand the present, searching for links between the depicted terrain conditions and reflecting them in geographical names.

The relevance of this article is to investigate the author’s idiostyle based on various lexical microstructures of the text in their specific aesthetic and stylistic usage. The analysis of the stylistic techniques in the description of the hydronym Danube allows us to understand the whole peculiarity of the language of a particular literary text or the writer’s work as a whole. It is worth mentioning that the research and analysis of the linguistic and stylistic features depicting the hydronym Danube in fiction has not yet been the subject of a special linguistic study.

Hence, **the purpose of this article** is to conduct a comprehensive study of the lexical and stylistic features of the image of the Danube River in the literary works, describing the features of the functioning of figurative and expressive means as the author’s individual style.

Studying the identity or idiostyle of a particular author is interesting not only in terms of observing the development of the national language, but also to determine

the writer's personal contribution to the process of language development. The fate of any work of art depends on the author's ability to formulate his thought precisely, the degree of word mastery, knowledge of the laws of its functioning, virtuosity in the use of expressive means of the language.

The artistic depiction of the main characters, the locality and the objects of what is happening is, first of all, the author's position, his intention to build that fictional world of artistic reality, which will later capture the reader with its unusualness and originality. By depicting objects of the artistic world, the author's picture of the world itself appears. You can talk about the expression in the artistic text - pictures of the world of a real person, the author himself, pictures of the world of fictional characters who live in the fictional reference world, with the obligatory presence of real toponymic, hydronymic units. Therefore, we can talk about the analysis of the use of hydronym, as a way of knowing the individual picture of the author, the creator of the literary work.

It is commonly known that the usage of stylistic techniques in any artistic work are for a colorful and more emotionally expressive description of events, actions, as well as for the expression of the author's personal attitude to the objects depicted in the novel. In order to show the role of the stylistic techniques used in the description of the hydronym Danube, we chose some fictional works where the Danube River is the key and main local point.

So, we turned our attention to such widely used stylistic devices as epithet, metaphor and the vocabulary of the literary works. For the analysis the novel "The Beautiful Yellow Danube" by Jules Verne, the story of the Austrian writer Franz Kain "The Danube Passes by" and the story of the English writer Algernon Blackwood "Willows" were taken.

We begin our analysis of the use of the hydronym Danube, with the works of the world famous writer Jules Verne. Each of us reread and captured the works of this outstanding writer several times. All his works has a water element, mainly represented by the sea and oceanic expanses. We turned our attention to the work "Beautiful Yellow Danube" ("Le Beau Danube Jaune"), which in 1908 was published under the name "Danube Pilot" ("Le Pilote du Danube"), where the central local point of narration is the Danube.

The protagonist of "Beautiful yellow Danube" is the winner of the fishermen's competition, the former pilot Ilia Krush, who decided to consolidate his final victory in the competition of the Danube League with his long voyage from the headwaters of the Danube to its delta. He gives the word to eat exclusively fish which will be caught only by him during the trip - or to purchase products on the proceeds from selling his fish. The entertaining journey along the Danube is a little complicated by the fact that just now along the entire length of the river the police are looking for a mysterious gang which was engaged in robbing castles, farms and

villages located on the banks of the Danube. It is worth noting that the original Jules Verne's intention of the novel was significantly edited by his son Michel, and it was in this form that the novel became widely known for the readers.

The analyses shows that a peculiar semantic center of the entire work "Beautiful Yellow Danube" is the use of subject, characteristic words in the text. Thus, in the analyzed work, along with the commonly used bookish vocabulary, there are stylistically differentiated words associated with the professional activities of the protagonist, pilot Ilya Krush. Throughout the novel, hunting and fishing terminology are widely represented: "... *each owned a full set of various devices listed in the "Guide for the angler": rods, landing nets, fishing lines, packed in suede covers, laces, Florentine vein, floats, depth gauges, lead pellets all sorts of sizes for sinkers, artificial flies ...; The fish that had already fallen asleep in the nets were those that are only found in the Danube: stickleback, roach, minnows, perches, tench, pike, carp and others ...*" (Verne, 2003).

Historisms and archaisms are used by the writer in the necessary measure to recreate a plausible picture of depicting events and the very description of the Danube River: "... *the whole Balkan region was then on fire. In the summer of 1875, Herzegovina rebelled against the Turkish feudal and national oppression and the Turkish troops could not pacify it. In May 1876, in its turn, Bulgaria rose; Porta responded to the uprising by concentrating a large army in the triangle, the tops of which served Ruschuk, Vidin and Sofia ...*" (Verne, 2003).

The reduced stylistic characteristics are distinguished by colloquial words with their familiarity and sometimes coarse expressions, for example: "hoh!; Indeed!; Hey there; That's a thought! Bah!" (Verne, 2003).

As we can see, the use of certain vocabulary in the description of the Danube River makes the language of the whole work stylistically diverse and at the same time informative for the reader. It should be noted that the artistic style of the writer in this work is aimed at the formation of spiritual and moral values, as close as possible to the life of an ordinary person (fisherman), reflects his inner world and the desire to be visible to everyone. The final proposal of this novel testifies to everything which was stated: "*This crossroad is reverence for the father, tenderness for the mother, love for the Bulgarian homeland*" (Verne, 2003).

The vocabulary that is used in describing the river, like the whole work of art, is a kind of system of lexical imaginative means used to express the author's artistic intent, emotional attitude and evaluation. Author's skillful use of various vocabulary is the main forms of expression of the author's attitude to the depicted action and creating the expressiveness of the image of the Danube River, contributes to the brightness of the narrative manner of the text under study.

The image of the Danube, as a key local segment, is also characterized by an abundance of graphic and expressive means and the use of various stylistic

techniques. So, from the very first lines of the work, the reader can observe an unusual description of the birth of a mighty river: “*The Danube was born in the garden of Prince Furstenberg. His cradle was supposedly a marble basin in which numerous tourists filled their goblets ... it was formed by the confluence of two streams, Breguet and Brigach, which fall from a height of eight hundred and seventy-five meters and flow through the Black Forest. Their waters are mixed at Donaueschingen, several leagues higher than Sigmaringen, and are united under the common name Danube*” (Verne, 2003).

The stylistic fullness of the image of the main European river Danube is represented in the text by numerous epithets: “*the great international river, plowing the Danube, the banks of the great river, in the upper reaches of the greatest river of Central Europe immeasurable power, purple waters, winding passages and treacherous banks of the Danube*” (Verne, 2003). The author’s use of this stylistic device allows the reader to confidently present all the power and panoramic view of the longest river of the European Union.

The epithet, as a stylistic device, expresses the writer's emotional attitude to the subject of the image. These are both traditional and metaphorical epithets.

In our opinion, in the palette of all stylistic means describing the Danube River in the presented texts, the epithets occupy a central, dominant place. We can admit that in any analyzed works, the role of the epithet is in the subjective description of the surrounding reality associated with the Danube River. For example, in the story “Willows”: “*the Danube enters a region of singular loneliness and desolation; (waves of water ...silvery white; a delightful and charming traveling companion; a huge liquid being the rapid tearing of the pebbles; gurgling whirlpools; a rising river*” (Blackwood, 2006).

The above examples demonstrate the fact that all the epithets presented above, together with the nouns that they define, help the reader to plunge into the special atmosphere of the mystery, power and inconstancy of the large river.

Special attention is paid to the use of epithets with a coloristic characteristic, which is created using color terms, mainly adjectives, combined with the Danube hydronym: *greenish, yellow water, blue, black and gold, Danube, with yellow waters covered with countless vessels of all sizes.*

One of the ways to perceive and create a certain picture of reality, which is refracted in the process of creating a fictional picture of the world and is actively used by writers, is a metaphor.

Metaphor, as a stylistic device, contains a hidden comparison, a figurative likening of phenomena, it is a transfer of the meaning of a word and that with which an object or a character is compared in the author’s interpretation of events. In the

metaphor, certain words acquire a new, or as it is sometimes called, expanded, figurative meaning.

The performed analysis demonstrates the fact that in the creation of the emotional background of the analyzed works, in the transference of various shades of hero's experiences or the author's attitude to the depicted hydronym, a special place is occupied by the metaphor. The authors, using their personal experience and associative comparisons, create a special reference reality, which simultaneously differs from the real life of the reader and at the same time captures it. For example: *"Danube waters overflow in the moonlight; The rays of the setting sun flashed in the waves of the slowly flowing Danube; Their faint glow cast a bizarre net on the water, and the Danube flowing past began to shine softly. Haze rose above the water - the river seemed to be covered with a thin web; the mighty river seems to be taken in stakes. With her breast she falls on them and takes with her all the noise and noise of the Urfari fair. The great river, which usually absorbs everything and everything"* (F. Kain). These examples demonstrate the greatness of the depicting picture of the Danube River, but at the same time, the unusual confrontation of *"gently gleaming"* and *"Breast-like she heap"* creates an atmosphere of danger.

The analysis of the metaphors which are used to describe the Danube River showed that this stylistic device is, first of all, characterized by thematic unity. Thus, the river acquires human characteristics: the river is born, begins its movement, matures, etc.: *"The glory of these competitions turned into holidays was great throughout the great river; newspapers of the Danube River basin have devoted reporter messages to him; there is no doubt that the Danube, Istres ancient; throw the bait exactly where the first drop of Danube water begins to roll down to the Black Sea; The Danube was born in the garden of Prince Fürstenberg; a slight tremor, similar to the trembling of leaves agitated by the breeze, touched his ear"* (Verne, 2003).

The author's attitude and a special style can also be found in the pages of the story of the Austrian writer Franz Kain "The Danube Passes". The storyline takes place in a small town on the banks of the Danube. The main character of the story is 17-year-old Katharina Kitzberger, a waitress in a tavern, lives in a small room with windows overlooking the river. Every time she plunges into meditation on her life, she walks to the window and watches the waters of the Danube. A girl, like a river, whose mood and feelings change every day: *"Before taking up work, she walks to her attic window and looks down at the Danube ... Now, this early hour, only five have struck, - the river is quiet, affectionate"* (F. Kain).

Analyzing this work, it can be noted that describing the Danube River, the writer makes extensive use of descriptive vocabulary that directly reflect the author's mood: *"Harsh water smell; The Danube and its shores seem so mysterious that even goosebumps run down the back; The Danube seemed to her a boundless sea"*.

At the beginning of the story, the mood of the author is conveyed by a direct description of the river: "... in the afternoon, the Danube is completely different. As if the street is wide. The thunder stands, how much smoke! .. this early - only five struck, - the river is quiet, gentle and slowly carries its waters to the bridge" (F. Kain). However, sentimental feelings enclose the reader and at the end of the work, where the relationship of the young couple Katharina and Lukinger upset Loibeneder, one of Katharina's boyfriends. All his dreams and joys of enjoying life together with Katharina collapse on the banks and flow away like water: "*parapet splashing waves of the danube. From the lanterns, a luminous pallet of reflections falls on the water, and the mighty river seems to have been picked up by stakes. With her breast she falls on them and takes with her all the noise and noise of the Urfari fair. And there, to the singing meadows, the dreams of people fly away, and a couple of lovers rush to the same place*" (F. Kain).

The above examples demonstrate the fact that in the story of Franz Kain "Danube Passes by", as in J. Verne's novel "The Beautiful Yellow Danube", the hydronym Danube acquires human characteristics, feelings - love, marriage and suffering.

The hydronym Danube in the story "Willow" is a source of life, a means of clearance and rebirth, but in its negative aspect, it also symbolizes the subconscious, elemental impulses of the soul, the craving for destruction and death "*...the Danube became more serious. It became suddenly grown-up, ... It broke out into three arms ... the impetuous crimson flood bearing down with a shouting roar*" (Blackwood, 2006).

As it was mentioned above, metaphoricity, as a stylistic device, is an integral feature of many writers. The image of the Danube in the story of Algernon Blackwood "Willows" is also filled with numerous metaphors and epithets: "*(...the Danube enters a region of singular loneliness and desolation, where its waters spread away on all sides regardless of a main channel*". The most frequently used is the metaphor, due to which the author creates the image of the River Human, which can move, stand up, roar and destroy.

So, it can be noted that the unusual combination of words, the use of various metaphorical constructions, make it possible to draw attention not only to the designated phenomenon, but it is also the most direct means of depicting the portrait characteristics of the object-image, and in this case the hydronym Danube, creating a kind of author's imagery language, its author's ideostyle.

From all above, it can be concluded that the role of stylistic means in creating any onomastic description is enormous. It is these techniques that revive the described objects or characters of artistic works, make them colorful and mysterious. Their usage can also allow the reader to represent the picture of the events in more detail, which immerses him (the reader) in an atmosphere of mystery, dynamism and objectivity.

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