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**ALLUSIVE ANTHROPONYMIC CONCEPTS IN FICTION TEXT:  
TYPES AND THEIR STRUCTURAL PECULIARITIES  
(BASED ON THE NOVELS BY DONNA TARTT)**

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**Abstract.** The work is carried out in the mainstream of the problems of cognitive stylistics and deals with the issues of typology of concepts represented by an allusive anthroponym in fiction text on the material of three English-language novels by D. Tartt: "The Secret History", "The Goldfinch", and "The Little Friend". The research object covers the types of artistic concepts verbalized by an allusive anthroponym and their structural features. The research is carried out within the framework of the structural-systemic approach to the analysis of the fiction text. The research methods include conceptual analysis, cognitive-discursive approach, a comparative method, a quantitative method and a method of continuous sampling. The paper aims to reveal the structure and typological features of the fiction text concepts of the allusive anthroponym in the practical material under study. The authors single out the following types of allusive anthroponymic concepts: sensual image, notion, prototype, standard, frame, and gestalt. Sensual images, notions, prototypes and standards belong to conceptually simple structures. Frame and gestalt are conceptually complex multicomponent cognitive structures. Allusive conceptual images, prototypes and frames predominate in the novels under analysis. The authors conclude about the multilayer structure of concepts and present the structure of each type of allusive anthroponymic concept in fiction texts. The results of the study can be used in the academic courses of cognitive linguistics, English stylistics, American literature, and text interpretation.

**Key words:** American literature; American women writers; literary creative activity; literary genres; novels; fiction texts; allusive anthroponyms; allusive anthroponymic concepts; fiction text concepts; cognitive structure; sensual image; prototypes; standard; gestalt; frames

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**АЛЛЮЗИВНЫЕ АНТРОПОНИМИЧЕСКИЕ КОНЦЕПТЫ:  
ТИПЫ И СТРУКТУРНЫЕ ОСОБЕННОСТИ  
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**А н н о т а ц и я .** Работа выполнена в русле проблем когнитивной стилистики и посвящена вопросам типологии концептов, репрезентируемых аллюзивным антропонимом в художественном тексте на материале трех англоязычных романов Д. Тартт: «Тайная история», «Щегол», «Маленький друг». Предметом исследования являются типы художественных концептов, вербализуемых аллюзивным антропонимом, и их структурные особенности. Исследование выполнено в рамках структурно-системного подхода к анализу художественного текста. Методы исследования включают концептуальный анализ, когнитивно-дискурсивный подход к анализу актуализации концептов аллюзивного антропонима, компаративный метод, количественный метод и метод сплошной выборки. Цель работы заключается в выявлении структуры и типологических особенностей текстовых художественных концептов аллюзивного антропонима на указанном выше материале. В работе выделяются следующие типы художественных концептов аллюзивного антропонима: чувственный образ, понятие, прототип, эталон, фрейм, гештальт. Чувственный образ, понятие, прототип и эталон относятся к концептуально простым структурам. Фрейм и гештальт являются концептуально сложными многокомпонентными когнитивными структурами. В анализируемых романах преобладают аллюзивные концепты – чувственные образы, прототипы и фреймы. В ста-

ть делается вывод о сложной структуре концептов и приводится структура каждого типа концепта аллюзивного антропонима в художественном тексте. Результаты исследования могут быть использованы в академических курсах по когнитивной лингвистике, стилистике английского языка, американской литературе, интерпретации текста.

**Ключевые слова:** американская литература; американские писательницы; литературное творчество; литературные жанры; романы; художественные тексты; аллюзивные антропонимы; аллюзивные антропонимические концепты; художественные концепты; когнитивная структура; чувственный образ; прототипы; эталон; гештальт; фреймы

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## Introduction

The work offers research into an allusive anthroponym as a cognitive-linguistic phenomenon (a concept) with a complex structure. The authors claim that cognitive direction of an allusive anthroponym research includes analyzing concept types and defining their structural peculiarities.

Nowadays much attention in linguistics is paid to the investigation of concepts as means of reflection of connections between language and culture, ways of thinking and mode of thought of native speakers of various languages. Many scholars, such as R. Jackendoff, S. Levin, G. Lakoff, A. Wierzbicka; Yu. D. Apresyan, G. D. Gachev, Ye. S. Kubryakova, Yu. S. Stepanov and others, share the view that core concepts are encoded in language, so language provides better access to describing and defining the nature of a concept. The concept may be analyzed as a cognitive mechanism of perception of a fiction text. The process of its understanding may be explained with the help of the Schema Theory. According to it, a text generation process is connected with its coding, whereas text perception by a reader is considered to be a conformity or deviation from the ready-made schemas in their mind [Лунькова 2023: 62]. Allusive units in a fiction text trigger the mechanism of linguacultural information decoding in the reader's mind in a certain order. We assume that this order may correlate with the concept type and structure.

## Material and methods

The research material includes allusive anthroponyms that are singled out from three novels by the American writer D. Tarrt "The Secret History" (1992), "The Goldfinch" (2013), "The Little Friend" (2002). The choice of this material is determined by a scientific interest in the structure of artistic concepts in general and anthroponymic concepts, in particular.

D. Tarrt's particular focus on the psychological state and inner lives of the characters makes her novels highly suitable for cognitive studies. The mentioned novels have been the object of research within the framework of the Young Adult fiction genre both in the works of Russian and foreign scholars, who touch upon the problems of growing up, overcoming disasters, hardships and traumas, explore extreme states of mind and post-traumatic syndrome and the reflection of these difficulties in a work of fiction [Баранова, Шалимова 2025; Pereira 2018; Millard 2007]. The peculiarities of identity formation are discussed from the position of cognitive narratology in C.-A. Farkas's paper [2020]. H. J. Asha, G. Benitta investigate the rela-

tionship of emotions and aesthetic form of a literary work using the cognitive theories [Asha, Benitta 2023]. There are also works exploring the phenomena of nostalgia and tanatopoetics in the novels. However, philology still lacks studies on the issue of precedent and allusive conceptual phenomena, which makes our work relevant. The study will help to uncover new facets in the relationship of mind, culture and identity. Besides, it may contribute to defining typological peculiarities of allusive anthroponyms, establishing their similarities and dissimilarities in different plot settings.

The research paper is based on the structural-systemic approach to the analysis of a literary fiction text. Some special methods of linguistic research are used as well, such as solid sampling (in the selection of allusive anthroponyms); conceptual analysis; cognitive-discursive approach; stylistic analysis; quantitative method (in calculating the concept types).

## Discussion

According to the ideas of modern psycholinguistics, "speech perception is based on processes that at least partially reproduce the processes of its generation" [Красных 2001: 27–28]. Actualization of allusive anthroponyms can be explained with the help of cognitive patterns of storing and processing the phenomena having similar nature to allusive names. Cognitive structure is a meaningful form of encoding and storing information, and the concepts considered in this paper refer to phenomenological rather than linguistic cognitive structures [Там же: 136].

The structure of nationally determined minimized representations may vary and can be carried out according to some special algorithm which is determined by the fundamental cultural codes, schemes of text perception [Гудков 2022: 93–95]. A precedent name used in the text of various genres has an identical semantic structure as an allusive anthroponym is a characteristic unit of a literary fiction text. The semantics of these units is composed of denotation, signification and connotation [Там же: 104]. In modern linguistics it is generally accepted that a precedent name and a precedent phenomenon in general are a concept actualized in the form of a certain type of frame, event or another cognitive phenomenon [Голубкова 2017; Коннова 2017]. Some scholars regard the conceptual information carried out by a proper name to be an onomastic concept which is symbolized by a proper name mental structure [Робустова 2014: 45; Щербак 2009]. Thus, an allusive anthroponym is a cognitive phenomenon that has a conceptual nature.

A concept has no rigid structure, its content is inexhaustible [Болдырев 2014: 45–50]. An allusive an-

throponym is stored in the cognitive base in a compressed form, whereas in a fiction text the concept-invariant is actualized in the form of a concept-variant.

The cognitive-discursive analysis of artistic texts allows us to offer the following typology of allusive anthroponymic concepts: sensual images, notions, prototypes, models, gestalts and frames. The types of concepts verbalized by an allusive anthroponyms in a literary fiction text are characterized by diffuse boundaries, since their semantic meaning is determined by the context-related appellativisation and generalisation [Топоров 2004: 374].

The allusive anthroponymic concept is structured into the following layers: **informational-and-figurative**, containing encyclopaedic information at the basic and variant levels; **notional**, including the most general information that is formed in the process of appellativisation of an allusive name and its approximation to a symbol; **associative**, containing expressive, socio-cultural and stylistic connotations; **axiologically marked**, defining the evaluative potential of a

concept. Singling out the axiologically marked layer is justified and is determined by the fact that these names can set the value parameters of the reality perception and this cognitive-evaluative potential is realized to the fullest in fiction texts [Косиченко 2017: 95].

The research material encompasses three novels by D. Tartt: "The Secret History", "The Goldfinch", "The Little Friend".

"The Secret History" focuses on the characters' inner world, their reflections on mishaps and mistakes on their life journey. The landscape descriptions are filled with the images of hell and its inhabitants, as depicted in the poems by Dante and paintings inspired by his works.

The novel "The Little Friend" unveils the feelings of a twelve-year-old girl and her ways of getting through the murder of her brother.

The novel "The Goldfinch" focuses on a life path of a boy, his feelings and bereavements, as well as his life philosophy and ways to cope with losses.

The research showed that the concept types are distributed in these novels in the following way (Table 1).

Table 1

*Types of allusive anthroponymic concepts in the novels by D. Tartt*

| Concept types                    | Number of examples<br>("The Secret History") | Number of examples<br>("The Goldfinch") | Number of examples<br>("The Little Friend") |
|----------------------------------|--|---|---|
| total number of concept examples | 74   | 25                                      | 30  |
| sensual image                    | 33   | 2                                       | 16  |
| notion                           | 3  | 0                                       | 3   |
| prototype                        | 22   | 21                                      | 8   |
| concept standard                 | 1  | 2                                       | 1   |
| frame                            | 13   | 0                                       | 1   |
| gestalt                          | 2  | 1                                       | 1   |

The table shows that prototypes are prevalent in all three novels. Allusive prototypes help to provide brief, though conclusive descriptions of the characters and their actions, render moral challenges and judgements. For example, allusive anthroponymic prototypes may contribute to deepening into the psychiatric experience and innermost feelings of Theodore Decker ("The Goldfinch").

In the novels "The Secret History" and "The Little Friend" sensual images predominate over other concept types. These images are bright and appealing, due to their innate axiological potential they are often introduced in the text without explicit author's assessment. They pave the way to the reader's own judgement.

Besides, the novel "The Secret History" illustrates a high usage of frame concepts. It may be explained by the types of topics discussed in the novel. Focus on knowledge importance, aestheticism and moral values are unveiled through mental schemes and frames which predetermine the characters' behavior.

The second research stage focuses on analyzing typical structural features of the afore-cited types of allusive anthroponymic concepts in D. Tartt's novels.

**The informational and figurative layer** of a concept-sensual image tends to emphasize the basic cognitive attributes associated with the allusive anthroponym (emphasis on variant attributes is much rarer). In some cases, there is an explicit introduction of cultural and historical context by the author in or-

der to facilitate the reader's perception of the allusive anthroponym connotations. For instance, in the novel "The Little Friend" there is an excerpt in which a little girl Harriet was pondering on the life of her uncle Clyde. She never met him as he had died in a plane crash off the Florida coast. In her imagination Harriet had never thought of him as dead and the image of Uncle Clyde was associated for her with the character from "Treasure Island" by R. L. Stevenson: *Whenever his name was mentioned, she had a vague impression of a bearded tatterdemalion like Ben Gunn in Treasure Island, leading a lonely existence on some bleak, salty islet, his pants in rags and his wristwatch corroded from the seawater* [Tartt 2005: 61]<sup>1</sup>. For a fuller perception of the uncle's image, the author introduces figurative words and phrases of sensual perception: *tatterdemalion, leading a lonely existence, pants in rags, corroded from the seawater*. In American culture, these attributes are not central to the image of Ben Gunn, in the extract they reflect Harriet's individual picture of the world. The context shows that the girl invests the image with negative connotations.

Most commonly there appears a cognitive high-

<sup>1</sup> Formerly a member of Captain Flint's crew, Ben Gunn was abandoned on Treasure Island three years before Jim and the *Hispaniola* arrived. It was he who found and hid the treasure, a mystery that Jim discovers only at the end. Gunn is so grateful to have met Jim and found him friendly that he pledges full loyalty to his side. URL: <https://www.litcharts.com/lit/treasure-island/characters/ben-gunn> (mode of access: 08.08.2024).

lighting of attributes such as gaze, features of the eyes (names *blind Pew*, *Satan*, *Devil*, *Arcturus*); the position of children in a game according to the images in the famous painting (*à la Leonardo "The Last Supper"*, *Marco Polo*); people's movements (*Lazarus*), disorder, making illegal substances – drugs (*Frankenstein*), gestures (*Henry VIII*), hand movements (*Frankenstein*), shape of a head (*the Mad Hatter from "Alice in Wonderland"*, *the Tin Woodman's hat*), plump women (*Winnie the Pooh*), taste of sea salt (*Jim Hawkins in "Treasure Island"*), leanness, ghostliness (*Peter Pan*), sound of voice (*James Bond*); appearance in general (*Louis from "Sesame Street"*), smile (*Mowglie*). The narrator focuses primarily on the characters' appearance, their physical features, and these aspects are subject to cognitive specification.

In the novel "The Secret History" there are similar groups of attributes such as the manner of dressing (*Alfred Douglas*, *the Comte de Montequiou*, *Jack the Ripper*); demeanor (*old Tom Eliot*); characteristics of creative work (*Homer's landscapes*); hairstyle (*à la Arthur Rimbaud*); good performance of the activity, hospitality (*Osbert Sitwell*, *Charles Laughton*, *Gertrude Stein*, *Cyril Connolly*, *Sara Murphy*), movements (*John the Baptist*, *Mary Tyler Moore mannerisms*); ocular movement (*Othello*); explicit expression of emotions (*Oliver Douglas*, *Palinurus*, *Ray Millard*, *Heckle and Jeckle*); lifestyle (*Wendy and the Lost Boys*, *Howard Hughes*); faith and respect (*Dr Watson*); creative work (*Tolstoy*, *Dante*, *Giotto*, *Pliny*); Associations with activities, evaluation of activities, appraisal of other people's activities (*Saddam Hussein*, *Dr Mengele*, *Borges*, *Butch Cassidy*, *Falstaff*, *Mrs Gamp*, *Ahab*).

**The notional layer** of the allusive anthroponymic concept-sensual image is generally defocused. Many allusive anthroponyms occupy a borderline position between proper and common names, therefore the notional layer interacts with the informational and figurative one. The context may emphasize a sensory image, while the concept invariant as a whole contains a formed conceptual feature, e.g. allusive anthroponyms *Butch Cassidy*, *Dr Mengele*, *Martin Borman* refer not only to the images of famous personalities, but also symbolically denote the peculiarities of the influence of their activities on the development of culture and spirituality, names have associations and have a special axiological marking. Names such as *Gabriel*, *Saint John the Baptist*, *Joseph and Mary* also, in addition to alluding to certain images, potentially contain associations with their role in the formation of spiritual values, religious culture which bear a positive axiological markedness.

**The associative layer** includes visual, sensual images with an expressive coloring, as the narrator focuses on a particular detail. Both basic and variable characteristics can be actualized. Thus, the biblical names of *Gabriel*, *Saint John the Baptist* and others transfer connotations of a lofty, bookish style. Associative links of an image can highlight not only one feature but their syncretic totality, the generalized and integral picture of the world [Алефиренко 2005: 117]. The further away in time and space the images are, the more expressive the effect of allusive anthroponyms is. Such names as *Lazarus*, *Frankenstein*, *King Henry VIII*, *Satan*, *the Cowardly Lion*, *Winnie the Pooh*, etc. when ap-

plied to the plot contemporary-time realities generate unusual cognitive links.

**The axiologically marked layer** of the concept-image implies a pronounced evaluation, which can be related to individual perception of people's appearance and actions. The evaluation can be somewhat weakened, for instance, the names of *Martin Borman* is used in the same context with *Borges* and is not accompanied by any evaluative context. The character does not emphasize the Nazi past of *Borman*, it is one of the names along with others associated with the image of Argentina. The names of *Frankenstein*, *Jackson Pollock*, *Perry Mason* bear negative connotations. The image of *St. John the Baptist* is used in the humorous context in which the character's gestures resemble the motions of the saint but are interpreted in an utterly different down-to-earth way.

Let us characterize the peculiarities of **the concept-notion** of an allusive anthroponym in D. Tartt's fiction texts.

**The informational-and-figurative layer** of the concept-notion includes generalized qualities, so encyclopaedic information is more obscure. Qualities are generalized, abstracted [Бабушкин, Стернин 2018: 13]. The name begins to reflect an abstract notion that is similar to a symbol.

**The conceptual layer** of the notion is most clearly represented. The cognitive attributes subject to generalization include love for sailing, strong belief in one's talent (*Son of Poseidon*); tragic life, a streak of failure (*a bisque Pulcinella*) ("The Goldfinch"). In the novel "The Little Friend" such generalized qualities constituted by these generalized attributes are historical and cultural values (with a humorous effect) (*Tutanchamen's tomb*); will-power (*Miss Sullivan and Helen Keller*); high-pitched style, eloquence (*Eleanor Roosevelt*, *Isaiah*, *Jesus*). In the novel "The Secret History", such attributes define investigation and writing talents (*Holmes-like*, *Poe-like fancies*, *Dostoyevsky sort of ideas*, *old Tolstoy*).

**The associative layer** of the concept-notion of an allusive anthroponym in a literary fiction text is generally related to the basic connotation of an image.

**The axiologically marked layer** of the concept-notion of an allusive anthroponym implies the actualization of the integral, meaningful abstract features, ideas, abilities and qualities.

Let us consider the structure of **the concept-prototype** of an allusive anthroponym in an artistic text.

**The informational-and-figurative layer** of the concept-prototype includes a number of attributes for categorization. They can highlight a wide range of features: "a typical representative, coming from a good family with career prospects" (*old Tom Eliot*); "a strong-willed personality" (*a regular Teddy Roosevelt*); "a psychologically unstable woman" (*Sylvia Plath*); "a person who spoils things" (*Perry Mason*); "solving a problem at any cost" (*Pyrrhic*); "the typical genteel and fat man" (*Falstaff*); a maniac (*Ahab*); "typically ruffled hair" (*à la Arthur Rimbaud*); "typical poisoners" (*the Borgias*, *the Medicis*); "typical waifs" (*Wendy and the Lost Boys*); "a murder scene" (*Edgar Allan Poe*); "a heathen" (*Pliny*); "a typical adventure novel" (*like something from Sir Walter Scott*); "a typical horror film setting" (*a Zsa Zsa Ga-*

bor); “a typical poet far from reality” (*Salman Rushdie*) (“The Secret History”).

In the novel “The Goldfinch” the typical generalized categories are “type of voice” (*her Mary Poppins voice*); “backwardness” (*this Rip van Winkle feeling*); “a typical personality, a New Yorker” (*Edith Wharton*); “a typical scary sound or place, a monster” (*Frankenstein steps, Frankenstein, Frankensteins*); “a typical tight-fisted man” (*hard not to think of Ebenezer Scrooge*); “a representative of evil forces” (*the Lord Vader-ish presence*); “a vivid image, a colored picture” (*Mary Poppins*); “wealth” (*Ali Baba’s cave*); “a typical twist of plot, fate” (*O. Henry, Guy de Maupassant*); “a forbidden place, secret knowledge for which one can pay with one’s life” (*a secret, climate-controlled Bluebeard closet*); “a person secretly living somewhere” (*Anne Frank*); “a typical young thief” (*Artful Dodger*); “a typical martyr” (*Tantallus*); “a typical fisherman, sailor” (*Moby Dick*); “doubting the obvious things man” (*Doubting Thomas*).

In the novel “The Little Friend”, the following cognitive attributes are emphasized: “a typical hermit” (*Ben Gunn in Treasure Island*); “a typical risk-loving man” (*Evel Knievel*); “a typical laboratory where something forbidden is produced” (*Frankenstein laboratory*); “an unforgiven sinner” (*gifts of Cain*); “a defender of the poor” (*the Robin Hood of the Piney Woods*); “a representative of a man tormented by contradictions” (*Lawrence of Arabia*); “miraculous rescue” (*Lazarus*); “a typical sailor, pirate” (*pirate Israel Hands*).

The allusive anthroponymic prototypes encode the most important textual topics: moral duties, self-acceptance, search for oneself, religion, crime, detachment from reality (“The Secret History”); acceptance of the Other, adolescent fright and sorrows, fear of the father, deep thinking, doubt, and forgiveness (“The Goldfinch”); secluded life, drug-making, the defense of the poor, justice, miraculous rescue, contradictions and doubts (“The Little Friend”).

**The notional layer** of the concept-prototype is in the focus of attention due to the fact that separate features of the informational-and-figurative layer are subject to analysis and categorization, become capable of designating a class of objects united by these features [Колесникова 2024: 45].

**The associative layer** of the concept-prototype comprises expressive connotations, appearing in the process of actualization of an allusive anthroponym in a literary text. Sociocultural connotations are related to the works and facts of English and American cultures.

**The axiologically marked layer** of the concept-prototype reflects the peculiarities of characters’ mental and emotional perception of events on the basis of the national values. Cultural images define the particularities of cognitive perception of events, situations and other features of action setting in the novels.

The structure of **the concept-standard** of an allusive anthroponym in a fiction text has the following features.

**The notional layer of the concept-standard** comprises one or several generalized features, which are associated with a particular sphere of culture, art and literature. There appears a conceptual link between the name, its referent and the field of activity.

In the novel “The Secret History” an example of the concept-standard is observed in a conversation between Francis and other students, accomplices in the murder of a farmer: “It’s a terrible thing, what we did,” said Francis abruptly. “I mean, this man was not **Voltaire** we killed. But still. It’s a shame. I feel bad about it.” [Tartt 1993: 220]. This name is associated in English culture with disapproval and scepticism [The Oxford Dictionary of Allusions 2003: 122]. The context analysis shows that **Voltaire** means “the standard of an enlightened man”, this ontologically irrelevant attribute is generalized, and all other details associated with Voltaire’s name are obscured. It turns out that people can be measured by the degree of their importance to the enlightenment of society. Thus, the value scale of enlightenment is set, and the murdered person’s importance is assessed according to it.

In the novel “The Goldfinch” the father of the family dies tragically while sailing a yacht in a storm, partly because of his self-assurance that nothing like this could happen to him. The Barbour’s eldest son Platt ironically calls his father “Son of **Poseidon!**”, “Unsinkable!” [Tartt 2014: 492].

**The axiologically marked layer** is closely related to the notional layer, since the concept-standard is always axiologically colored as the best representative of a class of objects and is associated with a rating scale that can vary [Красных 2002: 109]. These contexts actualize such evaluative categories as intelligence, enlightenment, keeping on the surface and inaccessibility, possessing the secret of resurrection, life after death.

**The informational-and-figurative layer** of the concept-standard is not prevailing, as many features of the allusive anthroponym concept are omitted, but the features profiled for the concept-standard are selected from the informational figurative layer. **The associative layer** may include emphasizing socio-cultural and stylistic connotations, as in the example with the Biblical names in the novel “The Little Friend”, or expressive connotations which occur due to a big spatial and temporal discrepancy between allusive names and their referents. Standards reinforce expressiveness and cultural-historical markedness of a text. From the cognitive point of view, they reflect the peculiarities of the speaker’s thinking, categorization of the current events, their axiological coloring.

**Concept-gestalt** and **concept-frame** relate to conceptually complex knowledge formats, multi-component, integrative conceptual structures [Болдырев 2014: 53–54]. A frame is considered to convey stereotypical knowledge; a gestalt is considered to have non-stereotypical nature. The term “frame” was used in the works by Ch. Fillmore, M. Minsky and other scholars. According to Ch. Fillmore, frame is perceived as “any system of linguistic choices – the easiest cases being collections of words, but also including choices of grammatical rules or linguistic categories – that can be associated with prototypical instances of scenes” [Fillmore 1975: 124; Минский 2010]. Frame is discussed in detail in our recent paper [Томберг, Ананьина 2024].

**The informational-and-figurative layer** of the frame dominates the others. Both classification and

dynamic frame types share a common reference to some cultural-historical event or situation that has participants and a storyline.

Let us consider the compositional framework of

classification frames in the novels "The Secret History" and "The Little Friend".

The components of the frame in the form of slots are identical and are presented in Table 2.

Table 2

*The compositional structure of the classification frames from the novels "The Secret History" u "The Little Friend"*

| Frame components   | Language projections of frame components in the text "The Secret History"   | Language projections of frame components in the text "The Little Friend"   |
|--|---|--|
| Frame name   | Mary Poppins  | Nag and Nagaina  |
| Time of the situation  | Early morning   | Day time   |
| Place of the situation   | Connecticut, the USA, church, Bunny's funeral, a rainy day  | Danny Ratliff's house, the Mississippi, the USA  |
| Participants of the situation  | Camilla   | Harriet, a king cobra  |
| Correlation of subjects / participants of the situation  | Dresses billowing, holding hats to head, struggled on tiptoe to pull down her umbrella, a horrible life of its own, squawking and flapping its spines like a pterodactyl, with a sudden sharp cry, it sailed ten feet in the air, somersaulting, caught in the high branches of an ash tree   | Not white, like the cobra Mowgli had met in the Cold Lairs; black like Nag and Nagaina, whom Rikki-tikki-tavi had fought to the death, the gardens of the big bungalow at Segowlee Cantonment  |
| Characteristics of the situation and characters' feelings (involving encyclopedic information) | Mary Poppins is the heroine of a series of books by P. Travers, a nanny in the Banks family, a person sarcastic, stern, determined and somewhat mysterious. Mary Poppins has the ability to ride up a banister, understands animal speech, can walk in a painted picture, fly away and arrive depending on the direction of the wind, etc. Jane and Michael, the eldest Banks children, adore Mary Poppins, with whom order and fantastic adventures come to the house, and fearfully await the change in the wind that causes Mary Poppins to leave their home [Энциклопедия читателя 2003: 769–770] | Rikki-Tikki-Tavi is a tale by R. Kipling from "The Jungle Book" (1894). Young mongoose Ricky, rescued by little Teddy and his parents, is left to live in their home on the outskirts of the Indian village of Sigauli. In the garden, Ricky discovers black cobras, Naga and his wife Nagaina. Brave Ricky clashes first with Nag, intent on biting the boy's father, and then with Nagaina, who wants to kill Ricky. With the help of a brave bird, Darzi, the mongoose manages to chase Nagaina into a den and strangle her, which leads to the restoration of peace and quiet in the house [Энциклопедия читателя 2005: 140] |

In the excerpt from the novel "The Secret History" gestures and appearance of Camilla are likened to the image the heroine of P. Travers' books. The context highlights such cultural and symbolic signs of the heroine's image as mystery, ability to fly with an umbrella, wind and its change, age and gender, visual appeal. In the novel "The Little Friend" the actions of Rikki-Tikki-Tavi and Harriet are connected by analogy, and the royal cobra, which the girl accidentally sees, corresponds with the images of the evil enemies Naga and Nagaina.

**The notional layer** represents a unified structure of frame components comprising its main slots.

**The associative layer** of the concept-frame is closely related to the two previous layers. The associative connections of the frames are predictable, they are conditioned by the cultural and symbolic background of the allusive anthroponym.

**The axiologically marked layer** of the allusive anthroponymic concept-frame in a fiction text is manifested in the form of emotional and evaluative connotations. In a passage from the novel "The Secret History" the image of Mary Poppins has positive connotations and is associated with beauty, grace, mystery and magic. In "The Little Friend" the fearlessness of a little girl who, as Rikki-Tikki-Tavi, is ready to engage in a fight with a cobra is highlighted. Frame structures are of great importance in a fiction text, closely related to the author's message.

The **concept-gestalt** is a holistic cognitive phenomenon which offers an undivided perception of a situation with a dominating central image [Болдырев 2014: 55].

**The informational-and-figurative layer** of the concept-gestalt of an allusive anthroponym in a literary text is dominant. It is usually a feature that actualizes the whole concept-gestalt. Gestalt includes both dynamic and static attributes of an object. Diverse, holistic encyclopedic information related to the sphere of gestalt functioning is subject to perspectivization. Gestalts are rare in the novels under consideration, but reflect their main features. In the novel "The Secret History" two conceptual gestalts actualized by one allusive anthroponym *Dantesque* were identified: *A thick fog lay in the valley below, a smothering cauldron of white from which only the treetops protruded, stark and Dantesque* [Tartt 1993: 380]. The informational and figurative component of the concept is verbalized by means of an allusive anthroponym. The allusive anthroponym is used predicatively, *Dantesque* is formed from the name *Dante* and is interpreted as "Dante-like – that is, a minute lifelike representation of horrors, whether by words, as in the poet, or in visual form, as in Dore's illustrations of the *Inferno*." [Brewer's Concise Dictionary of Phrase and Fable 2000: 279]. The image of the cauldron is perceived as a holistic structure in the totality of sensual (visual) and rational features. The actualization of the structure is based on the principle of simi-

larity (*Dante-like*). The word *Dante* is a kind of trigger that activates the gestalt structure. The landscape of the cauldron is a background against which the figure “*treetops*” stands out. The figurative reinterpretation highlights the negative evaluative connotation correlated with Dante’s hell, sin and horrors. It brings alive the narrator’s horrors about the place under description and forecast the inevitable retribution for the committed crime. In the novel “*The Goldfinch*” the gestalt is verbalized through the name *Charlie Chaplin*, which serves as a holistic symbol of the cinema era which is defined as *a lot of Charlie Chaplin* [Tartt 2014: 463].

**The notional layer** of the concept-gestalt of an allusive anthroponym of a literary fiction text is closely connected with the informational-and-figurative layer.

**The associative layer** of the concept-gestalt contains socio-cultural, expressive and stylistic connotations at basic or variable levels depending on the perspectivization of the attributes.

**The axiologically marked level** of the concept-gestalt of an allusive anthroponym is its obligatory element. Gestalts can express a particular aspect of society values: the name *Dante* expresses high appreciation of the poet’s work, whereas his poem images have negative associations with fear, horror, and cold when they describe the characters’ feelings. *Captain Scott’s* name is marked positively and conveys a holistic idea of person’s bravery and strong will (despite several blunders and failures during his expedition). Gestalt renders the situation as an inseparable whole, it provides a brief sketch of the situation, the rest of its semantic volume is reconstructed on the basis of the implicative information and readers’ background knowledge. The concept-gestalt is characterized by reduction of information, emotionality and imagery.

## Conclusions

As a result of the study, we come to the following conclusions.

1. Within a cognitive perspective allusive anthroponyms are defined as multi-layered concepts and are actualized in fiction texts in the form of a concept-sensual image, concept-notion, concept-prototype, concept-standard, concept-frame and concept-gestalt. The latter two types refer to complex cognitive formats, multi-component and integrative conceptual structures.

2. Conventionally, the structure of the components of the allusive anthroponymic concept can be represented as a set of the following layers: infor-

mation and figurative, notional, associative and axiologically marked layers. This structure is not rigid; in different contexts certain layers may predominate in the actualization of different concept types. Such cognitive focus helps to determine a type of the allusive anthroponymic concept.

3. The analysis of three novels by D. Tartt has shown that allusive sensual images, prototypes and frames quantitatively predominate. The distribution of concept types is asymmetrical, which may be accounted for by the novel theme and narrator type. Concept-sensual image conveys visual or auditory impressions and serves as a means of emphasizing characters’ appearance and behavior. The concept-prototype that is structured predominantly with notional and informational-figurative layers, focuses on spiritual and philosophical representation of characters, their past experiences and bereavements. As frame concepts represent culturally accepted and stereotypical knowledge in the form of a classification or dynamic frame, in texts they tend to represent the characters’ moral and psychological issues through mental schemes. It helps to provide an insight into the characters’ mentality and get clearer understanding of their behavioral motivations.

4. Allusive anthroponymic concept can be regarded as a cognitive mechanism for conceptualizing different meanings, related to thought and conditioned by the degree of abstraction. It may also be interpreted as a code, a means of expressing and conveying national cultural values and the author’s personal assessments.

From the perspective of the “person – world image – text” triad the allusive anthroponymic concept can be interpreted as a complex interrelation of national worldview and individual artistic perception communicated through the text. Different types of allusive concepts focus on different worldview fragments and vary in ways to transmit them. Thus, concepts-sensual images tend to capture an emotional perception of reality, imbued in an allusive name; frame concepts reflect behavioral scenarios; concept-prototypes are more analytical as they tend to categorize the object/phenomenon under discussion, and concept-gestalt offers a holistic view on it.

The questions raised by this study may be developed and specified in further research on allusive anthroponymic concepts in other fiction texts, in other national cultures, or within a comparative (diachronic / synchronic) framework.

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