



Возвращаясь к «Лаокоону»: о взаимодействии архитектуры и литературы

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Аннотация. Статья посвящена изучению взаимодействия литературы и архитектуры как двух семиотических кодов, участвующих в порождении единого культурно-маркированного текста. В частности, исследование призвано дать ответ на следующие вопросы: каким образом архитектурный код вводится в литературный текст? Каковы функции архитектурного мотива в литературном произведении?

Для исследования были отобраны случаи выдвижения архитектурных имен в «сильную позицию» в художественном тексте — в заголовок. Отобранный массив материала был категоризирован в два корпуса данных: (1) тексты, отсылающие к конкретному прецедентному архитектурному памятнику, вербализованному ойкодомонимом, и (2) тексты, отсылающие к архитектурной форме, вербализованной архитектонимом. Полученные выборки были проанализированы на предмет выявления смысла, порождаемого архитектурным именем в заглавии текста, и его сопоставления с семантикой текста в целом.

Отмечено, что граница между архитектонимами и ойкодомонимами не всегда четко прослеживается в связи с тем, что ряд архитектонимов, именуя некоторую архитектурную форму, фактически отсылают к выраженному прототипу или яркому представителю этой формы. Установлено, что архитектурные имена, функционирующие как «культурный код», выполняют в литературном тексте две основные функции — локализуют сюжет во времени и пространстве и выдвигают ключевые для произведения концепты. Исследование показало, что в обоих случаях архитектурные имена генерируют определенный горизонт читательских ожиданий и, таким образом, направляют читательскую интерпретацию. Отмечено, что вводимые в текст произведения для обозначения определенного означаемого архитектурные имена неизбежно подвергаются некоторой реконцептуализации. Так, привнося в литературный текст свой смысл, архитектура сама прирастает смыслами.

Ключевые слова: литературный архитектоним, литературный ойкодомоним, архитектурный мотив, семиотика архитектуры, взаимодействие кодов, интертекстуальность

Laocoon revisited: Interplay of architecture and literature

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Abstract. The paper aims at examining the interplay of literature and architecture as two codes combined to enrich the message. In particular, the following research questions are posed: Why is architecture introduced to literary texts? How is it done? What are the functions of the architectural motif in literature? To sharpen the focus, the authors have limited the scope of material to works of literature, where architectural motif is promoted to the “strong position” in the text — the title. The collected titles were categorized in two datasets: (1) appealing to a unique works of architecture by their unique names and (2) appealing to types of architectural structures. The datasets were analyzed in order to expose the message generated by the architectural names and to juxtapose it with the message of the literary text.

Architectural names, functioning as a code of culture, fulfill two main functions — locating the story in time and space and guiding the reader's interpretation of the text by foregrounding its key concepts. At that, being introduced to a work of literature to signify a certain concept, an architectural name gets almost unfailingly subject to some degree of reconceptualization. Thus, the architectural code adds meaning to the literary one and gets enriched with new meanings in the process.

Keywords: literary architectonym, literary oikodomonym, architectural motif, architectural semiotics, codes interplay, intertextuality

Introduction

Horace in his *Ars Poetica* wrote: “As is painting, so is poetry: some pieces will strike you more if you stand near, and some, if you are at a greater distance: one loves the dark; another, which is not afraid of the critic's subtle judgment, chooses to be seen in the light” (Horace 2009). Departing from this passage by Horace and focusing on just the opening words which in original read “ut pictura poesis”, various arts were for centuries seen as essentially similar, with painting setting the highest standard and other arts striving to do the same — mimetically depict the reality.

E. G. Lessing, making the image of Laocoon in the statue-group unearthed in 1506 and today exhibited at the Vatican as a point of departure, sets about to draw a distinct borderline between “Poesie”, wherein he includes all arts tending towards depicting progress, and “Malerei”, which encompasses all visual arts (Lessing 2004). The same Laocoon will serve as a point of departure for the present paper, being important for us in a number of ways.

Firstly, it is exactly this specialization of poetry and painting, observed by Lessing, that prompts artists to resort to quoting from other art systems thus adding the deficient qualities. This interart dialogue can take many forms:

1. Painting's obsession with architecture can be traced throughout the history of European art, even giving birth to more than one genre, e. g.:
 - 1) *architectural painting*, where the prime focus lies on urban scenes with majestic buildings.
 - 2) *capriccio* — an architectural fantasy, a genre known for a poetic blending of real and imaginary architecture.
2. Buildings — works of architecture, frequently employ textual insertions.
3. Paintings and sculptures use text as a graphic resource. They can go so far as to make verbal language both object and medium of depiction (Sergaeva 2017).

Secondly, the example of Lessing's *Laocoon* is itself a fine illustration of such a dialogue: giving this title to his essay, Lessing enters a semiotic exchange with Virgil's *Aeneid* telling the story of Laocoon's death by savage snakes; the sculptural group,

which the writer characterizes as “eine Nachahmung des Virgilischen Laokoons” (Lessing 2004); J. J. Winckelmann, with whose work *Thoughts on the Imitation of Greek Works in Painting and Sculpture* (1755) Lessing polemises; Homer’s *Iliad* and all other writings somehow relating the story of the Trojan war, even though they make no mention of Laocoon, as well as an open corpus of texts, literary and visual, relating this tragic story. At that, Lessing himself only alludes to Virgil and Winckelmann, all the other intertextual links might come unplanned, yet no less real.

An important point for Lessing and Winckelmann is the reason for the statue’s divergence from Virgil’s depiction of agonizing Laocoon as uttering a terrible cry (“clamores simul horrendos ad sidera tollit”) (Virgil 1918, 28); yet the dispute is only possible because the two texts — the poem and the statue are connected, and the statue is interpreted in the light of the poem, being itself an interpretation of the poem.

In the present paper we want to examine the interplay of literature and architecture as two codes combined to enrich the message. In particular, the following research questions are posed: Why is architecture introduced to literary texts? How is it done? What are the functions of the architectural motif in literature?

Theoretical framework

Being related to both “Poesie” and “Malerei”, to be more specific, in our case, literature and architecture, the research is grounded in both philology and theory of architecture.

Yet, the study we undertake is preconditioned by the semiotic approach to both arts in focus, stipulating that architecture and literature both give us texts, i. e. sets of symbols encoding a message (Wallis 1973; Yawein 2017).

The second important notion underlying the present study is that of intertextuality, rooted in M. Bakhtin’s notion of dialogue and defined by post-modernist philosophers as a quality permeating all of semiosphere, as can be seen from the most canonical and frequently cited metaphorical definitions of a text as “mosaïque de citations” (Kristeva 1969) and “tissue of recycled quotations” (Barthes 1973).

The third theoretical mainstay for this research is the studies dedicated to verbalizations of architecture. There is no terminological consensus in this respect, so far, and the repertoire of terms employed includes:

- artionym, defined by E. Burmistrova as a term verbalizing an art object (Burmistrova 2006, 5);

- oikodomonym (from Gr. οἰκοδομή “building” and ὄνομα “name”) — the term introduced by N. Podol’skaya in her *Dictionary of Russian Onomastic Terminology*, defined as “a personal name of a building” (Podol’skaya 1988, 88);
- oikodonym, which seems to come from the monograph by T. Shmeleva (Shmeleva 2014) and is probably just a misspelled term “oikodomonym”;
- architectonym — a term introduced by V. Katermina to nominate names of architectural objects (Katermina 2018);
- particular types of architectural objects might have terms of their own, for example religious buildings — churches, chapels, monasteries, etc. are referred to as ekklesionyms (Podol’skaya 1988) or agionyms (Bugueva 2006);
- widening the scope, the term urbanonym can be used to refer to any object of urban environment (Podol’skaya 1988).

The listed terms are not exactly synonymous, so depending on the actual meaning we are going to employ the term “oikodomonym” to refer to a particular unique building (or, sometimes, an ensemble) by its unique name, the term “architectonym” to refer to a typical architectural form and its part, and the term “architectural” name to refer to them collectively.

Materials and methods

It is impossible to even try to cover all works of literature where architecture is present. Being the natural environment of humans, it is present in most of literature, sometimes merely as a background for the events, interiors and exteriors where action takes place, sometimes as a prominent motif (e. g. *The Ulyssis* by J. Joyce, *Мастер и Маргарита* by M. Bulgakov). In order to sharpen our focus, we have limited the scope of material to works of literature, where architecture is present in the title. Even thus restricted material cannot be comprehensively described in a paper, therefore our review does not claim to be exhaustive; rather we intend to highlight the main forms of the two codes interaction.

To justify the choice of the material, it must be said, that following I. V. Arnol’d, we see titles as a “strong position” in a text (Arnol’d 1978), thus placing them within a text as its integral part. Yet a title is at the same time a text in its own right, it being easily detachable from the remaining body of the text and functioning to a large degree on its own, as a representative of the whole.

Being a text’s “emissary”, a title is burdened with many tasks or functions.

Firstly, the title is to provide the potential reader with information on the general contents of the book in question. The more semantic supports correlating with the key notions of the text the title has, the more informative it is (Kinchin 2017).

Secondly, and this feature is an extension of the previous one, the title is to function as a gestalt of the whole text, simplifying its comprehension and recall (Schwarz, Flammer 1981).

Thirdly, the title is the first chance at catching a reader’s attention (Hallock, Bennett 2021), so it needs to be exactly that — catching, engaging, appealing (Whissell 2021).

Fourthly, a title should have an aesthetic value (Symes 1992), which is connected to the concept of foregrounding (Schirova 2015).

Since the format of a journal paper does not allow for an extensive treatment of a widely outlined object, we have limited our research to buildings only, setting aside references to cities. They can also be interpreted as architectural texts, but deserve special attention being more complex semiotic entities (Barthes 1971).

Results and discussion

The selected titles can be categorized in two datasets — (1) appealing to a unique works of architecture by their unique names and (2) appealing to types of architectural structures. Yet in certain

cases the borderline between the two gets blurred, as in the instances when the type of structure has a highly prominent prototype or representative, resulting in architectonym’s eventually functioning as an oikodomonym. That is the case with the kremlin, which is mostly used to refer to the Moscow’s Kremlin; as well as the pyramid is, by default, the Great Pyramid of Khufu. Another case presenting a categorization challenge can be illustrated by *Собор*, the title of I. Izmailova’s novel telling the story of Auguste de Montferrand, not naming, yet implying a specific building — St. Isaac’s Cathedral in St. Petersburg.

Still, keeping this reservation in mind, let us have a closer look at these otherwise distinct datasets. The first dataset (see table 1) covers appellations to specific works of architecture in literature.

The given data allow for some preliminary generalizations.

As has been observed by researchers, urbanonyms can be seen as a mirror reflecting the traditions, values, and specific concepts of ethnic societies (Martynenko, El’kin 2018; Mezenko 2011, 389). A. Mezenko describes urbanonyms as a “code of culture”, revealing the unique worldview and ideology of a people, materialization of a people’s mentality. This observation accounts for the frequent use of oikodomonyms in literature, where they fulfill two main functions.

Firstly, being distinctly located in time and space, oikodomonyms are an ideal resource for setting the stage of the story, creating the *couleur locale*. In this

Table 1. Dataset 1: Appellations to specific works of architecture

Work of literature	Work of architecture
<i>Notre-Dame de Paris</i> by V. Hugo (Hugo 2001) <i>Notre Dame</i> by O. Mandelshtam (Mandelshtam 1922)	Both the novel by the French writer V. Hugo and the poem by the Russian poet O. Mandelshtam bear the name of the magnificent Parisian cathedral dedicated to Our Lady of Paris; and it appears that both are attracted by the very same properties of this building, which Mandelshtam names in quite a straightforward manner: history, grandeur, mystery, monumentality together with fragility, so characteristic of Gothic style, and, most importantly, the refined beauty of the monument. In the novel the title not only locates the story in Paris of older days and functions as the stage for the events, but also symbolizes the domineering role of the Church in the life of all people; enters a complicated interplay of concepts beauty/ugliness; endurance/transitivity; greatness/pettiness, etc.
<i>The Temple of the Golden Pavilion</i> by Y. Mishima (Mishima 1994)	Just like the cathedral of Notre-Dame de Paris, the Golden Temple in Y. Mishima’s novel is a real monument standing in Kyoto, and in the novel it serves as a metaphor for beauty and harmony the main character strives for.
<i>Я — башня Сухарева</i> [<i>Ya — bashnya Sukhareva</i>] by A. Voznesenskij (Voznesenskij 2005)	The text is a graphic poem picturing the top of the Sukharevskaya tower built in late 17 th century in the wake of Peter’s reforms in the then revolutionary for Russian architecture barocco style. The tower housed the first secular school in Moscow, and, thus, both formally and functionally serves as the symbol of innovation and secularisation. The poem mentions Ivan the Great alluding to the fact that the new tower is comparable in significance to the Kremlin’s bell tower named after Ivan, and it got “widowed” after its younger counterpart’s removal. Thus, the architectural motif tells three stories — the centralisation of Russia symbolized by the Ivan’s bell tower; the Petrine reforms and the 1930-ies reconstruction of Moscow and the whole of the country.

Table 1. Completion

<p><i>Медный всадник</i> [<i>Mednyj vsadnik</i>] by A. Pushkin (Pushkin 1833) <i>The Bronze Horseman</i> by P. Simons (Simons 2002)</p>	<p>P. Simons titles her trilogy after the poem by A. Pushkin, which was the first Petersburg text (Toporov 2003) among many more to follow, which gave the monument to Peter the Great its now world famous name.</p> <p>In an interview P. Simons states: “finally I found a subject set in Russia that was worthy of my attention and my time and that subject was the siege of Leningrad. I started with two young people in the throes of first love and I added the blockade and then I added right and wrong and destiny and free will and good and evil, and then suddenly I realized that the book was not even about those things first and foremost, but about how difficult it was in the context of the Soviet Union to have the things that we take for granted all over the world” (<i>The Bronze Horseman...</i> 2010).</p> <p>Thus, the Bronze Horseman is but a metaphor for St. Petersburg/Leningrad, so very recognizable thanks to Pushkin. For Simons, writing about the blockade of Leningrad, it is also a metaphor for endurance and strength.</p>
<p><i>Айя-София</i> [<i>Ajya-Sofiya</i>] by O. Mandelshtam (Mandelshtam 1912)</p>	<p>One of a series of architectural poems by O. Mandelshtam inspired by and named after certain celebrated works of architecture. The architectural motif marked the poet’s turn towards acmeism, distinguished by its attention to the material world with its objectness, as contrasted to the ephemeral themes of symbolism. The cathedral of Hagia Sophia is described by the poet as a real building, a work of architecture, with adequate use of specific terminology naming parts of the structure (“cupola”, “apses and exedras”, “pendentives”), shape (“spheric”), decore (“guided”); yet it is at the same time a metaphor for cultural continuum, embodiment of history. Architecture is also important as symbolizing art in general, including poetry, which, according to the poet, must be concrete and structured in order to endure through time.</p>
<p><i>Бахчисарайский фонтан</i> [<i>Bakhchisarajskij fontan</i>] by A. Pushkin (Pushkin 1924)</p>	<p>Pushkin’s title of the poema does not name the specific fountain, instead it combines the architectonym “fountain” with a toponym, thus creating the Oriental couleur locale. Yet the poet’s nominating strategy is precise enough to refer to the Fountain of Tears, with the tragedy underlying it and encoded in the name.</p>
<p><i>The cardinal of the Kremlin</i> by T. Clancy (Clancy 1988)</p>	<p>The main character of this spy novel is a personal aide to the Soviet Minister of Defense, so the “Kremlin” here is not a building’s name, but a metonymy for Soviet Russian government (similar to the use of “the White House” to name the US government). The rationale of choosing an oikodomonym for the title is its brevity and non-neutrality: as a xenonymic Russianism, it has a tinge of negative connotation relevant for the novel plot.</p>
<p><i>The Pyramid</i> by I. Kadare (Kadare 1996) <i>The Great Pyramid Robbery</i> K. Roberts (Roberts 2001)</p>	<p>Both novels are set in ancient Egypt, which is encoded in the architectural symbol of this civilization. So, the main function of the achitectonym is setting the stage for events. Secondly, the Egyptian pyramids have the fleur of mysticism and mystery around them, which is to provide additional appeal. Yet, in case of I. Kadare there is more to the choice of the architectural title. The Pyramid, being so massive and monumental, is a metaphor for absolute political power.</p>
<p><i>The Temple of the Muses</i> by J. M. Roberts (Roberts 1992)</p>	<p>The title refers the reader to the famous Mouseion in Alexandria, which might have housed one of the world’s earliest universities. Little is known about the place, so the main idea rendered by such a title is that of mystery, a fitting locale for a detective story.</p>
<p><i>To Penshurst</i> by B. Johnson (Johnson 1616)</p>	<p>The poem by B. Johnson was meant as a compliment to Robert Sidney, Earl of Leicester, through praising his estate, the name of which gave name to the poem. The building embodies what the poet values in its dwellers and in the English gentry (standing for England) in general: noble beauty, richness coupled with harmony. The building was over 3 centuries old by the time the poem was written, so it serves as a metaphor for English nobility, the keepers of traditions and spirit of England.</p>
<p><i>Hadrian’s wall</i> by W. Dietrich (Dietrich 2004)</p>	<p>Featuring the name of the monumental wall separating the Roman Britain from Celtic tribes, the title serves to exactly locate the story in time and space: the novel is indeed about the clash between Rome and Celts, of which the reader is honestly informed.</p>
<p><i>Red Square</i> by M. C. Smith (Smith 1993)</p>	<p>The architectural title serves as a means to locate the story, which is a detective set in late 20th century Moscow, in time and space.</p>
<p><i>Arc de Triomphe</i> by E. M. Remarque (Remarque 1946)</p>	<p>The title is not an oikodomonym, naming a type of building erected to glorify a military triumph. As such, it leads the reader’s mind to the Roman millennia-old arches, creating contrast with the brevity of human life the author writes about. Yet, in the novel the title refers us to a very specific Arch of Triumph in Paris, and the French name in the German edition signifies this specification. The title might be confusing: the novel is far from glorifying war, rather it is about war refugees. The main characters are a German, a Romanian, a Russian, an American, while the title monument is French. Yet, apart from the stated above, the architectural motif has several functions: (1) being the symbol of the magnificent Paris, it sets the locale for the action; (2) erected by the order of Napoleon Bonaparte to commemorate his military achievements, the Arch was finalized after the end of Napoleon’s triumphal period, symbolizing the hope for the same fate of fascism.</p>

function they are very easily interpretable, requiring little or no effort on the reader's part, taking into account that it is unfailingly the most recognizable, emblematic buildings that are chosen for the job. Yet, being already precedent phenomena, these buildings are commonly coated in myths and stereotypes, thus bringing with them additional concepts and associations. Thus, for example, the Red Square is not just a name for an architectural ensemble in Moscow, but due to the metaphorical element "red", which is highly characteristic for the Soviet-centered discourse, the oikodomonym bears a markedly negative connotation.

Secondly, having their own stories, the buildings can be used as readily available signs to introduce concepts relevant to the story. This can be seen in the titles after Notre-Dame, Hagia-Sophia, Arc de Triomphe, and some others.

The second dataset (see table 2) covers appellations to prominent architectural forms.

W. Benjamin's observation that architecture is a "wichtigstes Zeugnis der latenten 'Mythologie'. Und die wichtigste Architektur des 19-en Jahrhunderts ist die Passage" (lit., "an important sign of latent 'mythology', and the most important [form of] 19th century architecture is the passage") (Benjamin 1982, 1002) is very heuristic for this part of our study, indicating that not only individual buildings form a "code of culture", but so do architectural forms and types, which encode a certain worldview; at that there are specific forms that might be taken as emblematic not only of a certain ethnic culture, but also of a certain epoch. Thus, a castle, a manor, a pyramid evoke not only the image of the architectural form, but also the epoch, the social functions, and the like.

Table 2. Dataset 2: Appellations to significant architectural forms

Work of literature	Form of architecture
<i>Дом с мезонином</i> [<i>Dom s mezoninom</i>] by A. Chekhov (Chekhov 1896)	Mezzanine mentioned in the title is a distinguishing feature of Russian estate houses. Imported from the Western architecture, it fitted quite harmoniously the local building tradition. Thus, the title focuses the reader on a rather commonplace, traditional country house, a symbol of traditional and conservative lifestyle. Unlike "Dvoryanskoe gnezdo", "The house with mezzanine" is small and unpretentious.
<i>Дворянское гнездо</i> [<i>Dvoryanskoe gnezdo</i>] by I. Turgenev (Turgenev 2023)	The novel's title has many English versions, some translators substitute the writer's original "nest" by a more gentlemanly "house". Indeed, we are again referred to an ancestral estate house, with implications similar to those of "The house with mezzanine". According to R. Shlyapugina, gentrypeople's estate houses in Russia could be very diverse but, in their totality, form the foundation for the Russian cultural code, serving as a unique symbol of the authentic lifestyle. The word "nest", found problematic by some translators, gives additional stress to the family motif, the protagonist's yearning for domestic happiness (Shlyapugina 2015).
<i>The library of Babel</i> by J. L. Borges (Borges 1941)	The title of J. L. Borges' short story is a combination of an architectonym naming a type of building ("library") and a toponym. The construction and the final element evoke the parallel with "La torre de Babel" ("The Tower of Babel"), with its concepts of globality, ambition and futility. The symbolism behind the title is revealed in the very first sentence of the story, stating that the Library is a name for the Universe. But describing the Universe, Borges describes a work of architecture, paying attention to the shapes, composition, arrangement, etc.
<i>The Fountainhead</i> by A. Rand (Rand 2006)	The novel's initial title was <i>Second-Hand Lives</i> , yet later the author changed it to <i>Fountainhead</i> , which fact signifies the choice of the title was not easy. The architectural title is significant in more than one way. Firstly, it introduces the architectural motif, which is important, since the protagonist is an architect, and the book is largely about architecture. Secondly, the image of a fountain as a source of freshness, life is central to the novel, the fountain standing for unrestrained creativity. Thirdly, architecturally, a fountain is usually the center of an ensemble, which is very much in line with the individualistic philosophy of the author.
<i>To the lighthouse</i> by V. Woolf (Woolf 1989)	A lighthouse, being a source of light, is a symbol of yearning, what one strives for. It is also a landmark; and, in general, human-created space is arranged by such landmarks; metaphorically speaking, a city is organized around a system of landmarks, allowing us to navigate its maze of streets. In the novel the image gets even more complicated, the lighthouse symbolizing different things for different characters. As happiness, it is now right at hand, to then become unobtainably far (" <i>The Lighthouse looked this morning at an immense distance</i> "; " <i>The Lighthouse looked this morning in the haze an enormous distance away</i> "); far or near, it remains mysteriously immovable, steady, reliable (" <i>The Lighthouse was immovable, and the line of the distant shore became fixed</i> "; " <i>The Lighthouse was then a silvery, misty-looking tower <...> that opened suddenly, and softly in the evening</i> ").

Table 2. Completion

<p><i>The White Castle</i> by O. Pamuk (Pamuk 1998)</p>	<p>E. V. Posokhova observes that colours played a very important role in O. Pamuk’s writings. “White” in Turkish has implications of purity, innocence, righteousness, greatness, as well as the West. A castle is a stronghold, place of safety. Thus, the reader’s mind is led to think about a place of beauty and safety (Posokhova 2016).</p> <p>The novel details this preliminary image: “It was as if everything were as perfect as the view of that pure white castle with birds flying over its towers, as perfect as the darkening rocky cliff of the slope and the still, black forest. I knew now that many of the things I’d experienced for years as coincidence had been inevitable, that our soldiers would never be able to reach the white towers of the castle. <...>”</p>
<p><i>Das Schloss</i> by F. Kafka (Kafka 1926)</p>	<p>Like O. Pamuk, F. Kafka chooses the image of a castle for his novel, yet with no modifiers. As has been stated above, a castle is a stronghold, isolated from the rest of the world. A castle is also a seat of those in the position of power. Both these associations appear relevant. Kafka’s castle is a metaphor for authority — dominating, unreachable.</p>
<p><i>The Amazon Temple Quest</i> by K. Roberts (Roberts 2002)</p>	<p>The book is part of a series <i>Seven Wonders of the World</i>; the title refers to one of the Seven Wonders — the Temple of Artemis at Ephesus, which, according to the legend, was founded by Amazons. Being purely entertaining, the book needs a catchy title, and an adventure set at the site of legendary Amazons is just that.</p>
<p><i>A pillar of iron</i> by T. Caldwell (Caldwell 1965)</p>	<p>The title is explained in the end of the novel: the “pillar of iron” is the protagonist — Marcus Tullius Cicero. The iron symbolizes unbendable justice, and Cicero is the pillar upholding the roof of the building, which is the society. The pillar metaphor is very fitting, for the image of Roman society must be in accordance with the Roman architecture.</p>
<p><i>The animals at Lockwood Manor</i> by J. Healey (Healey 2020)</p>	<p>The mention of manor — a large house at a feudal estate — in the title is meant to create a gloomy atmosphere of a gothic novel. The novel starts with the description of the house quite consonant with the anticipatory notion: “Lockwood had too many empty rooms. They sat there, hushed and gaping, waiting for my mind to fill them with horrors-specters and shadows and strange creeping creatures”.</p>

Conclusion

In the concluding part of the paper let us think back to what we wanted to achieve and the particular research questions we posed.

We set the goal of examining the interplay of literature and architecture as two codes combined to enrich the message, and the research has indeed shown that architectural code is extensively employed in literature.

In answering the first of the questions it can be said that writers resort to proper names of precedent buildings and to names of significant architectural forms and types, which are, as we have shown, not just frequent, but crucial, being promoted to the strong position of a literary text, serving an instrument of foregrounding its key concepts and ideas.

Architectonyms and oikodomonyms appear to be frequently employed in the function of creating the couleur locale, having a strong association with the time and place they belong to. But their functionality is far richer, since architecture, as we have observed, materializes a certain ideology, the values and concepts constituting a particular culture. Therefore, the architectural names are largely used symbolically, serving as metaphors for cultural concepts.

Yet, while discussing this important semiotic function of architectural names, one cannot but agree with R. Barthes’s observation that modern semiotics does not allow for a definite signified,

since any signified might turn out to be a signifier for another sign, and vice versa, due to an endless process of metaphorization (Barthes 1971). It follows that being introduced to a work of literature to signify a certain concept, an architectural name gets almost unfailingly subject to some degree of reconceptualization, changing its signified, becoming the signifier for a new referent. Thus, the architectural code adds meaning to the literary one and gets enriched with new meanings in the process.

Our review also highlighted a rather marked difference in the conceptualization of architecture being part of the writer’s mother culture and viewed from a different cultural perspective. Thus, in the English-language literature the Russian culture is represented by “the Kremlin”, “the Palace”, “the Bronze Horseman”, all standing for the institutions of power. This selection generates a rather biased picture — the picture that fits into the stereotype and, in its turn, feeds this stereotype.

Конфликт интересов

Авторы заявляют об отсутствии потенциального или явного конфликта интересов.

Conflict of Interest

The authors declare that there is no conflict of interest, either existing or potential.

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