

Literary Look At The Toponymy

Yasmina Mendieta

Académica del Departamento de Español,
de la Facultad de Humanidades de la Universidad de Panamá.

Accepted 11 January, 2017.

ABSTRACT

Introduction: The University of Panama presents the academic programs with the definition of the area of study, however at the moment I approach the 'topical' values that the title announces, Literary look at the toponymy, the interdisciplinary possibility emerges, in A search for theoretical positions for literary analysis. **Objective:** To make available to educators contributions to integrate different humanistic knowledge in schools. **Method:** qualitative assessment, from the philosophical, literary, linguistic and geographical perspectives. **Results:** a look at the problem of proper names in fiction texts presupposes a community in which there is agreement on its use in a specific context. From the alliance between word and the world, meaning is born, since literary production aspires to account for the epiphany of the world, completed by the reader. **Discussion:** Knowing what meaning is and what we mean by a name are questions that have gone through the history of thought, as can be seen in **The Naming and Necessity** by Kripke. The route of fiction urges us to find out about the special centrality accorded to toponymy in broader contexts, such as literature.

Keywords: city, toponymy, proper noun, apposition, literature.

1. Introduction

Toponymy can be read, in a sense, as a discourse (or a set of discourses). In this way, each place name is projected from several analytical categories: philosophical, linguistic, literary or geographical. The combination of all these categories leads us to an interdisciplinary approach. At this point, recall the opinion of Roland Barthes (1993: 257), regarding the complexity of the subject, presented in *The Semiological Adventure*: but I have to add that whoever wanted to sketch a semiotics of the city would have to be both Semiotologist (specialist in signs), geographer, historian, urbanist, architect and probably psychoanalyst.

The University of Panama presents the academic programs with the definition of the area of study, however the moment I approach the 'topical' values that the title announces, **Literary look at the toponymy**, the interdisciplinary possibility arises, that is to say, The knowledge that takes the encounter, to interpret a discourse, in a literary map as the axis of the event. The passer-by becomes a metaphor for the inhabitant of planet earth. This study exposes the problem of proper names in fiction texts no longer under veritative criteria, but of acceptability within a linguistic universe.

2. Dimension of toponymy

One of the readings from linguistics is that the toponymy manifests apposition. The size of the apposition in the place names that we will group will be of the formal type N + N and N of N. The objective is to extend the rigidity of the construction in authors like the philologist and linguist Fernando Lazaro Carreter (Dictionary), who maintains that the term Apposition is given to the noun that completes a noun. For its part, the philologist Samuel Gili Gaya (1998, § 159, p. 210-211) and the grammarian Antonio Benito Young (2008: 76-77) consider both apposition as complementing one another noun with or without preposition: Central

Avenue; Victoriano Lorenzo Street; Jose de Obalda Street; Panama, Gulf Pacific, on the Panamanian Continental Shelf. With or without a preposition, commas decide that the apposition is specifying, in the first two examples or explanatory as in the last example, which also constitutes an apposition. The grammarian Manuel Seco (Dictionary) extends the notion of apposition to other categories: the adverb and the adjective, but provided that the categories assembled in apposition are identical.

In a process of reformulation, the merit of the publications *The Syntax: Theoretical Principles* (1987), the specialist Maria Luisa Hernanz Carbo and the *New Grammar of the Spanish Language* (RAE, §2.4.1a§12.5.1b §12.7. 6, p. 2009), consisted in the distinction that the apposition also accommodates an adjective before a noun. This position is occupied by both original adjectives (old, beautiful, etc.), and adjectival nouns (Panama City). We call attention to two mechanisms of reanalysis: the transfer of substantive function to adjective and that the apposition may appear in a position of complement, as new perspectives for the understanding of these acts of language.

1. First, the semantic, enunciative and structural sequences that revolve around existence vs. grammatical preaching. They include, in the substantive series, some of the structures contemplated by the linguistic tradition as apposition or as an appendix:

(1a) Pedro A. Diaz Street, Pinel Patio, Huerta Sandoval, Pedro J. Sosa Street, Eloy Alfaro Avenue, Demetrio H. Brid Street, Rodolfo Chiari Avenue, Avenida de los Ma?rtires, Calle Antonio Jose de Sucre.

Formally all these structures are composed of a common name to which it is attached, directly or by means of preposition, a proper name.

We now have to ask what semantic relation links these terms, A (the one that appears first) and B (the one that follows, on the right). A priori, the meaning and function of the elements that complete a noun are those of qualifying the entity to which it refers.

However, in the proposed sequences, the names Peter, Eloy, Demetrius, Rodolfo, Antony, do not preach something of the common name that precedes them, since, by definition, proper names can not be adjectivized or qualified common; It would be expected that the street, Huerta, Patio, Avenida segments would do so, but instead their preposterous position prevents them from expressing a quality that competes with the other qualities not mentioned: their function is only to make explicit a property that The named entity behaves intrinsically.

We are, therefore, facing a construction that is certainly composed but with unitary value. In the case of these proper names, these sequences are perceived as syntagmatic associations rather than as paradigmatic selections, in relation to the other avenues or streets in other possible constructions. The apposition shows, therefore, a merger with the first element comparable to composite nouns (wardrobe and storage), in the possibility of literary representation.

(1b) A series of adjectives now compares with the substantive series studied San Felipe, Santa Ana, Viejo Veranillo, Bella Vista, Nuevo Campo Alegre. In these segments, the qualifying role is clearly played by an adjective prefixed to a noun, they form a block extracting the traits of preaching from existence. It shows the responsibility of the preposition in the expression of the features. This position is occupied by both original adjectives (old, beautiful, etc.), and adjectival nouns (Panama City). We draw attention, after the study of this group, on the transfer of substantive function to adjective.

(2a) Secondly, the apposition specifies the place for the modifier. It is possible a structural analysis, according to the bases of the functionalist school, of the noun phrases with adjective expansion, as follows: Campo Alegre, Vista Hermosa. The support and contribution or core and modifier roles are now in place. The terms support and contribution are more adequate than substantive and adjective, since they exchange their roles and positions, while support and contribution, no.

(3a) Thirdly, the explanatory apposition contains, in the place destined to the modifier, as much to nouns as to phrases and adjectives. The constructions between comas or with subsections present the particularity of being bimembres, independently of the category that performs the position of modifier:

Panama, Gulf of the Pacific, on the Panamanian Continental Shelf; Panama, port of the Pacific coast of Panama City, District of Panama.

The characteristic provided is considered as secondary or superfluous. That's why, call them appositions, adjectives or incidental structures are explanatory.

However, the rigidity of the categories of construction studied forces a redefinition, since:

- a. The most usual analysis that gives the identity of apposition was with the first element formed by a noun;

- b. It is also consolidated by the grammatical tradition the analysis of the meeting of interpausal or without subsection elements, however blocks the constitution and would be without possibility of interpreting the proper adjective behavior of a part of the appositions.

3. Properties of toponymy

Toponymy is a science that studies the names of geographical places and, by extension, the systems of denomination elaborated by the human groups to designate the geographical entities, can be considered in turn as a discipline of Linguistics that studies the names that refer to geographic locations.

Toponymy is part of the onomastic (Greek onomastike, art of naming), science of proper names. Also toponymy is known by the name of toponomástica. Toponymics is concerned with the study of the principal heritage of a land that are its names (natural and cultural), must be collected not only in written sources (ancient and modern), but also through surveys. Toponym is the name identifier of a place. Linguistically, the word toponym is a neologism formed by two Greek words: topos, place and onom, name or if it is preferred grammatically the toponym is a proper noun. The toponym as a linguistic sign belonging to the category of name, is, therefore, only to the extent that it is part of the grammar in a specific language.

Here we must add the observation of the linguist Maximiano Trapero (1996: 5) on the meaning of proper names and common names in toponymy: proper name is the one that suits a person or thing, while common name is for a multitude Of people or things; But in place names (even though they are common) actually function as their own.

It would suffice to know the linguistic value of identification and singularization referred to a person or a place, because it has reached the end of the ownership process, allow to ensure the designation rigidly; Or in other words: that the proper names may have reference, but not sense, which is the position of the linguist John Lyons (1980: 207).

The linguist Jose R. Morala (1986: 51) argues that if place? names can not be defined semantically as with the rest of the nouns of a language, there is no point in studying toponymy.

The linguist Jose R. Morala (1986: 58) argues, related to Saussure (1985: 85), that the toponym is a linguistic emission, therefore, it is the sum of a signifier (the phonic sequence as represented) and A meaning (data that the toponym entails on the reality to which it refers), the latter being what really has value for the various disciplines that have a relationship with the toponymy.

To name, for Kripke (2006), is not to describe certain characteristics of something, but to have the capacity or ability to rigidly designate something, although this something could lose all the descriptions that it possesses at that moment. Well, finally, the important thing is not how the speaker who obtained the reference thinks, but the actual chain of communication. A conclusion such as this states that we can only speak truthfully of what actually exists or exists. What departs from this robust sense of reality, like fiction, is for the author entirely false or impossible.

As the philosopher Kripke (2006) argues, Searle is an heir to descriptive theses. Searle posits that a set of habits, rules and

conventions exist for the use of the name. To know the meaning of a word (name) is to know the use in its context (losing the context is to lose meaning). A proper name, for Kripke, designates an individual and does not describe it, for the name is exhausted in the pure reference to the object. A logically perfect language is one in which each name has its referent, in a few words: where everything is named.

The authors follow the referentialist model of meaning. Now, we believe that the philosopher Wittgenstein's (1998) approach rejects the logical atomism of the axiom of reference. The new approaches of the philosopher Wittgenstein will point, in an alternative conception, that the meaning of a name is not going to be the necessary correspondence with the named object (object-name), but the use of that name in a certain linguistic community.

Thus, the meaning of a name depends on the use in a specific and determined language, not its referent. Its meaning in Wittgensteinian terms is measured by its use in such and such discourse, that is, in the acceptability or otherwise of such a name within a language game, since all terms (words, names) are used according to the context specific.

Now if we understand that the meaning of a name depends on the use, that is, on the acceptability of aspects, traits, and descriptions that are somehow considered more important, the meaning, in this case, of the names of Fiction would turn to the idea that such names are perfectly meaningful, for they are not an image but are movements accepted within a type of language.

4. Proper name and fiction

Both theories of direct reference and descriptive theories are decisive in the discussion of the meaning of fictional names. For the English philosopher Russell all statements that contain names of fiction are not true proper names, since they do not designate anything at all, they do not show the individual or exemplary bearer of the name.

At this point we wanted to reach, namely: the problem of reference. The philosopher Nelson Goodman (1995: 94) in his book **Of the mind and other matters** warns us that the name is supported by a series of supports of descriptions that tell us something about him. This means that we must first try to describe and compare the different paths that the reference has to present in different contexts and discourses, such as literal discourses or non-literal or fictional discourses.

For Rorty (1996: 182) the meaning of these names depends on how the truth is conceived, that is, if it is understood as an affirmed affirmation of the donation of an experience of the creation of the language or as a reference. From this point of view, we ask ourselves: what is the difference between "really existing" and "being a construct"? As an example, says the author, if we accept the truth simply as an affirmation supported where the role of community context and practices endorse the discourse where names of fiction are involved, we are faced with what seems a simpler and bearable problem, because, "We need only emphasize the situation, or the conventions, or the presuppositions that make the case at the time of affirming each sentence."

By this same thing, we have that the statements that contain names of fiction, as they can be the examples that the

literature offers us, being part of a human practice are also governed by a series of rules for the use of the linguistic elements, nothing has What to do with pretending to lie when uttering a statement of fiction. The writer is who initiates the fiction. Words are also sincere acts, that is, a view of the writer is shown through expressed assertions that should not be just an obvious truth with elements to check and give greater credibility to literary production, but also contribute new data unknown so far.

The toponym allows graduating or establish with realism the scope of the experiences, bases the defense of a position, is a temporary semantic bridge, its *raison d'être* is to update the everyday. In this sense, both the illusion of reality of fiction and the toponym can be considered as open areas that appeal to the entrance of the other to begin to be based, precisely, that link: bridges or passages that join a shore with the other. In addition, as Theodor Viehweg (2007) emphasizes, the toponym incorporates dystopian scenes or fainting of a series of events, leaving in scene the wealth of the literary creation. The literary effect extends the horizons of reading, of transcendence. If it equals what we follow of Helena Beristain.

Now, the discourse of fiction needs new conventions for its development, but not of a new language to be understood. We need to know, accept and have the necessary ability to develop within this linguistic universe. Therefore, a multiplicity of styles or ways in which a literary production can be presented. The indications, names, dates and places suggest, at first, that we are faced with the uses in a certain linguistic community. Eco says (1993: 26) in *Lector in Fabula* that in an open work the context and the circumstances are indispensable to be able to confer to the expression its full and complete meaning.

5. The route of fiction: Literary look at the toponymy

For the philosopher Wittgenstein (1998: 517) the toponymy in literature is significant not because it gives us a map of what the world is like, but because it is perfectly accepted within a community practice. To see this we bring the following literary productions:

Thus, for the analysis of the typology of action of the legend **The Enchanted Little Girl of the Pilon Jump**, the reader builds a possible place, updates the report of the place name Pilon Jump as a starting point to understand reality, to arrive at being, Makes it foreseeable that man is social because of his imperfection. Hence, the effect of the actant - assistant is emotional on the part of Julian del Rio himself who renounces his desire for gold and is carried away by the charms of knowing love, represents the collaboration so that the Subject - Achiever achieves his goal In a sense it would be freeing itself from the charm of being the protector of the treasures.

The reader constructs a possible place and installs himself there, updates the report of the place name Pilon jump, where the historical thickness of the past time and the time that passes, creates a kind of memory. Let's look at the following lines from **The Enchanted Little Girl of the Pilon Jump** (1956: 37):

And as the enchanted girl began to sink gently into the foaming waters of the turbulent waters, Don Julian, who was on the edge of the rock cut to the beak, on the precipice, threw himself behind her and, bound to his angelic figure, went to The

bottom of the troubled waters; And thence in the delicate arms of his beloved, as in a dream, he felt himself slipping sweetly over the smooth spine of the slab, to the mysterious, cold, deep backwater of the Pilon Falls. Even the fairies have their loves ...[Taken from the Book Twenty-six Panamanian legends, by Sergio Gonzalez Ruiz]

The role of support and contribution of communication (or core and modifier) is difficult to allocate or distribute between the two units in apposition. These sequences are perceived as syntagmatic associations rather than as paradigmatic selections, although Pilon Jump is a proper name or toponym, in a paradigmatic relation with the rest of jumps, of other possible place-names. We are, therefore, facing a construction that is certainly composed but with unitary value, close to the phenomena of composition (slingshots, Hispano-America, Hispano-American), in the possibility of literary representation.

So, the grammatical preaching of the place name Pilon jump presents a substantive support (Jump) that is completed by a contribution of communication (of the Pilon), the units in apposition are transformed into preaching of existence. The composite construction has a unit value and in this way the role of the Actant - Recipient is drawn, which expands the world through language, producing an effect of fullness when the reader creates a kind of memory through the place name Pilon jump.

On the other hand, the Actant - Object represents what the Acting - Subject, the Current of the Tribique is the desire for a daily responsibility value, that is, the desire to reach his work as he did on a daily basis. Thus, through a discourse that is perceived as self - directed, the word of Laureano is wrapped in the word of the Acting - Object.

Notice what was said in the following quotation from The Current of the Tribique (1956: 245):

Laureano, the peasant who lived alone in his house, rose quickly from the bed. He seemed to hear the crowing of the cocks, which foreshadowed the glorious dawn. He opened the door and a beam of glare crept into the room, flooding it all. The light of the moon, soft and white, fell to where he was putting silver shades in beings and things; In the calves, in the cows that mooed in the corralito; In the trees, in the green and fragrant fields and in the dusty road. The golden hue of the sun was not yet visible from the East, but Laureano knew that dawn would soon come. It must, therefore, lighten. He took a small snack, grabbed his machete and a rope, and left the house. He was going to Puerto Nuevo. His office as a slaughterer obliged him to leave at that time, either to one place or another. He walked up the hill without feeling dissatisfied at all. The departure at dawn was grateful. The cool breeze of the morning, filled with perfumes of reds, myrtles and basil, caressed his face, making him feel happier, more full of spirits ... [Taken from Traditions and Legends of Panama by Luisita Aguilera de Santos]

The term of apposition implies the gathering of two hierarchically ordered elements and forming a composite

designative expression. So, the proper name "Puerto Nuevo", presents a substantive support (port) that is completed by a (new) communication contribution. The support and contribution or core and modifier roles are now in place, since the apposition specifies an adjective in the place destined to the modifier (or contribution in logical-semantic terms).

It produces for the benefit of the proper name "Puerto Nuevo" an effect of reality that contributes presence in the avatars of the literary text, whenever the word of Luisita Aguilera assumes the form of prolonged expression, revealing the fluctuations of its mind, that oscillates between To think for himself (Laureano ... got up quickly from the bed ... and a machete and a rope and left the house. He went to Puerto Nuevo. His job of killing forced him to leave at that time) and appeal to the actant's desire to comply Their purpose to get to work.

Clifford Geertz (1996: 88) argues in **The Uses of Diversity** that with aesthetic perception a representation is obtained to satisfy the need to know. In an incessant negotiation of the data provided by the writer as those of an informant.

Luz Aurora Pimentel (2008: 46) argues that a series of supports of relative and contingent descriptions in a textual expansion support a nomenclature constituted by proper names, nevertheless guarantee the name. Let's pause a bit in the procedures. The great metropolis have been the scene of a multitude of narrations since the s. XIX to the present and Panama is no exception to this. It is interesting to ask what is the city for literature, what is the city for its inhabitants and how literature shows and creates an idea of the urban toponym that leads to give it a proper stamp and a particular identification.

Werner Mackenbach (2008) started several years ago the Research Program on Central American literature in international workshops of international interns from Central America, France, Spain, Sweden, Germany until it was based at the University of Costa Rica. Work registered in Intersections and transgressions: Proposals for a literary historiography in Central America.

Among the debates that were initially part of the discussion agenda was the reflection on the state of literary studies, we can note some progress, especially in overcoming biographism, generationalism with the presentation of authors and works according to The chronological order of their biographical dates, from major to minor. Consequently, it is not necessary to use the indications about the generations, although the academic world usually does it by convention.

Authors such as Justo Arosemena, Esther Maria Osses, Ernesto Endara, Beatriz Valdes, Adan Castillo Galastica, Jose Avila, Alfredo Arango, Renato Ozores, Gloria Guardia, Luis Pulido Ritter have something in common: the city. The literary contributions confirm the fact that in each geographical reality there is always a real dimension and a recreated dimension, that is to say, the effect that they are capable of producing in the reader who identifies them is that he has the impression of having created them himself. In Wittgensteinian terms, in this last dimension a name depends on the acceptability or otherwise of such a name within a language game.

The Federal State, of Justo Arosemena. The look from the center towards itself: the center of the city / vs / the center

of the city; The glance slides towards a universe of representation - Santa María la Antigua del Darién (1855: 32):

It was not Nicuesa, the calculated man for the company he was attacking. Thus, because of his ineptitude, he failed to make an expedition composed of seven hundred and eighty men, more numerous than that with which Hernan Cortes became master of the vast Mexican Empire. However, in 1510 he founded Nombre de Dios and the city of Portobelo, shortly after the bachelor Enciso had founded the Old Darién on the western shore of the Gulf of Urabá, the end of the Isthmus and the jurisdiction of Nicuesa... [Taken from The Federal State, by Justo Arosemena]

Toponymy can use in addition to the significant characteristics, the connotations that can affect certain particular terms, which will be recognized by the users that have the reference code. In that sense, the old Canal Zone does not allow the expansion of the city of Panama. Although it is not only the proximity of the administrative boundary of North American housing and other military facilities (Canal Zone) that represents the obstacle that Panama City has had in order to grow progressively and homogeneously; But also the proximity of the forest mass that extends to the north, occupying the entire central zone of the isthmus (national watershed). In **Beauty of Calendar** (1979), by Alfredo Arango, toponymy, as has been said, serves to locate the reader and, in our case, analyze how the characters relate, outline the difficult knots of relations between the Possible public and private worlds in capitalist society.

There was a commercial establishment called Commissariat, low prices, for employees of North American companies:

ANALINE

(Shouts to Dario) Hey! What do you have in those packages? You sell food

DARIUS Comi, Commissariat, yes ma'am, I'm coming.

MIRIAM Do not tell them we're married, I'll explain later. (Darío looks at Miriam in surprise, moves on and picks up her parcels.) Closer to the three o'clock table, she starts to take out the products.

DARIUS What do ladies want? I have everything, the best of the Commissariat, directly from the area at your fingertips, without intermediaries. See Feiri, Detmar, Nestia, Broxidoan, Pawelin, Everclin, Tidol, Maravella, Triflachan, Gorgotan liquid and powder, Dexaline, Maggisol ... [Taken from Beauty of Calendar, by Alfredo Arango]

There is a practically infinite typology of ways of communicating the urban space in literature, confrontation of the self that it intends to project and of those who assimilate the images. In the Dark Street (1955), Renato Ozores recreates the issues and problems of Panamanian society, with the toponym Bella Vista we pass from a visible city to an anonymous neighborhood:

As he walks along the corridor, followed by Pancho, the guard reflects. You can call the headquarters to alert a radio patrol; But ... should you? After all, it

does not matter. It is something that happens every day in these neighborhoods. If it was for Bella Vista ... when I was on duty there, near the embassies and looking after good houses, nothing happened; But here ... In addition if you have to come to the radio patrol of Sergeant Lopez, he is going to get angry... [Taken from The Dark Street, by Renato Ozores]

The city, besides being the place where it is inhabited, is also the space of neighborhoods stratified by cultural races, social classes. Communicating glass of the search of the otherness, of the encounter with the other and with itself.

Greimas (cited by Beristain, 1995: 269) establishes that intertextuality is the relationship between the text analyzed and other texts read or heard. The return to the image. Beatriz Valdes and Ernesto Endara present the piece **Promuni** (1977) and renew the intertext of the poem Between Jazmin and Bird by Esther Maria Osses, evoking Panama:

Not for the air, exact butterfly, Not by water with the fish, intact, Where his first astonishment dawns.

Perhaps here, beneath the wounded earth, At the foot of the tree Panama is enclosed In this cry with which I name her. From the book: The Trail of Fire (1958)

For Julia Kristeva (Cited by Beristain, 1995: 269) in the space of a text cross multiple senses, like a box of resonance of many facts. Intertextuality may even remind us of times. For other texts enter into a new text either as souvenirs or in quotes.

And not only the analogies or the themes are remembered, but those that are transgressed, when in Promundi (1977) Beatriz Valdes and Ernesto Endara march towards themselves:

THE AUTHOR

I already have the title. If I'm going to write about Panama, I can not find a better one. We are the continent's waist. Here America was refurbished. Down there, the dangerous and sensual hip of Brazil is waved; There bra, wobble the huge and powerful breasts of the United States. America dances! ... we are its gypsy waist, waistline of the continent; Belly through which, floating, peacitos of the whole world: the ships. I will condense the history of my country into a play. Politics, international intrigue ... Why not put it on the scene? Do not the public characters go from acting to acting? It is precisely what I am going to do with the gentlemen that I have studied, I will take them to the tables (to their books) Come, on stage! The lights in the awning announce you. (It illuminates the right of the stage in which we can appreciate the Director and the actors, half dressed, in pantomime ... [Taken from Promundi, by Beatriz Valdes and Ernesto Endara]

Following the path of Julia Kristeva's critique is to penetrate the limits of knowledge: the book makes sense, meaning makes life.

Ottmar Ette (2011: 558) raises the link between *finding* (besides knowledge acquired by research in books, documents and other testimonies) and *living* (that is, knowledge about experience in its past and updated dimension) through Of inventing, expanding and transforming it in such a way that

in this triad a knowledge of literature takes place: a *knowing how to live*, which keeps within itself the *know how to survive* and *knowing how to live together*.

The Shotgun (1984), by Ernesto Endara. The look from the personal center: the center of the city / vs / its possible perspectives; Assimilation of the city - Separation of Panama from Colombia.

In *The Shotgun* (1984), by Ernesto Endara, a montuno, in the middle of the proscenium, sings a tenth. The toponym Panama enables a semantic coordinate to reconstruct the perception of the transition from the Colombian era to the republican life. It is evident from the oppressive and imperfect character of the result of a socio-political process which, this time:

Freedom is for some Jewel that you will not lose If given at birth To every infant in the world, Will not be the good montuno, Nor with the story of brother, To which they lay their hands In the chest to restrain His gallop and his singing, Because they make it villainous.

This happened to Victoriano That for defending his own It turned on as cocuyo In the bitter summer. Ay Panama sovereign! Oh, alas, its green hills! They will not be taken off How sad was his life! If Death came hidden, Life climbed it to the top! [Taken from *The Shotgun* by Ernesto Endara]

The toponym Panama represents a horizon of change in society, harboring a conflict of plausible aspect, since the socio-political process tends to present itself as perfect.

Too many flowers for Rodolfo, by Ernesto Endara. The look towards a whirlwind of images: the center of the city / vs / the periphery questioned; The look from afar - this representative sample updates the report of the toponym in apposition CASCO VIEJO, in the small peninsula that gave seat to the city of Panama from 1673:

RODOLFO

Nothing more because I'm looking over there in the distance the humble towers of the Cathedral I'll think of churches ... Ja! Haha (Laughs)

Poor little lads of Panama! How they remained in the Casco Viejo, amontonadas as refugees of war. And the others watered there, between a sea of nightclubs, hotels and restaurants and ... banks. You really can not compete with the banks. Neither in beauty nor in solemnity and why not say it ?, neither in respect nor devotion ... [Taken from *Too Many Flowers* to Rudolph, by Ernesto Endara]

It is interesting how the different toponyms project an exalted vision of man and his living space. They are like murmurs of I am seeing there in the distance, symbolically marks the path of Rodolfo. With the denial, through the toponym in Casco Viejo apposition, an annulment of the organized, the socialized.

From what world do you come?, by Luis Pulido Ritter. The duplicative look from the center: the city of Panama / vs / another urban center, in the republican era.

It is not surprising that Alberto Picon Segundo runs in its memory and its irony of one of those historical corners of the city, the names of the city come to him like a bleeding irony or a joke of dubious grace. It makes the only space that Alberto is able to perceive from Miami, is that of the emotional space

of distance, while the names of the place in apposition connect the representations (2007: 12):

The defense lawyer was sitting in the chair, not far from the window, and with his legs crossed. After he sucked on the cigarette, I continued to say that Ricardo had insisted for days that he would enter the business. I needed someone who was a good pilot and I could do something that very few dare to do: the leap of death. This means, in Christian words, to descend from the sky with the engine off and, just before kissing the ground with the snout, start the engine and lift the plane ...

My name is Alberto Picón Segundo, born in Panama City, in the Gorgas hospital in the old Canal Zone, because my father was an employee of the gringos.

My passion for flying was born when I was just a child. My first memory of the planes, something that still remains in my memory, as if it were hot bread, was when my parents took me to the city bay to see the American planes that, at that time, were beginning to break The speed of sound ... [From Luis Pulido Ritter] From what world do you come?

There are double references here, the main narrative of Alberto with the lawyer and the discourse evoked, organize the two descriptions that denote different times, the narrative present in Miami and the memory in Panama and idealize the place missed. Antonio has been condemned to fragmentarity. In the memory all the times and all the cycles come together - "something that still remains in my memory ..." (Ritter, 2007: 12). The timeless past of a lost paradise.

6. Conclusions

Despite the optimism in the approach, in the world you can see a duality as a result of a double attitude of humanity before him. There is a relationship conceived as freely granted grace and a linear relationship that pursues mastery, the reduction of the other as a means for ends, an attitude that seeks to reach a comprehensive knowledge, distinguishable in the scientific-technical world. The problem is the relationship of humanity with the world.

Regardless of the variety of contributions and epocal, thematic and stylistic features, it has been shown that Panamanian literature shares a concern to aspire to bear witness to an epiphany of the world. There is a link between the linguistic order and the order of the senses, valued by literary aesthetic contemplation. It is not just an empty label that for no apparent reason designates any place. On the contrary, the apparently disjointed set of toponyms show a homage, culture, material and spiritual history. And from it derives its indelible force. Luisita de Santos (1977: 21) states that in Panamanian toponymy it is possible to observe the influence of the different human groups in Isthmian soil at different times, the significant directions of these presences: the footprint of the Aboriginal, that of the Spanish conquistador, That of other Europeans, that of Africans and other human groups.

Throughout these pages many voices have been quoted that show the importance of the toponym in a certain linguistic universe: literature. The very name of the Republic of Panama is a heritage from the time when its creators lived. Santos (1977: 23) adds that the study of Panamanian toponymy instills love for the earth and its past. It is necessary to

preserve toponyms, to register them as a linguistic reserve linked to the time that represents around some significant and representative units (words testimony), symbols of humanity.

References

1. Aguilera P, L. (1956) *Tradiciones y leyendas panameñas*, Panamá, INAC, Biblioteca de la Nacionalidad.
2. Arango, A. (1979) *Belleza de Calendario*, Panamá, INAC.
3. Arosemena, J. (1982). *El Estado Federal de Panamá*, Editorial Universitaria, Universidad de Panamá [1855].
4. Benito, A. (1995) *Ejercicios de sintaxis*, Teoría y práctica. 2ª ed., Madrid, Edaf.
5. Beristáin, H. (1995). *Diccionario retórica y poética*, México, Editorial Porrúa, S.A.
6. Castillo G, A. (2013) *Epifanía del Chagres*, Panamá, Articsa.
7. Gili G, S. (1998) *Curso superior de sintaxis española*. [1ª ed. 1959], 15ª ed., Barcelona, Vox.
8. Hernanz, M. L. (1987) *La sintaxis*, I, Barcelona, Crítica.
9. Lázaro C, F. (1984) *Diccionario de términos filológicos* [1ª ed. 1953]. 3ª ed. Madrid, Gredos.
10. Seco, M. (1998) *Diccionario de dudas y dificultades de la lengua española*, 10ª ed., Prólogo de S. Fernández Ramírez, Madrid, Espasa Calpe.
11. Dubois, J. (1998) *Diccionario de lingüística*, Madrid, Alianza.
12. Endara, E. (1984) *El fusilado*, Panamá, INAC.
13. _____ (1985) *Demasiadas Flores para Rodolfo*, Panamá, INAC.
14. _____ (1989) *El Arcoiris: Del mambo al chachachá*, Panamá, INAC.
15. Eco, U. (1993) *Lector in fabula. La cooperación interpretativa en el texto narrativo*, Barcelona, Lumen.
16. GEERTZ, Clifford (1995). *La Interpretación de las Culturas*. Barcelona: Gedisa Editorial.
17. _____ (1996). *Los usos de la diversidad*. Barcelona: Paidós.
18. Goodman, N. (1976) *Los lenguajes del arte*. Aproximación a la teoría de los símbolos. Trad. J. Cabanes, Barcelona, Seix Barral.
19. _____ (1990) *Maneras de hacer mundos*. Trad. C. Thiebaut, Madrid, Visor.
20. _____ (1998) *De la mente y otras materias*. Trad. R. Guardiola, Madrid, Visor.
21. Lewandowski, T. (1992) *Diccionario de lingüística*, Madrid, Cátedra.
22. Kripke, S. (2005) *El nombrar y la necesidad*, México, Universidad Nacional Autónoma de México.
23. _____ (2006) *Wittgenstein: a propósito de reglas y lenguaje privado*, Madrid, Tecnos.
24. Lyons, J. (1977) *Semántica*, Madrid, Gredos.
25. _____ (1987) *Introducción al lenguaje y a la lingüística*, Madrid, TEIDE.
26. _____ (1977) *Semántica*, Madrid, Gredos.
27. Mackenbach, W. (2005) "*¿El centro vacío de la periferia? Acerca de dos Historias de la Literatura Latinoamericana*", editadas en Alemania por Michael Rössner y Hans-Otto Dill, en Istmo. No. 10 enero - junio.
28. _____ (2008). *Intersecciones y transgresiones: Propuestas para Una historiografía literaria en Centroamérica*. Guatemala: Editorial Werner Mackenbach.
29. Ozores, R. (1955) *La calle oscura*, Panamá, Imprenta Nacional.
30. Pimentel, L. A. (2008) *El relato en perspectiva: estudio de teoría narrativa*, México, Siglo XXI Editores.
31. Pulido R, L. (2007) *¿De qué mundo vienes?*, Colombia, Editorial Norma.
32. Rorty, R. ", *Hay algún problema con el discurso de ficción?*", en: R. Rorty, Consecuencias del pragmatismo, Trad. J. M. Esteban Cloquell, Madrid, Tecnos, 1996.
33. Santos, L. de (1977) *Toponimia panameña*, Panamá, Universidad de Panamá.
34. González R, S. (1956) *Veintiséis leyendas panameñas*, Panamá, INAC, Biblioteca de la Nacionalidad.
35. Trapero, M. (1996) *Para una teoría lingüística de la toponimia*, Universidad de La Laguna.
36. Valdés, B. y Endara, E. (1977) *Promundi*, Panamá, INAC.
37. Viehweg, T. (2007) *Tópica y jurisprudencia (Traducción de Luis Díez-Picazo Ponce de León)*, Madrid, Civitas.
38. Wittgenstein, L. (1998) *Investigaciones filosóficas*. Trad. A. García S. y U. Moulines, México, UNAM/Crítica.
39. Ette, O. (2011) "*Memoria, historia, saberes de la convivencia del saber/convivir de la literatura*" en ISEGORÍA, N° 45, julio-diciembre, págs. 545-573.
40. Morala, J. (1986) "*El nombre propio ¿Objeto de estudio interdisciplinar?*", en Contextos, IV/8.
41. _____ (2012) "*Arabismos en textos del siglo XVII escasamente documentados*", en Revista de Investigación Lingüística, nº 15 (2012); pp. 77-102.