ANTHROPONYMS IN ONOMASTIC SPACE IN CHARLES DICKENS'S NOVEL "OLIVER TWIST" AS THE ALLEGORY OF DEVIL AND GOD

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Abstract: The article looks at the part and put of anthroponyms and their subsidiaries within the dialect framework, as well as the problem of a satisfactory exchange of the onomastic names sense laid down by the creator within the interpretation, by the case of the examination of "talking names" within the novel by Charles Dickens "The Adventures of Oliver Twist". The novel of Ch. Dickens is inextricably linked with Christian imagery, ancient view of the world. In arrange to consider it from this point of see it is vital to depend on the thoughts of C.G. Jung's originals that cause complex thoughts to life, acting as legendary themes. They are mediated by the awareness of the author and are displayed in the shape of conditional explanations, in which the visual picture is something "other." Introducing Oliver Turn as a sacrosanct, constant static entity in a seriously fallen world, the author conveys his picture of God or the divine paradigm of the child, as contradicted to the paradigm of the Devil embodied in Fagin.

Key words: Charles Dickens, transmission technique, anthroponyms, onomastic space, pickpockets, gang, sub-textual information, bumbling, bombastic, allegory, archetype, C.G. Jung, God, Devil, divine child.

INTRODUCTION

English literature and oral folklore creativity significantly enriched the language, giving it many bright, expressive images included into everyday speech. Onomastic names are an integral part linguistics. The speaking (semantic) name is a species a metaphor-like and comparison-like trope used to characterize a
character. According to research A.V. Plotnikova, "names own plays an important role in literary works"; a proper name not only calls character, but describes him, and therefore, performs a descriptive function" author clarifies: “It must be remembered that the names own always have an additional meaning. Any onim in a literary text is encrypted message from the author, which is necessary open for an adequate understanding of the text, considering both the aesthetic tasks that he set the writer is in front of him, as well as cultural, psychological and general linguistic connotations caused by these poetry names in the minds of readers” [12, 60].

According to K.G. Jung, archetypes are "transcendental to consciousness of reality, which are mediated by human consciousness and bring to life complexes of representations acting in the form of mythological motives” [8]. All literature deals with mythological travels in which the conflict of death is revealed, honor and rebirth of the hero [8, p. 136]. So the creativity of Charles Dickens, being inextricably associated with Christian symbolism, reveals ancient ideas about the world, which, based on the ideas of K.G. Jung about archetypes, appear in the form of mythological motives. The purpose this article is a consideration of the work of Charles Dickens "The Adventures of Oliver Twist”as an allegory novel about God and the Devil based on the archetypes of K.G. Jung.

MAIN PART

The role and place of anthroponyms and their derivatives in language system is largely determined by concepts of relative and absolute unity. Names that belong to more than just to one person with this name, but also to many others, possess relative unity (Robert or Maru). The names are unique, in the structure of which there is encyclopedic information, characterized by absolute singularity. Exactly anthroponyms with absolute singularity have great associative potential, based on which the extralinguistic component of the meaning of the name develops, which is then manifested in the meanings, derivatives from it. The semantics of the anthroponym with absolute singularity fixes a set of attributes and fixes a fairly
stable circle of associations associated with the real or attributed activities of the bearer of the given name.

The author gives names, surnames, nicknames to the heroes, based on the features of appearance, features character, social status of characters and their roles in the plot of the work. The author creates “speaking” names based on traditions and models existing in onomastics [14, 160]. By analyzing the derived word, one can determine what features of an object are included in the semantic the structure of its designation. The secondary the name is given a motivational feature, which is an important part of compositional semantics, i.e. a sign already found in another object and having its title. Choice and inheritance of motivation signs depend on the area to which it belongs the nominated object, on its characteristics, intentions of the nominator, cultural, historical and national and cultural stereotypes [9, 7-19]. Often the names of characters in novels, plays, poems or fairy tales in their use approaching the common nouns denoting those or other character traits or behavior of a person, such, for example, as irrepressible curiosity - Peeping Tom - is an overly curious person.

Proper names in interaction form the onomastic space of the text, the analysis of which makes it possible to identify connections and relationships, existing between different characters works in their dynamics, reveal the features his artistic world. The use of speaking names by the author is a transmission technique subtextual information that promotes understanding the ideological and aesthetic content text. Emotionally evaluative and expressive elements of such names act as a signal for the reader, calling the associative array, which significantly complements the character's image, helps better understand the intention and attitude of the author to given to the hero of the work. The use of speaking names by the author is a transmission technique subtextual information that promotes understanding the ideological and aesthetic content text. Emotionally evaluative and expressive elements of such names act as a signal for the reader, calling the associative array, which significantly complements the character's image, helps
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When translating a work into a foreign language proper names often lose their substantive and factual function. Sometimes it's not easy understand the meaning of the author's name, since names, at first glance, do not give the character no characteristic, although they have a semantic meaning. It is important to see in the text all the reading options inherent in it, to understand the author's concept, get acquainted with creativity, system views and aesthetic values of the author [6, 88–89]. A meaningful proper name is often transmitted by transcription or transliteration, without specifying additional information about the name, for example, in a footnote, while "speakers" proper names can be transferred into Russian using onion and contextual translation.

The onomastic space of Charles's novel Dickens's "The Adventures of Oliver Twist" includes 53 anthroponyms, mostly represented "Speaking" surnames and traditionally English names. The main character, in whose honor the novel was named, the author gave the name Oliver Twist (Oliver Twist). Oliver Twist is an orphan boy illegitimate son of Edward Lyford and Agnes Fleming. His father died before he was born, and the mother died after giving birth, not having time to give him a name. Therefore, the name was chosen by Mr. Bumble. Mister Bumble tells Mrs. Mann that the name was pretty arbitrary - it's just time for the letters "O" and "T". Oliver was born and raised in a workhouse. In English the verb twist means to twirl, roll up, unscrew, and the noun - bend, turn. It can be assumed that the intention the author was to associate the fate of the hero with his surname and show that despite all the difficulties and twists and turns fate, the boy will be able to "get out" and overcome all adversity. There is another variant of reading this name. It is known that for writing the novel "Oliver Twist" by Charles Dickens studied the slang of criminal London. In Victorian street slang expression to be twisted meant to be hanged. This association could mean that by choosing such a
surname for the orphan boy, Mr. Bumble wanted to predict unhappy and possibly criminal future child.

Another character in the novel is Fagin, cunning, hypocritical, greedy and stingy old man, who leads a gang of pickpockets. He finds boys who are forced to look for any livelihood after life threw them out on the street, and teaches thieves' skills so that they work for him. His last name takes its roots from the English word fag. One of meanings of the word fag - to drive younger students on errands that fit well into the plot of the novel and adds expressiveness to this character.

Mr. Bumble - Parish Beadle (junior church official), fat man and choleric. Mr Bumble preaches Christian morality, but behaves without compassion towards the poor who are under his care. It can be assumed that this the surname is derived from bumbling, meaning clumsy. As the plot develops, it becomes, however, it is clear that the main feature of this the character is bombast, and there is association with bombastic – haughty and pompous.

Mr. Jack Dawkins, aka Artful Dodger (Artful Dodger), the smartest pickpocket Fagin, although no older than Oliver, says and dresses like an adult. Jack’s last name may be related to the word daw - jackdaw, and imply that Jack is agile, dodgy and as smart as a jackdaw.

Mr. Fang is a renowned judge, harsh and merciless, presides over the trial Oliver for theft. In English language, the word fang means fang, poisonous tooth (snake), which clearly characterizes this character.

Mr. Grimwig - retired attorney, stubborn and harsh person. Perhaps the surname takes its roots from the word grim - gloomy, what exactly describes his character.

Being a "pre-experienced" hero, having neither the past nor the future, illegitimate orphan Oliver goes on a "pilgrimage" that promises the people around him spiritual rebirth through death and resurrection. Child - an allegory of renewal, new life neither. So, the boy's wanderings at the bottom of society's bastards or in the underworld are inextricably linked us with the pristine world. J. Campbell
argues that one story is enough, so that the hero moves towards his goal, encountering a number of obstacles, overcome them, and then he realized his potential [4, 37-38]. He called it Monomyth, where he singled out the stage of separation, initiation and return, which are embodied in the narration of this work of art. To achieve the goal, all heroes need to be deprived of childhood in order to then go through a difficult life path. This was the way of Christ or Buddha.

It is important to note that his wanderings are considered as a state of sleep, which is characteristic of divine revelation. For example, in the last book of the Moses Pentateuch and the fifth the book of the Old Testament of the Bible gives examples when the Lord God appeared to people in a dream in order to warn them about something. Thus, God warned Laban about Jacob: Genesis 31:24 “And God came to Laban the Arabian at night in a dream and said to him: beware, do not speak to Jakob neither good nor bad. "The importance of dreams as a Christian motif also pervades the works of J. Chaucer, in particular the "Canterbury Tales", or "The Divine Comedy" of D. Alighieri, where sleep plays the role of divine revelation. Oliver also experiences two states of half-sleep: the first - being in Fagin's gang, the second - when Monk and Fagin are watching him through Rosa Mailey's bedroom window. From this position, Fagin appears as the devil, if you follow the image of the divine Oliver. According to Michael Slater, Fagin is an allegoricry of evil, trying to drag good into an ominous labyrinth, or hell, forever shrouded in darkness [13], which functions along with the upper world in the person of Mr. Brownlow, represents the archetypical father.

According to Janet Larson, the idea of the novel by C. Dickens is closely related to the work John Bunyan's "The Pilgrim's Journey to Heavenly Land", as well as a biblical parable The Good Samaritan [10] is like a tale of good and evil fighting for the soul of man. In such a way at once, Oliver needs to remain a victim, like all martyrs, in order to reveal the salvation divine providence, where the aspirations of the middle class are the last, the goal and salvation of Charles
Dickens himself, who once worked at the wax factory, or in the lower the world. Oliver reaches not divine paradise, but respect and wealth.

The main Christian theme of the novel is the struggle between God and the Devil, as an allegory of good and evil, space and chaos and even victim and aggressor. The importance of this topic is further enhanced by the possible connection of Nancy with the image of Mary Magdalene - the animus of Christ, mistress and mother. Oliver, being a blank sheet without the imprint of the unconscious, is completely unsuitable for individuation. He is "the preconsciousness and postconsciousness of all mankind" and in the form of Christ one hundred demonstrates the passivity of Christian ideas of good in a fallen world. London awake writer - hell created by the utilitarian philosopher Jeremiah Bentham, presented in the image of Fagin, for whom selfishness and cruelty are the natural states of all living creatures [7].

Thus, the novel implements the Christian theme “Son-Savior - Devil-Antichrist” through, on the one hand, the image of Oliver Twist, and on the other - the image of Fagin. By K.G. Jung, the child embodies the qualities of wisdom, freedom, responsibility, and softness and strength, which correlates with the image of Jesus Christ [10]. That is why he speaks as a catalyst for the redemption and rebirth of the fallen. Oliver is kind of retribution to Fagin, for Twist is a slang word for hanging. At the end of the novel, overcoming the darkness of hell, Oliver as an allegory of Jesus appears as Fagin's fate.

It is also interesting to note that the child is an orphan, according to K.G. Jung, in ancient mythology - the manifestation of the gods [8]. The lower world, pre-put in the form of a labyrinth, it is a mandala in which a separate world is focused. The labyrinth was an old Egyptian representation of the underworld, where souls went after death, and is a shadow of the upper physical world, or the unconscious, belonging a conscious world of order and law.

When confronted with Fagin, the boy describes him as “mean-looking with a repulsive face "of a disgusting old man who" sneaking forward, slipping under
covering the walls and entrances, looked like some disgusting reptile, born in the mud and in the darkness through which he walked: he crawled through the night in search of fat lunch” [5, Ch. XIX]. Thus, it is safe to assume that Fagin is an allegory evil, lies and slander, represented in the image of the prince of darkness himself, the Devil. But how to describe The Devil is mentioned in Revelation 12:9 of Genesis: “And the great dragon, the ancient serpent, was cast out, called the devil and Satan, deceiving the whole universe, cast down to earth, and angels were cast down with him." Evidence of this can also be found in Revelation 20: 2: “He took the dragon, the ancient serpent, which is the devil and Satan, and bound him for a thousand years.” So, Fagin, according to the description, glides, and does not go, possessing the properties of a snake, which provides a basis for to assert that he is a primordial being by his chthonic nature, changing his appearance in human clothing, both in the form of an animal and in the role of a superman. But it is worth noting that Fagin also represents the figure of an old man. He looks after the boys, satisfies their needs, at the same time collects the money they earn from them, and reports on them as soon as they serve their term. Located in the center of the labyrinth, being cut off from light and good, Oliver and Fagin have one thing in common: they are both "strangers", or outsiders, in the arena of the world in the struggle for human souls.

RESULTS AND DISCUSSION

In this world, into which Oliver, representing light, as well as Mercury (bringing the primordial light), enters, and which he destroys, transforming darkness, opening it to the forces of the civilized world, or consciousness. Dickens associates the labyrinth in which the divine child makes his pilgrimage with physical and moral darkness, sleep. It is "no longer a realistic description of the dirty London of the thirties, but a dream or a poetic symbol of a hellish labyrinth inhabited by the devil himself":

“Sometimes a dream creeps up to us, which, holding the body captive, does not free our spirit from the perception of the environment and allows it to hover
wherever it pleases. If the feeling of overwhelming heaviness, loss of strength and a complete inability to control our thoughts and movements can be called a dream - this is a dream; however, we are aware of everything that is happening around us, and if at this time you dream of something, the words that are actually uttered and the sounds that are really audible at this moment, with amazing ease adapt to our dream, and, finally, the real and the imaginary they merge so strangely that it is almost impossible to separate them later. But this is not yet the most striking phenomenon accompanying such a state. Although our sense of touch and our vision at this time are dead, however, our sleeping thoughts and visions flickering in front of us can be materially affected by even the silent presence of some real object, which may not have been near us when we closed our eyes, and oh the proximity of which we did not even suspect in reality” [5, Ch. XXXIV].

The episode of the dream described above is a copy of an earlier event in which Monk, while talking to Fagin, sees the shadow of a woman "in a cape and hat, which quickly slid along the wall." Fagin tries to find her, but his attempts fail. The shadow, of course, can be associated with the image of Oliver's mother, who constantly harasses Monk due to the harm he caused to the boy. But, according to K.G. Jung, the shadow represents the unconscious. Both shadow and sleep are inextricably linked with death, and death, in turn, is associated with resurrection. The novel also contains the symbolic death of Oliver, when in the attempted robbery of Brownlow's house by Sykes, the boy is wounded and he is on the verge of life and death - a borderline state. Symbolically, his wound is fatal. This is as it should be: the hero must die in order to be reborn. The sacrificial blood that he sheds is the reason for his growth and atonement for the sins of society. Erich Neumann explains it as follows: "The transformation of the hero through the battle with the dragon is transformation, victory, apotheosis" [11].

Monk and Fagin appear in Oliver's dream as he is on his way to recovery and thus rebirth, according to C.G. Jung, refers to the unresolved complexes associated with the boy's false identity due to the given name Oliver Twist. As a couple, a
child and an old man, Oliver and Fagin "belong to each other." Oliver presents an unresolved complex for Fagin, embodying Fagin's anima. At the end of the novel, Fagin, facing death by hanging, realizes Oliver as the cause of his death. He is afraid of his presence, the demands of the anima. Fagin may have also instigated Sachs to kill Nancy, who was the mother archetype. In order to resolve the dynamics of the complex and realize his true identity, the boy needs to return to the lower world in order to cleanse himself of Fagin and the shadows he imagined. Fagin must be hanged for Oliver to achieve self-actualization.

**CONCLUSION**

Thus, the onomastic space reflects the connotational and pragmatic aspect literary text, and the author's intentions in characteristics of heroes. Many surnames, first names and nicknames are spoken, but additional meanings are lost when using generally accepted translation norms. The question of expediency translation of names remains open, and the experience of transferring proper names by direct or associative translation is controversial and requires a selective approach in translation each piece.

Having analyzed the narrative model of Charles Dickens's work as an allegory novel, we can conclude that this novel is a representation of the allegory of God and the Devil, presented in a kind of pilgrimage of the archetypal child Oliver in the lower world, whose prince is the Devil himself in the image of Fagin. In fact, Oliver can be compared to other archetypes associated with the figure of Christ. These archetypes include Orpheus, misunderstood and torn to pieces because of his beautiful singing; and the Mesopotamian fertility gods, who often disappeared into the underworld to be reborn after trials; and Christ as the bearer of love and knowledge, as well as rebirth. The novel also presents the Christian scheme "Son-Savior - Devil-Antichrist". The child figure always includes hope, change and rebirth in Victorian literature. So, Oliver, whose image is also associated with the young C. Dickens himself, who works and lives in the lower world of Fagin, whose image is very likely to represent Jeremiah Bentham, breaks out through the
deep darkness to the ontological light, conquering evil and plunging him into the arms of the gloomy Tartarus.

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