

THE ROLE OF AGIOTOPONYMS IN ENGLISH LITERATURE

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Abstract. The article is devoted to the function of agiotoponyms in English literature. Several sources from English literature are comparatively analysed and conclusions are drawn. Specific agiotoponyms, their types are investigated and contrasted as well.

Key words: square, significance, agiotoponym, character, setting.

РОЛЬ АГИОТОПОНИМОВ В АНГЛИЙСКОЙ ЛИТЕРАТУРЕ

Аннотация. Статья посвящена функции агиотопонимов в английской литературе. Проведен сравнительный анализ нескольких источников из англоязычной литературы и сделаны выводы. Исследуются и сопоставляются конкретные агиотопонимы, их типы.

Ключевые слова: площадь, значение, агиотопоним, персонаж, обстановка.

Agiotoponyms or names of public squares and open spaces, appear in many works of English literature, typically as symbolic or narrative aspects. These locales can be crucial to the storyline, serve as a backdrop for major events, or reflect larger ideas in a story. They are included in many English-language literary works, usually in the form of symbolic or narrative elements.

These locations may represent more significant ideas in a novel, be integral to the plot, or act as the setting for significant events. Here are some instances.

It is evident that *Trafalgar Square* in Virginia Woolf's *Mrs. Dalloway* (1925) is featured in Woolf's work *Mrs. Dalloway*, which delicately knits together the thoughts and experiences of various characters during a single day in London.

Significance of *Trafalgar Square*, like other locations of London featured in the novel, contributes to the novel's vivid sense of place while also serving as a backdrop to the characters' complex interior lives. It represents the junction of personal and public life in a busy city.

Piccadilly Circus in Oscar Wilde's *The Picture of Dorian Gray* (1890), a significant public place in London, occurs in Wilde's novel *The Picture of Dorian Gray*, reflecting the colorful and sometimes sleazy life of London society.

Implication of the neighborhood surrounding *Piccadilly Circus* is depicted as a meeting spot for all strata of society, mirroring the novel's examination of dualism, decadence, and moral ambiguity.

A garden in a novel often serves as a symbolic or atmospheric setting, adding layers of meaning to the story. Here are different descriptions of gardens in various styles:

1. Romantic Garden

- The garden was a sanctuary of blooming roses, their delicate petals glistening with dew in the soft morning light. The air was fragrant with the scent of jasmine and lavender, and the gentle hum of bees created a soothing melody. Winding paths of cobblestones, softened by moss, led to hidden alcoves where ivy-covered benches invited lovers to steal a quiet moment together.

2. Gothic Garden

- The garden lay shrouded in twilight, its overgrown hedges twisted into grotesque shapes by the relentless march of time. Once-proud statues now stood broken and weathered, their faces obscured by creeping vines. The moonlight cast eerie shadows across the cracked flagstones, and the faint rustle of leaves in the wind whispered secrets of forgotten tragedies.

3. Mystical Garden

- In the heart of the forest, the garden appeared as if by magic, a hidden world of shimmering colors and ethereal beauty. Flowers of every hue, some not of this earth, swayed gently despite the absence of wind. The air was thick with the sweet, intoxicating aroma of unseen blooms, and the soft glow of bioluminescent plants bathed the surroundings in an otherworldly light. A sense of timelessness pervaded, as if the garden existed outside the bounds of reality.

4. Wilderness Garden

- The garden was wild and untamed, a riot of colors and textures where nature had reclaimed every inch. Tall grasses swayed in the breeze, mingling with wildflowers that bloomed in a chaotic array of purples, yellows, and reds. The paths, once carefully tended, were now overgrown with weeds, and the trees had grown thick and tangled, their branches forming a dense canopy overhead. Birds and small creatures flitted through the underbrush, adding life to the vibrant, natural chaos.

5. Formal Garden

- The garden was a masterpiece of symmetry and order, with meticulously trimmed hedges and perfectly aligned rows of flowers. Every plant was placed with precision, creating a harmonious balance of color and form. The pathways were pristine, their gravel surfaces raked to perfection, and at the center, a grand fountain bubbled softly, its waters reflecting the clear blue sky. Statues of classical figures stood sentinel, adding an air of timeless elegance to the scene.

Each of these descriptions can evoke different emotions and atmospheres in a story, depending on the narrative context.

Covent Garden from George Bernard Shaw's *Pygmalion*

The opening scene of Shaw's play *Pygmalion* takes place in Covent Garden, which has historically served as a market and cultural hub.

Impact of the square is where Professor Henry Higgins first meets Eliza Doolittle, setting the stage for the primary plot point of the play. Covent Garden is a microcosm of London society, emphasizing concerns of class and social mobility.

Hyde Park in *Vanity Fair*, by William Makepeace Thackeray (1847-1848)

One of London's largest parks, Hyde Park, occurs in Thackeray's novel *Vanity Fair*, which criticizes early nineteenth-century English society.

The park serves as a social gathering place for the characters, notably the higher classes, and is symbolic of the novel's investigation of social ambition, hypocrisy, and vanity.

5. Soho Square in Robert Louis Stevenson's *The Strange Case of Dr. Jekyll and Mr. Hyde* (1886). Context: Stevenson's book refers to Soho area, a small but major public area in London, as reflecting the dual duality of Dr. Jekyll's life.

The value of the square, which is located in an area of London famed for its blend of respectability and vice, represents the story's essential duality, mirroring Dr. Jekyll's struggle between his respectable public face and his concealed darker side.

The Mall in Bleak House by Charles Dickens (1852-1853).

Dickens' *Bleak House* mentions the Mall, a tree-lined promenade in London. While not a square, it serves the same purpose as a public area in the narrative. Significance: The Mall symbolizes the protagonists' personal and public lives, as well as the junction of many social groups in Victorian London.

Conclusion. To sum up these examples demonstrate how agiotoponyms in English literature are frequently used as more than merely locales; they are essential to the themes, character development, and symbolic significance of the stories.

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