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РОЛЬ ЭТИМОЛОГИЧЕСКОГО СЛОВАРЯ ПРИ РАСКРЫТИИ ЗНАЧЕНИЙ СОБСТВЕННЫХ ИМЕН В РОМАНЕ БАРРИ АНСВОРТА «МОРАЛИТЕ»

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Аннотация
Статья рассматривает роль личных имен в художественной литературе, раскрываемых с помощью использования этимологического словаря. Затрагиваются социальные, лингвокультурные особенности личных имен, зависящих от таких факторов как культура, личностные ценности, отношение к людям и обществу. В современном романе Барри Ансворта «Моралите» анализируется профессиональная, религиозная, культурная идентичность личных имен.
Ключевые слова: идентичность, лингвокультурный, собственные имена, современный британский роман, Барри Ансворт, «Моралите».

THE SIGNIFICANCE OF THE ETYMOLOGICAL DICTIONARY IN ANALYZING PERSONAL NAMES IN *'MORALITY PLAY'* BY BARRY UNSWORTH

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Abstract
The article deals with the significance of the etymological dictionary in analyzing personal names in fiction. It touches social, linguocultural features of individual's names which depend on many factors such as belonging to a definite culture, individual's values, attitudes towards people, society. The professional,

The personal name is an element of discourse the same as it is a component of communication and it is a unique phenomenon. It is difficult for individual beings to exist without some kind of identifying label such as the name. Personal names depend on social, cultural and historical background. The personal name symbolizes anthroponymic identity of the human being. And here we can't but use etymological dictionaries because as we know personal names have deeply rooted historical and biblical origin.

"Identity is the concept of who we are. Characteristics of identity may be understood differently depending on the perspectives that people take. ... The social psychological perspective emphasizes that identity is created in part by the self and in part in relation to group membership. ...The communication perspective emphasizes that identities are not created by the self alone but are co-created through communication with others. ...The critical perspective is the attempt to understand identity formation within the contexts of history, economics, politics and discourse" [Martin, Nakayama, 2000: 111-116, 341].

Thus, names serve to identify persons by singling them out from other persons. "When an individual calls himself ... John Jones, he is symbolizing parts of complex images he has of himself and that are likewise recognizable by others" [Adler, 1976: 366]. So, the "keyword" of the individual's identity is his name. "The most important anchorage to our self-identity throughout life remains our own name" [Allport, 1961: 117].

The aim of the present research is the disclosure of the significance of personal names in the novel *Morality Play* by Barry Unsworth by analyzing the interaction between the historical meaning of the personal names and the characters of the heroes. For this purpose there were used such methods as the etymological method, the contextual method.

The novel *Morality Play* is set in the second half of the fourteenth century, a dangerous time beset by war and plague. Barry Unsworth's aim is to present realistically the mediaeval England. He tells us almost all we need to know about the mediaeval England. In order to convince the reader that it is the fourteenth century the author uses vocabulary, phraseology, word order. Even the personal names of his heroes: Brendan, Stephen, Nicholas, Martin, Tobias, Margaret and others serve this aim.

We won't dwell on all personal names in the novel but choose only the names of the travelling players.

Personal names in every language are easily recognized. Proper names are culturally and linguistically specific. The first names of the players originating from biblical persons (Christian names) and saints are the most widespread. The main aim of the use of these names is to present the life of the mediaeval England, different inhabitants, a variety of professions and different social classes.

The Church was the most important institution in mediaeval Europe. Christians in the fourteenth century were brought up on Bible stories, so they know the names of

saints. Among all categories of names the religious name is a name-image or name-symbol which has a specific meaning and markers and underlines the anthroponymic identity of the individual. "A belief in the power and significance of the name of the God is fundamental to the Christian faith. The names of Jesus, the Virgin Mary, and numerous saints are also taken to be potent forces in themselves" [Dunkling, 1982: 34].

Among the players of the novel only Nicholas Barber, Martin Ball and Margaret Cornwall have a combination of names (a first name and a family name in combination with a professional title).

As the etymological dictionary shows the family name 'Barber' is taken from late Latin 'barbarous', a derivative of barba 'beard'. In the Middle Ages barbers not only cut hair and shaved beards, but also practiced surgery and pulled teeth. Nicholas's family name allows us to guess that his father was not a farmer and could raise enough money to educate his son.

The family name 'Ball' is a topographic name for someone who lived on or by a knoll or rounded hill, from the Middle English word bal(le) and from Middle High German bal 'ball', possibly applied as a metonymic occupational name for a juggler. Martin's family name points out the place where his family lived or hints at his occupation. The text proves it.

He was proud of his art and passionate in its defence – everything with him was passionate. His father before him had been a player and had brought him up to it [Unsworth 1995: 20].

The Cornwall family originally lived in the county of Cornwall in southwest England. The Atlantic Ocean to the north and west and the English Channel to the south borders Cornwall, the homeland to the Cornwall family. It is named from Old English 'corn', a metathesized form of corn, cran, crane+well(a) 'spring'/'stream'. The latter meaning of Margaret's family name emphasizes her light and energetic character the girl who was not tied to any special place or person.

So, we see that English people were known not only by their single names in early times but even the usage of surnames was common during the Middle Ages. It is connected with the characters' social background. All these family names are quite specific for the given historical period.

The etymological aspects of the names are not actualised in the narration, but, on the contrary, they are associated strongly with the cultural background and the main purpose of the book. Taking the etymology of English personal names into consideration, we find out that first and family names may contribute a lot of information to a connotative level as well.

The names of the players have Greek (Margaret, Nicholas, Stephen, Tobias), Latin (Brendan), Roman (Martin) origin. These names were popular in the Middle Ages and widespread. The origin of the names shows the development of the language and other contacts, tells us about the relationships between people from different cultures.

Latin borrowings are connected with Christianity which was introduced by the clergy at the end of the 6th century AD. Latin was the language of the Catholic Church and contained a great number of words connected with religion. Some of these words

are actually Greek by the origin, but they came into English through the medium of Latin.

Many Greek words were borrowed in the epoch of Renaissance. Of Greek origin are also such indispensable names as Alexander, Catharine, Christopher, Dorothea, Eugene, George, Helen, Irene, Margaret, Myron, Nicholas, Peter, Philip, Sophia, Stephen, Theodore. The fourteenth century was very productive in borrowing words.

The name as an anthropocentric phenomenon can influence some situations of the individual's life. A "proper" content or effect of the name on the name-bearer is rather significant "the surname...refers to man's natural history, his past legacy and his involvement in an impersonal process; his first name...refers to his unique qualities as an individual, and points to the future" [Jacobs, 1958: 25]. The adult reader might receive a lot of contextual hints from the names.

The name of the hero who died at the beginning of the novel is Brendan. It originates from Brendanus, the Latinized form of the Irish name Bréanainn which was derived from a Welsh word meaning "prince". There are at least seventeen saints who bear the name but St Breandan the Navigator is probably the best known. He was a 6th century Irish abbot. He was born in County Kerry, set sail in a small boat with 17 other monks in the early 6th century, visited an island inhabited by birdmen, rode on the back of a whale and was the first European who crossed the Atlantic and reached North America, nearly a thousand years before Columbus. St Breandan is venerated in Ireland as the patron saint of seafarers and travellers. Brendan and his friends in the novel like St Breandan the Navigator travelled a lot in order to earn some money to survive as they depended on the patronage of Robert Sandville who was fighting in France (the time of the Hundred Years' War between England and France) and did not pay them while he was away.
Most of the year they were obliged to travel. They had Sandville's warrant but he gave them no money while they were outside his lands [Unsworth 1995: 22-23].

Some traces of this name meaning we can find in the life of our hero Brendan. Among his travelling players he was like a prince, they respected and loved him. They crouched around him in a circle, huddling close as if he was a fire to give warmth to them on this winter day, six persons, four man, a boy and a woman [Unsworth 1995: 2]. They were in grief for the dead man, they loved him [Unsworth 1995: 6]. <...> and drew the eyelids down and turned the face aside, very gently,... [Unsworth 1995: 7].
'Brendan was a marvel in song,' he said. 'He outdid the nightingale.' 'He would sing like an angel'<...> He would plant his feet and raise his head; it was as if a tree sang with its leaves' [Unsworth 1995: 8].

They wanted a church burial for him though it was rather dangerous and expensive. The matter is that homeless people were not allowed to be buried in churchyards, and Brendan had never had a home of his own. 'Brendan died unshriven. We must bury him in hallowed ground' [Unsworth 1995: 14]. 'He was like all of us. While he lived he never sat at his own hearth or ate at his own table. <...> he will have a home properly made in the earth for him, deep enough, and a roof over his head at last' [Unsworth 1995: 15].

People with this name have a deep inner desire for a stable, loving family or community (his companions were his family) and a need to work with others (their

performances) and to be appreciated (reaction of the spectators). Brenden was really a talented actor.

He was ready of speech and full of jokes' [Unsworth 1995: 9].
But drunk or sober he played the Devil's Fool better than anyone you ever saw [Unsworth 1995: 15].
He made his own songs. He made the words himself [Unsworth 1995: 16].

He took care of his companions 'Brendan taught me to tumble and stilt and play the woman' [Unsworth 1995: 16].

After Brendan's death Martin and the other six players had to wander the country performing plays from bible stories on their way not to die of hunger because the wife of their lord, Sir Robert, had 'sent them as a Christmas gift' to her cousin, Sir William Percy.

Martin originates from the Roman name *Martinus*, which was derived from *Martis*, the genitive case of the name of the Roman god of war, MARS. Saint Martin of Tours was a 4th century bishop who is the patron saint of France. According to the legend, he came across a cold beggar in the middle of winter, the saint ripped his cloak in two and gave half of it to the beggar. He was a favourite saint during the Middle Ages (this period is shown in the novel), and his name became common throughout the Christian world.

In the novel Nicholas Barber's life depends on Martin's decision.

But he was looking at me in a different way now, on his face had appeared an expression of considering. He had heard the need in my voice, fear too perhaps … [Unsworth 1995: 8].

But there was something in him, some power of spirit, that made me want to please him [Unsworth 1995: 10].

Martin was a master-player of this company 'He was the leader but he needed still to persuade them' [Unsworth 1995: 10].

Like Saint Martin of Tours he allowed Nicholas to live with them and take part in their performances.

During all this time Martin was tireless in teaching me [Unsworth 1995: 19].

He was as relentless in his schooling as in all else [Unsworth 1995: 20].

Later Martin tried to save the Weaver's daughter, Jane Lambert, a young woman who was to be hanged for the murder of a twelve-year-old boy, though she was innocent, she didn't kill Thomas Wells. People with the name Martin value truth, justice, and discipline, and maybe quick-tempered with those who do not.

<…> and I heard – and surely the others did also – the tremor in his voice of feeling barely held in check. His right hand clenched and the knuckles had whitened. <….> this passion was strangely sudden and strong, as if not only his plan for Brendan was being questioned but with it some cherished vision of the world. No one answered at once, such was the fierceness in him [Unsworth 1995: 15].

As we can see the name conjures subconscious associations and images, which strike us at a deep level.

The story is told from the person of Nicholas who is in confused state of mind throughout the novel. He is an educated priest who had studied Church doctrine. His

65

name is from the Greek name Νικολαος *(Nikolaos)* which meant "victory of the people" from Greek νικη *(nike)* "victory" and λαος *(laos)* "people". Saint Nicholas was a 4th century bishop from Anatolia who, according to the legend, saved the daughters of a poor man from the lives of prostitutes. He is the patron saint of children, sailors and merchants, as well as Greece and Russia. He formed the basis for the figure known as Santa Claus (created in the 19th century from Dutch *Sinterklaas*), the bringer of Christmas presents.

Due to the renown of the saint, this name was widely used in the Christian world. The customary English version of spelling "Nicholas", using "h", first came in the 12th century and was firmly established after the Reformation, though "Nicolas" is occasionally used. The name was borne by five popes and two czars of Russia.

In the novel his name is used to highlight some ideas. People with this name have a deep inner need for quiet, and a desire to understand and analyse the world they live in, and to learn the deep truths. Nicholas, from the first page, is confusedly struggling to define his own moral position in relation to the church and to ordinary human beings. He worries, accuses himself, tries to justify the Church in difficult circumstances. People with this name are usually humanitarian, broadminded, generous and tend to follow professions where they can serve humanity 'I am only a poor scholar, open-breeched to the winds of heaven as people say ...' [Unsworth 1995: 1].

I meant no harm. I am only a poor priest [Unsworth 1995: 4].

Nicholas is young, romantic and easily falls in love sometimes it causes him problems.

<...> Then by ill-luck the husband returned before expected and I had to escape through the cow-shed <...> [Unsworth 1995: 1].

<...> was not the first time I had left without permission but the third, and always in the Maytime of the year at the stirring of the blood [Unsworth 1995: 13].

Like Saint Nicholas he saved the Weaver's daughter, Jane Lambert, and his friends from death for them it was like a Christmas Santa Clause's present (The wife of Sir Robert had 'sent them as a Christmas gift' to her cousin, Sir William Percy).

The fourth name is Stephen. It is from the Greek name Στεφανος (Stephanos) meaning "crown". Stephen had no such skill in playing as Martin and Springer but the name meaning was reflected in the roles he played.

But he was tall and deep voiced and had a memory for his lines. He did parts requiring dignity and state, God the Father, King Herod in rage, the Archangel Michael [Unsworth 1995: 21].

Saint Stephen was a deacon who was stoned to death, as it is told in Acts in the New Testament, and he is regarded as the first Christian martyr. Due to him, the name became common in the Christian world. It was popularized in England by the Normans. This was the name of kings of England, Serbia, and Poland, as well as ten popes.

The fifth name is Tobias. Tobias (Τοβίας) is a Greek version of the Hebrew '*Toviyah*' (טוביה) biblical name, meaning 'The goodness of God', 'The Lord is good',

'God is good'. The name was also borne by Saint Tobias, a 4th century martyr at Sebaste. In the Middle Ages, it was most famous from the tale of 'Tobias and the Angel' in the apocryphal Book of Tobit (in many English versions of the Old Testament). It recounted how Tobias, accompanied by his dog (it coincides with the novel 'We took Margaret because Stephen wanted her, and a stray dog for Tobias' [Unsworth 1995: 10]), met the archangel Raphael and through the latter's help, eventually collected a debt for his father Tobit, drove away a demon who had been plaguing Sarah, who subsequently became his wife, and also cured his father's blindness. This story was popular in the Middle Ages, and the name came into occasional use in parts of Europe at that time. In England it became common after the Protestant Reformation.

People with this name tend to be creative and excellent at expressing themselves. They are drawn to arts, and often enjoy life immensely. They are often the center of attention, and enjoy careers that put them in the limelight. Tobias in the novel enjoys playing both main and minor personages 'Tobias, who played Mankind and doubled the small parts and did attendant demons' [Unsworth 1995: 22].

They tend to become involved in many different activities 'He also could play the drum and the bagpipes. He was our handyman, seeing to the horse, keeping the cart in repair....' [Unsworth 1995: 22] and are sometimes reckless of their energies and money.

Margaret is the name of the only woman in this company. It is a female first name, derived from Latin Margarita, which was from Greek μαργαριτης *(margarites)* meaning 'pearl', probably ultimately a borrowing from Sanskrit मञ्यरी *(manyari)*. Alternately, it might be of Persian origin, derived from the Persian language *marvârid* (مروارید), a pearl or daughter of light. The word is related to Marg from Marq or Marka meaning 'chicken' (مرغ), probably because pearls looked like small bird eggs. Saint Margaret, the patron of expectant mothers, was martyred at Antioch in the 4th century. Later legends told of her escape from a dragon, with which she was often depicted in medieval art. The saint was popular during the Middle Ages, and her name was widely used in the Christian world. Margaret had been an English name since the 11th century, and remained popular throughout the Middle Ages.

Other saints with this name include a queen of Scotland and a princess of Hungary. It was also borne by Queen Margaret I of Denmark, who united Denmark, Sweden, and Norway in the 14th century.

The author chose the name Margaret in order to show her inner state, her ability to work well with other people, to understand them and be sensitive to their needs. In the novel after Brendan's death all his companions refused to undress him but only Margaret did it 'But I watched, she was deft and tender with him and there was kindness in her face' [Unsworth 1995: 14].

The author underlines the medieval way of thinking when women were given subordinate roles limited to cooking, washing, and mending.

She was harsh-tongued and gentle-handed. ... She earned her place by washing and mending for all and cooking when there was something for the pot [Unsworth 1995: 22].

'Margaret has no voice in this,' Martin said. 'She is not of the company' [Unsworth 1995: 15].

She had no part in the playing and very little in the counsels we took among us [Unsworth 1995: 22].

Though Margaret as a woman had no rights in this society she was rather pragmatic that's why she was eagerly looking for a way out of the dangerous circumstances, aware that her future life was in her own hands. She found the way out taking care of Flint 'I found the man Flint ... He is a widower, a mild man enough. He lives alone' [Unsworth 1995: 76].

I will go to Flint. He came at noon to ask for me. ... He wants to take me into his house [Unsworth 1995: 178].

'If Stephen escapes hanging,' she said, 'tell him Flint is big and strong and has both his thumbs and plenty of gristle in them' [Unsworth 1995: 179].

As the result of the analysis we come to the conclusion that in dealing with such investigations we can't do without reference to the etymological dictionary. The use of it allows us to clear up the meaning and the origin of personal names and the actions in the novel prove that the meanings of their personal saints' names are justified. It seems that all the players bearing saints' names appeared in this town just in time to prevent injustice, to help the innocent girl and to disclose the crime. We may conclude that the form and contents of personal names in the novel is tightly governed by the purposes of the literary text.

The name with its semantic meaning is a significant criterion in the selection of a name for a particular narrative context. The semantics of names provide significant clues to the interpretation; they help to provide the intended effect of the message of the text, present the characters to the reader through their names. Personal names of the novel reflect geographical positions, social differences and professions.

From a cultural point of view, as it was shown, name use in literature and names in general interact with each other. The two most important criteria for proper names are their uniqueness and their function as the identification marks of individuals.

Thus the reference to the etymological dictionary helps us to reveal all the peculiarities of the use of the personal names in the novel.

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