

A Discourse Analytic Perspective of Charles Dickens' Character Naming Techniques

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Summary:

This study explores character naming techniques in some of Charles Dickens' selected novels in terms of a discourse analysis perspective particularly a discourse-narrative one. Charles Dickens is a master of characters naming and the names he uses contribute to the depth of his character and resonance of his narratives. The names Dickens uses are not mere labels, they are linguistic constructs imbued with a deep meaning that reflects his mastery of language and storytelling. The study embarks on the discourse analysis at three levels, etymological, phonological, and, contextual. By employing an etymological investigation, this study traces the linguistic roots of the character names revealing how Dickens was inspired to create these names. On the phonological level, the study examines the phonetic play, alliteration, and symbolism that Dickens uses within these names to make them memorable. Additionally, the study uses a contextual analysis to examine how these names contribute to character development, thematic exploration, and social commentary within the discourses of the selected novels. This study places Dickens' naming characters in the broader context of the Victorian society. It shows how these names reflect and criticize injustice, social norms, and moralities of the speech community of his time. Finally, the study pays a particular tribute to Charles Dickens' artistic legacy that helps to shape English literature. Some of the names Dickens has created have nowadays dictionary meanings.

1. Introduction

Literature has drawn scholars' attention to explore the linguistic aspects imbedded in literary texts. The basis of this research study rests upon diverse linguistic frameworks that enrich and enhance the analysis of the selected novels. It is imperative, here, to acknowledge how these branches of linguistics such as semiotics, semantics, and discourse analysis help in understanding and exploring the etymological, phonetic and phonological, and contextual representations of Dickens' character names.

At the heart of literary analysis lies semiotics, "the science of signs" (Cuddon, 2013: 643), or "The scientific study of the properties of signalling systems, whether natural or artificial" (Crystal, 2008: 431). Semiotics provides the foundational framework through which this research approaches character names in the selected novels. This paper considers Dickens' names as linguistic signs that denote deeper signified concepts in the narratives. Employing a semiotic analysis can reveal why and how Dickens uses names to carry symbolic and metaphorical significances.

Semantics is defined as "the study of meaning" (Lyons, 1977:1), "the study of meaning communicated through language" (Saeed, 1997: 140), and "the study of the meaning of words, phrases, and sentences" (Yule, 2006: 100). Semantics is very important to disclose the depths of Dickens' character names. The names Dickens' has created are not merely a combination of letters and sounds, rather, they carry significant meaning that contribute to the characterization and thematic implications in his novels. Besides, the semantic analysis helps uncover Dickens' intended choice of the names of his characters.

As for Discourse Analysis and its relation to literary works, Discourse Analysis (DA) is a multidisciplinary approach to studying language use in social contexts. It has emerged as a critical tool for examining how language shapes and reflects social realities (Putri, 2025: 146). As a multidisciplinary field, DA bridges linguistics,

sociology, anthropology, and communication studies, offering a nuanced understanding of how language functions beyond its surface-level meaning.

2. DA and Literary Works

DA has its crucial impacts on literary works. Van Dijk (1979) proposed that the cognitive processes shown to underlie text comprehension can be applied to all discourse including literature. DA and literary works are closely intertwined, as both involve the study of language and its role in shaping meaning. DA examines how language is used in social contexts to convey power, identity, and ideology. On the other hand, literary works use language to create fictional worlds, characters, and narratives. In literary works, discourse analysis can help readers understand power dynamics, identity construction, themes and symbolism, and authorial intent.

By applying a DA approach to literary works, readers can gain a deeper understanding of the social, cultural, and historical contexts in which the texts were written. This approach can also reveal the ways in which language shapes our understanding of the world and ourselves. This study focuses narrowly on the social and historical contexts during which Dickens' characters names were produced, how these names are perceived by readers and characters within the narratives.

Vipond and Hunt, as cited in Miall (2002:339), outlined three different strategies for reading: information driven, story driven, and point driven. They suggested that the reading of literary narratives is best characterized as point driven, that is "a process in which the reader considers what the narrator is getting at." They (202:339) also proposed that "point-driven reading involves a sense of an author seeking to make a point." At the same time, construction of a point is culturally relative and in part based on expectations derived from genre—that is, what kind of story is being told.

3. Etymology

Etymology, at its core, is the study of the historical origins of words and the evolution of their meanings over time within a language. As a subfield of historical linguistics,

philology, and semiotics, it encompasses “semantic change” or “diachronic semantics” drawing on morphology, pragmatics, and phonetics to construct a complete understanding of the word. Additionally, etymology can also refer to tracing the history of a specific word (Cruse, 2006: 57).

Often viewed as the archeology of language, etymology provides a lens through which one can examine the historical and linguistic roots of Dickens’ character names. Such exploration discloses the hidden ideology and cultural references associated with Dickens’ linguistic choices of the names. It shows how Dickens derives from various cultures to infuse his novels with certain names that mirror the Victorian England. Etymological analysis of the character names answers some questions as why particular names are chosen specifically, how these names mirror their backgrounds, and how they enhance the themes of the novels.

4. Phonetics and Phonology

Crystal (2008) defines phonetics as “The science which studies the characteristics of human sound-making” (363), and phonology as “A branch of linguistics which studies the sound systems of Languages” (356). In this study, a phonetic and phonological analysis is employed to investigate the qualities of character names.

This study pays a particular attention to the significance of sound qualities of the character names. The sound patterns, rhythms, alliterative sounds, and assonance captivate the readers’ attention. These qualities make the names easy to remember and may inform thematic implications within the narratives.

5. DA: Dickens' Sociocultural and Historical Context and the Victorian Society

Dickens (1812-1870) was the most prominent novelist of his time, and his works are often seen as the best embodiment of the Victorian literature. The phrase “Dickens’ England” is almost associated with Victorian England. His use of vivid characters and places that are derived from real life community, especially the streets and neighborhoods of London has fascinated his readers. This technique has led

Dickens' readers to make a connection between the fictional word he creates and the real world in which they live. Therefore, in order to fully grasp Dickens' life and literary texts, it is important to look back into the historical context in which his works were produced (Davis, 2007: ix). This study displays how this historical context is entwined with the sociocultural aspects of Victorian England. As a keen observer of the conventions, values, and social injustice of his era, Dickens enables his readers to view how his characters names mirror the main moral and social problems of Victorian England.

It is virtually impossible to provide an "objective" account of the most important events in Victorian history during Dickens' lifetime. Many scholars argue that any historical account is fundamentally subjective. However, three dominating issues have dominated Dickens' political life: education, reform in the penal and legal systems, and advancements in sanitation and public health. Dickens skillfully addresses these three fields in his narratives, qualifying him to be a literary genius (Smith, 2006: 11-12).

Victorian novels were written from a middle class perspective evoking the suffering of the working class. They often deal with miserable life of the poor in relation to various social conditions such as poverty, harsh factory environments, joblessness, child labor, etc. (Adams, 2005: 60). Dickens' works often show a profound concern and empathy for the marginalized and impoverished groups of the Victorian society (Sudha and Kailash, 2012:1).

Current studies widely recognize the significance of considering the nuanced complex social and cultural contexts during which the literary works were produced and read. Such interpretations are very important when viewed within the social and cultural background of the time (Shea and Whilta, 2015: xlv). The Victorian epoch, spanning from 1837 to 1901 during the reign of Queen Victoria, has witnessed significant cultural, social, and political changes. This period serves as an important

backdrop against which Dickens' character naming techniques are contextualized in this study. As a prolific writer of his age, Dickens was not just a storyteller, he was a social critic of the social dilemmas defining Victorian England. His views and ideologies, consciously or not, are reflected in his writings. As Orwell (1939) states, "every writer, especially every novelist, *has* a 'message,' whether he admits it or not, and the minutest details of his work are influenced by it. All art is propaganda. Neither Dickens himself nor the majority of Victorian novelists would have thought of denying this" (Bloom, 2006: 46).

Dickens' 1850s novels are characterized by their deep investigation of social norms and their advocacy for social reform. These novels invite readers of all times to view them basically as indications of social doctrine. Therefore, one cannot avoid examining Dickens' novels that revolve around social themes as the impact of the industrial revolution in *Hard Times* (1854), the growing bureaucratization of government and the restriction of individual liberty in *Little Dorrit* (1857), or the rebellion of an oppressed populace in *A Tale of Two Cities* (1859) (Schor, 2006: 64). In this context, character names in Dickens' fiction not only exemplify these conditions, but also suggest and reflect this struggle between the working class individuals and the upper class, showcasing virtues, vices, and the pretensions of Victorian England. Dickens intentionally chooses some character names to display the absurdity, folly, and the decline of certain segments of Victorian society. For example, names like "Mr. Gradgrind" in *Hard Times* (1854) or "Fagin" in *Oliver Twist* (1838) are not random selections. They are deliberate choices embodying the societal flaws they represent. With a careful and clever selection, Dickens' character names serve as instruments of critique, through which he satirizes materialism, the negligence of empathy, and the dehumanization of people.

6. Overview of Dickens' Reputation for Memorable Character Names

Characters are what Dickens is famous for. Dickens is celebrated for his exceptional storytelling and memorable characters. For some critics, such as Davis (2007), Dickens stands equal to Shakespeare in the sense that his narratives and works are distinguishable even to readers who have never probed in his novels: *Oliver Twist*, *Scrooge*, and *David Copperfield* are as universally well-known as *Hamlet*, *Romeo*, or *Falstaff* (ix).

According to Ingham (2008), Dickens is skillful in the initial act of character naming. For instance, in *Bleak House* (1852), he creates unique names like "Smallweed" and "Dedlock" that convey the inherent qualities of these characters. However, "More often, he draws on his vast knowledge of vocabulary and uses the native speaker's silently acquired knowledge of phonotactics, the rules or patterns governing the combination of sounds in a given language, to refine such allegorical usage. He creates names which by association of sound and meaning hint at the significance of his characters" (126). Moreover, Hartley (2016) acknowledges the creativity of Dickens in inventing unique names by using wordplay, humor, sound symbolism, satire, etc., that vary from subtle to profound (42-43). In his novels, Dickens frequently incorporates allegorical elements. For instance, "Characters with names that suggest their significance—like Pip (seed), Magwitch (magic + witch?), and Havisham (have a sham? have is sham? have a shame?)—have allegorical roots" (Davis, 2007: 466-467).

Names like these will be examined in greater detail in subsequent sections to illustrate how they are intricately woven into the tapestry of Dickens' narratives. The study attempts to show that these names are deliberately invented by Dickens to serve an intended meaning.

7. The Analysis of Characters' Names

Characters' names in Charles Dickens works are analyzed as follows:

7.1. Etymological Analysis

The analysis reveals that some character names created by Dickens have their own etymological lineage and are not merely arbitrary assemblages of letters. These names have historical and linguistic roots in some other cultures and Dickens borrows them to fit in with the context. The names reveal a rich array of hidden meanings, cultural suggestions, and resonances from history. Here are examples that showcase the richness of Dickens' naming through etymology:

Example1. Ebenezer Scrooge - *A Christmas Carol* (1843)

Etymology: The name "Ebenezer" is of Hebrew origin and means "stone of help" or "rock of salvation." In contrast, "Scrooge" resembles the word "scrouge," which, in Collins dictionary, means to squeeze or press tightly. Dickens characters are immortalized in English language and serve as types. This demonstrates his exceptional ability to infuse his characters with qualities that represent specific traits and encapsulate fundamental concepts, making them universally relevant thereafter (Collins, 1971: 304).

Analysis: The name "Ebenezer Scrooge" is a brilliant association of conflicting meanings. This name carries semantic layers that add to the progression of the narrative. "Ebenezer" hints at the potential for redemption and salvation, while "Scrooge" emphasizes his miserly, tight-fisted nature. This duality mirrors the transformation of the character from greed to generosity in the story.

Example 2. Estella - *Great Expectations* (1861)

Etymology: "Estella" is a Latin girl's name that means "star." The name is not popular in English tradition but is used by Dickens to characterize this character.

Analysis: In this novel, Estella is depicted as beautiful, but cold and distant, much like a distant star. Her name not only suggests her beauty, but also symbolizes Pip's desire to reach her. Although he is fascinated by her beauty, eventually he was unable to win her heart.

7.2. Phonetic and Phonological Analysis

The analysis also discloses a tendency of Dickens to use a special combination of sounds in creating the names of his characters. This technique not only entertains readers, and adds a rhythmic quality to the names, but also makes the names easy to remember. These special names further highlight the thematic significance of the novels. The following examples show how sound effects mirror Dickens' intended purpose:

Example 3. Mr. Micawber - *David Copperfield* (1849)

Phonetic and Phonological Elements: The name "Micawber" contains sounds like the /m/ and /b/ that give the name a whimsical quality. In general, the sounds combination in this name creates an auditory effect that resonates in the readers' mind.

Analysis: Dickens uses humor and wordplay in naming Micawber whose name amusingly suggests his tendency to dodge financial responsibilities. Mr. Micawber's name is a phonetic embodiment of his exuberant and optimistic personality. In the novel, Micawber is depicted as a character who is poor but lives to his expectations that one day he will become rich. Following Dickens' creation of the name, the Merriam-Webster dictionary defines "Micawber" as "one who is poor but lives in optimistic expectation of better fortune."¹

Example 4. The Squeers Family- *Nicholas Nickleby* (1852)

Phonetic and Phonological Elements: The name "Squeers" features alliteration, starting and ending with the same /s/ sound with a long vowel in between. This use of alliteration enhances the name's memorability. The sharp /k/ and /r/ sounds add very much to the harsh nature of the Squeers family members.

¹ Merriam-Webster. (n.d.). Micawber. In Merriam-Webster.com dictionary. Retrieved December 20, 2023, from <https://www.merriam-webster.com/dictionary/Micawber>.

Analysis: the Squeers family members are introduced in the novel as the embodiment of cruelty and unpleasant nature. For instance, Wackford Squeers is the abusive, cruel, one-eyed schoolmaster. His wife Mrs. Squeers is also portrayed as even crueler and less affectionate to the boys in the school. Their daughter Fanny Squeers is depicted in the novel as unattractive and ill-tempered. The aforementioned examples display that the names Dickens has created are not a random choice but they are crafted carefully to serve a purpose, ultimately contributing to the depth of the narratives.

7.3. Contextual Analysis within the Novels

This section examines the contextual relevance of character names within Dickens' works. Dickens employs particular names as a tool for social commentary and satire, character development, and thematic exploration. The following section involves a contextual examination of how the names are used to serve this goal.

7.3.1. Social Commentary

Dickens is adept at using character names to make satirical comments on the social issues of his time. He often uses exaggerated names to highlight the virtues or faults of his characters, thus enhancing the impact of his insightful social criticism. Through this technique, Dickens effectively conveys his commentary on the social norms and inequality that permeated Victorian England. These names are powerful satirical devices, highlighting the social roles of the characters and the broader issues they represent.

Example 5: Mr. Gradgrind, his sons (Adam Smith and Malthus) - *Hard Times* (1854)

Name Analysis: Mr. Gradgrind's surname, with its harsh and rigid consonants, effectively reflects his utilitarian and fact-driven approach to education and life, where the pursuit of knowledge takes precedence over compassion and humanity. Davis (2007) states that "The names of Gradgrind's younger children—Adam Smith and MALTHUS— suggest the alliance between the utilitarians and political

economists whom Dickens was attacking" (154). The names bespeak Gradgrinds philosophical commitments (157). These two names belong to the political economists Adam Smith and Thomas Robert Malthus.

Social Commentary: The technique used by Dickens in choosing Mr. Gradgrind name together with the names of his children, serves as a typical incarnation of the prevailing Utilitarian philosophy in Victorian England, which prioritizes rationality, efficiency, and the persistent quest of facts. These names and the qualities inherent in them enable Dickens to satirize and criticize the mindset in his society, shedding light on the dehumanizing consequences of utilitarianism.

Example 6: Mr. Pumblechook- *Great Expectations* (1861)

Name Analysis: The name "Pumblechook" carries a somewhat pretentious tone, rightly reflecting the character's self-important and pompous demeanor. This is clearly shown in the way this character speaks, looks, and behaves.

Social Commentary: Writers have at their disposal various ways of characterization such as by speech, actions, externals, etc. Dickens pays a particular attention to the physical traits of his characters. He aptly chooses names for his characters that mirror their physical appearances. Simultaneously this gives him a chance to ridicule specific individuals in his society. Dickens describes Pumblechook, a corn merchant, as "a large hard-breathing middle-aged slow man, with a mouth like a fish, dull staring eyes, and sandy hair standing upright on his head, so that he looked as if he had just been all but choked" (Dickens, 2002: 24). It is very easy for readers to identify Pumblechook as being gluttonous and greedy. The name serves as a sarcastic demonstration of the hypocritical people during Dickens' time.

Example 7: Uriah Heep - *David Copperfield* (1849)

Name Analysis: Uriah is a biblical name meaning "the flame of God." While the name suggests something sublime and divine, Dickens uses the name ironically to indicate the opposite. In this respect, there is a contrast between the signified and the

signifier where the name of this character does not reflect his personality. The name may also suggest the theme of appearance and reality in the novel. Thus, the name serves as a striking example of Dickens' skill in creating names that are powerful indicators of narrative themes.

Social Commentary: In Dickens' *David Copperfield*, Uriah Heep is the incarnation of sycophancy. This character emerges as a typical demonstration of the social climbers in Victorian society who pretend humbleness and subservience to secure personal gains. Through the dual nature of this character, that is, the contrast between his name and his real essence, Dickens underscores the duplicity and moral decline within a society where outward appearances often cover hidden motives.

Example 8: Mrs. Jellyby - *Bleak House* (1852)

Name Analysis: The WordSense online Dictionary defines Jellyby as "A [philanthropist](#) who cares only for people in [distant](#) regions²." After Dickens' character from the *Bleak House*, the name acquires this widespread usage. In the novel, Mrs. Jellyby dedicates herself for charity works for Africa while neglecting her own family.

Social Commentary: Dickens uses this name as a biting satire on the charitable zeal of the Victorian age. Mrs. Jellyby's relentless commitment to distant causes at the expense of her own family serves as a scathing commentary on the irrationality of certain social and moral actions of the time. The name is indeed a perfect choice as the nonsensical quality of the name reflects her bigoted preference with charitable quests over the welfare of her family.

The example mentioned in this section richly illustrate Dickens' skillful use of names as a device to convey and satirize prevailing social and cultural norms in his time.

² "Jellybies" – WordSense Online Dictionary (13th November, 2023)
URL: <https://www.wordsense.eu/Jellybies/>

These names not only mirror some habits of his time, but extend far beyond Victorian era to become in use enriching the English dictionaries.

7.3.2. Character Development and Foreshadowing

With respect to names significance, Character development and foreshadowing are represented as follows:

7.3.2.1. Names Hinting at Character Development

Dickensian characters show a significant relation between their names and the process of character development. The following examples demonstrate the power of characterization through Dickens' naming technique:

Example 9: Ebenezer Scrooge - *A Christmas Carol* (1843)

Name Analysis: As previously discussed, Ebenezer Scrooge's name combines "Ebenezer," meaning "stone of help" or "rock of salvation," with "Scrooge," implying miserliness.

Character Development: The key aspect of Ebenezer Scrooge's character is his notable transformation. Initially Scrooge is described as cold, stingy, lonely, and hateful person of Christmas. As the story progresses, the character shows a drastic change to be a man of good heart and loving of people. The character's redemption is not only evoked in his behavior but also in Dickens' technique in the selection of this name. Therefore, the connotation in the name of the character is clearly induced in the narrative that best describes a journey of a man from a miserly person to a person as benevolent as the good old city knew. The hint to this redemption is implied in the name Ebenezer which stands as a symbol for kindness and salvation.

Example 10: Estella Havisham - *Great Expectations* (1861)

Name Analysis: The name "Estella Havisham" is cleverly interwoven within the narrative to carry on a character development. Estella, meaning a "star" and Havisham, suggestively implies to "have a shame," invite readers to meticulously examine the transformation of this character.

Character Development: Miss Havisham has a tragic history in the novel which prompts her to hate men. She adopts the beautiful Estella, teaching her to deny any genuine emotions that could leave her vulnerable to heartbreak. Initially Estella follows Miss Havisham's steps becoming a far reaching star to Pip. Over the course of the novel, Estella changes and leans to love and forgive.

The aforementioned discussion shows how Dickens employs character names as a tool for characterization and plot development. This technique is a testament to Dickens's literary genius which, in one way or another, helps readers to connect with the depth of these characters providing insights into the roles they play in the novels.

7.3.2.2. Names as Foreshadowing

Foreshadowing is information presented in an earlier part of the story to make readers accept as probable any event that takes place in later parts of the narrative. Dickens is skillful in using names that subtly hint at the future development of his characters by providing readers with clues about what might happen to the characters in the future. The following names offer glimpses into the destiny of the characters.

Example 11: John Harmon - *Our Mutual Friend* (1865)

Harmon's name is a striking example that informs foreshadowing as the name suggests harmony. In the narrative, John Harmon is thought to be dead in case of mistaken identity. Towards the end of the story, he harmoniously weaves the threads of his mysterious disappearance revealing his true identity and regains his father's inheritance. Through this name, Dickens incarnates the harmonious force that drives the narrative towards a satisfying end.

Example 12: Uriah Heep – *David Copperfield* (1849)

Having explained the ironic use of Uriah's name in conveying the opposite of what he really is, the addition of "Heep" to his name may suggest the accumulation of his

hypocrisies and deceitfulness. The name "Heep" gives a clue to readers to judge the manipulative and devious nature of Uriah.

7.4. Character Names as Symbols and Allegories

Writers use symbolism and allegory to represent an abstract idea or concept. Some of Dickens' character names carry symbolic and allegorical meanings that enhance characterization, develop plot, or highlight a theme.

Example 13: Clara Peggotty – *David Copperfield* (1849)

Name Analysis: The name "Clara" conveys attributes of clarity, goodness, purity, and innocence. The name "Peggotty" reflects dedicated and stable nature. The fusion of these names exemplifies the virtuous qualities associated with the name.

Symbolic and Allegorical Significance: In the context of the story, Dickens employs the name of Clara to allegorically represent the kindness and simplicity inherent in common working-class people of Victorian society who encounter the challenges of life. This character is depicted as a caring woman, especially in her role as a caretaker for both David and her nephew, Ham. As her name indicates, Peggotty remains devoted and unwavering all along the story despite the hardships of life she faces.

Example 14: Pip (Philip Pirrip) – *Great Expectations* (1861)

Name Analysis: In the opening lines of the book, Pip explains how he comes to be called Pip: "My father's family name being Pirrip, and my Christian name Philip, my infant tongue could make of both names nothing longer or more explicit than Pip. So, I called myself Pip, and came to be called Pip" (Dickens, 2002: 3). As indicated by Davis (2007), the name suggests "his orphan status and the necessity to make his own way in the world," and may suggest that "Pip is a seed" (144). This short name could also reflect Pip's small and humble nature.

Symbolic and Allegorical Significance: Allegorical interpretation is present in Pip's name as it alludes to the aspirations and expectations of people from lower social class. Pip's wishes to rise above his station and become a gentleman who mirrors the

ambitions of many Victorian people who desire upward social mobility. Suggesting that "Pip is a seed" could symbolically interpreted in a variety of ways. One interpretation is that his name symbolizes his immaturity. Another interpretation would be that when Mr. Pumblechook, a corn merchant, introduces Pip to Miss Havisham. It is as if this seed merchant is selling Pip like "seed" to this lady who manipulates him. But the name could also suggest that Pip is like a seed that will sprout to be fruitful. Evidently, this is clearly displayed when Pip's expectations come true and he inherits a fortune.

Example 15: Lady Honoria Dedlock – *Bleak House* (1852)

Name Analysis: Since Lady Honoria Dedlock descended from an ancient aristocratic family, the name Honoria perhaps symbolizes honor, and the name Dedlock, which can be translated as "dead lock," may refer to a secret buried within this woman. This name that Dickens chooses for this character gives a touch of nobility and strength of character and mystery at the same time.

Symbolic and Allegorical Significance: Although Lady Honoria Dedlock is characterized by a condescending and conservative manner and behavior and an unwillingness to engage in the complexities of her feelings and the feelings of others around her, Dickens shows contradictions between the meaning of the name, her personal secrets, and her tireless pursuit of justice for people in need. On the other hand, the name Dedlock can be linked to the secret that the lady keeps, which is that before her marriage she had an affair with another man and had his child.

8. Conclusions

Undertaking etymological, phonetic and phonological, and contextual analyses through the lens of semiotics, semantics, and DA, highlighted the significance of Dickens' character naming technique. This technique that Dickens used in his novels is unique and innovative not only during the Victorian era, but for subsequent generations as well. The names invented by Dickens enrich the dictionary of the

English language and are still in use today. This innovation also became an approach followed by later writers.

This study has revealed that names with a musical quality, drawing meaning from the harmony of their sounds, not only reflect the personality of the bearer of the name but also are easy to memorize and remember for the reader. The inclusion of some sound combination within the names, the use of alliteration, assonance, and word play all hinted at the significance of these names.

Etymology was also a source for Dickens in choosing his character names. Dickens drew inspiration from various religions and cultures. This process serves as an invitation for readers to investigate the origins of these names to understand how and what these names mean across different languages. These names helped Dickens to accurately portray the inclinations, impressions, and actions of his characters. The way he combined some names indicated a cultural dimension and knowledge in showing the contradiction in the character's name and actions at times, while showing harmony at other times.

Examining these names within the historical context of Victorian era served as a purview to explore some social, political, and economic dilemmas during Victorian time. The study showed that some names are closely linked to the social fabric of the Victorian era. Some names clearly indicated that this or that character belonged to a specific social class, such as being from an elite social class or a working class. Dickens used some names to criticize or refer to a particular topic that was widespread in his time. Names according to Dickens can reflect a social, educational, or political problem, and this is based on Dickens' insight into choosing the fitting name for the appropriate character.

Dickens dealt with character development or predicting what will happen to the character in the future in a way that differs from the other writers. The names of Dickens' characters often contain clues that foreshadow whether that character will develop or not.

This study throws a bridge between DA and literary studies demonstrating how language and literature intersect to convey profound messages. It expands the understanding of the technique of character naming in literature and informs how a linguistic construct like 'name' could help in the interpretation of a literary text.

The study further suggests an exciting avenue for future exploration, proposing an investigation of the technique of character naming across diverse cultures. A potential study could conduct a comparative analysis of naming techniques between two distinct literary texts from different languages to see how the use of names varies cross-culturally. Proper names of persons in Arabic language have semantic meanings, to quote a few names for instance, Kareem is a male name meaning generous, and Jamila, a female name, which means beautiful.

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منظور تحليلي للخطاب لتقنيات تسمية الشخصية عند تشارلز ديكنز

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الكلمات المفتاحية: تحليل الخطاب. مجتمع الكلام؛ الأسماء؛ الأعراف الاجتماعية؛ الرمزية الملخص:

تستكشف هذه الدراسة تقنيات تسمية الشخصيات في بعض روايات تشارلز ديكنز المختارة من حيث منظور تحليل الخطاب وخاصة الخطاب السردي . يعد تشارلز ديكنز هو سيد تسمية الشخصيات والأسماء التي يستخدمها والتي تساهم في تعميق شخصيته وصدى رواياته . ان الأسماء التي يستخدمها ديكنز ليست مجرد تسميات ، إنها تراكيب لغوية مشبعة بمعنى عميق يعكس إتقانه للغة ورواية القصص . تعنى الدراسة في تحليل الخطاب على ثلاثة مستويات: اشتقاقية، وصوتية، وسياقية . من خلال استخدام التحقيق الاشتقاقي ، تتعقب هذه الدراسة الجذور اللغوية لأسماء الشخصيات التي تكشف كيف كان ديكنز ملهما بإنشاء هذه الأسماء . على المستوى الصوتي ، تفحص الدراسة التلاعب الصوتي والجناس والرمزية التي يستخدمها ديكنز داخل هذه الأسماء لجعل الأسماء عالقة بالذاكرة . بالإضافة إلى ذلك ، تستخدم الدراسة التحليل السياقي لفحص كيفية مساهمة هذه الأسماء في تنمية الشخصية والاستكشاف المواضيعي والتعليق الاجتماعي ضمن خطابات الروايات المختارة . تضع هذه الدراسة الشخصيات التي يسميها ديكنز في السياق الأوسع للمجتمع الفيكتوري حيث توضح كيف تعكس هذه الأسماء وتنتقد الظلم والأعراف الاجتماعية وأخلاق مجتمع الكلام في عصره . أخيرا ، تشيد الدراسة بشكل خاص بالإرث الفني لتشارلز ديكنز الذي يساعد على تشكيل الأدب الإنجليزي وأن بعض الأسماء التي أنشأها ديكنز لها معاني قاموسية في الوقت الحاضر .