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# The Power & Politics of Naming: Literary Onomastics Within Dystopian Fiction

## James Odelle Butler

### Submitted in Fulfilment of Requirements for the Degree of MPHIL

### Department of English Language
### Faculty of Arts
### University of Glasgow

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**CONTENTS**

# The Power & Politics of Naming: Literary Onomastics Within Dystopian Fiction

## ABSTRACT

This research will examine the use of names within a particular genre of literature, in order to investigate the role of onomastics in shaping the characteristics of dystopian literature. Texts of this genre are unique in regards to the authoritarian and controlling nature of some ruling force, with this power manifested in a variety of manners, all of which feature important onomastic manipulation in their composition. The control exercised over such naming is a major feature of the genre, but has received little scholarly attention. As a specialised genre, the number of core novels used to define the boundaries is relatively small, and thus allows research as a series in order to build an interpretation that covers the genre as a whole.

# INTRODUCTION

Although naming practices and literary composition might seem very distinctive procedures, they are both creative activities, drawing upon a complex web of intertextuality, specificity and inference, and both offer opportunities for interpretative criticism. This dissertation will engage critically with current methodologies in literary onomastics. It is because of this shared artistic nature that the two units, names and the form of literature within which they appear, complement and build upon one another, allowing students of such a focused area to unravel the potential and incremental significance of the two mediums, which work together to allow deeper literary resonance and effectiveness. The combination of these two creative processes thus can prove to be a challenging network of possibilities and connections.

The level of interpretive understanding which successful onomastic use can add to any literary text has, to date, appeared to encourage small-scale studies, with focus on single texts and on the etymological meanings woven into the names of that text. In particular, such studies have focused upon specific meanings of certain names and how these meanings relate to the themes of the particular text to which they belong. Such small-scale approaches, which have dominated this onomastic field, are problematic and create a variety of issues that affect the status and validity of the field as a whole. The aim of this study is to address such issues, and to highlight the lack of resources in comparison to other areas of onomastics, which seems to render literary onomastics a weaker academic field than it deserves to be. By identifying these shortcomings, I hope to present a possible way forward for this subject, and intend to demonstrate that my proposed method of analysis and onomastic interpretation will offer advantages to future

studies. This work is an attempt to establish a methodology that may change the approach and evaluatory goals of the study of literary onomastics as a whole.

Nicolaisen has written of this area of onomastics as being self-constrained by the standard of the academic works which have proved to be the most frequent mode of analysis. He observes that 'the central focus [has] remained intratextual' (2008: 91) and texts are being studied as isolated units with very little outside reference applied. The call to move beyond such an approach and to expand the subject of literary onomastics into a much wider domain has been made several times by Nicolaisen within his academic publications, (1978; 1986; 1996; 2005) yet a period of more than thirty years has yielded very little change. Despite a growing body of research within this field, most remain isolated studies which are still focused around individual texts or authors. They have little contextual information and follow the traditional patterns of onomastic study. As a result, these articles suffer from the same problems and deficiencies that have afflicted earlier works. In Chapter One, I highlight several of these problems and suggest possible methods of overcoming such difficulties. Furthermore, I encourage the use of analytical concepts beyond singular etymological interpretation, which can help strengthen both the onomastic and critical approaches for future studies. This research, as a whole, is a response to Professor Nicolaisen's unanswered call to help bridge the differences that currently divide work on literary onomastics from the study of contemporary non-literary onomastic practices, such as the tracing of the etymologies and histories of individual names. The two are not entirely separate, but different strategies must nevertheless be applied to fully understand the significance of onomastic utility within texts. This approach will look beyond names as single entities and allow investigations into the influence and power of onomastic strategies, which aid in the shaping of literary styles and of thematic purposes.

The intention of this research is to expand the goals and analytical framework that have dominated literary onomastic investigations, by examining several texts with the common link of a shared genre. Although these works differ in style and precise details, their thematic similarities, especially relating to onomastics, are the target of inquiry. By identifying common characteristics and the ways in which the texts, despite each containing unique naming traits and motives, share many onomastic goals, a basic framework for an individual sub-genre can be created. The reason why such an approach has not previously been attempted may be due to a conception that within literature, generally, the larger the amount of data that is worked with, either whole texts or single names from different works, the harder it is to find correlation. Such a sentiment is expressed by Algeo, as: 'the bigger the mass, the bigger the mess, and … ironically the more particulars one has, the harder it is to find a general principle' (1985: 132) at the centre of the naming practices. This premise is true if a wide range of texts is examined through both genre and textual function, as each utilises very different applications of names. Yet the same is true of any subject, be it other onomastic fields or indeed any branch of academia; conclusive evidence of patterns and trends can only be ascertained through a degree of specificity. Only by working on smaller segments can a broader framework be established. If individual genres are studied according to their own literary styles and purpose, the onomastic systems and the textual motives for such techniques can be established and used as a platform from which other texts can be studied. Establishing the literary criteria and characteristics, alongside a discussion of genre theory and the unique interpretative status of such literature, forms Chapter Two of this dissertation.

The methodology I shall employ to categorise texts within this study is what may be designated as an 'archetypal approach'. Having identified the core novels of a particular genre, I analyse the onomastic trends and motives within them to ascertain how they react with and even to other genre-based themes. The three texts I have identified as being archetypal of the dystopian genre are George Orwell's *Nineteen Eighty-Four*, Aldous Huxley's *Brave New World* and Yevgeny Zamyatin's *We*. This core group has been established using other studies and critical examinations of this genre (see, for example, Booker (1994); Hillegas (1967); Brown (1976)). These critical studies have commonly identified these three texts as being representative of the specific tropes, conventions and literary motives which have established dystopian fiction as a unique genre. Although these texts utilise onomastics in very different ways internally, their overall aims, and literary philosophy, share similar literary motive and stylistic conventions, which connects related texts within such a particular grouping. My working hypothesis is that it is through these shared literary tropes that particular onomastic conventions can be found, with the specific forms and functions of names dependent upon the active literary motivations of a text. These findings can in turn be utilised as part of an onomastic framework to aid in the analysis of additional works not immediately covered by individual studies.

These three works are examined in Chapter Three, leading to the final section which applies these onomastic findings to other related texts identified as belonging to the same genre. My hypothesis is that these findings will also be applicable to texts which follow similar genre models, thus allowing a wider application of the pertinent onomastic theory to texts I have not directly covered within this study. This approach has been successfully applied in other onomastic fields, such as using certain major place names to establish common historical patterns within a single area, which should correlate with

other unexamined major as well as minor place names. A similar onomastic outline, though necessarily different from those applied to non-literary sources, should prove essential for such onomastically based studies where the number of names examined is necessarily limited, but focused around the literary purposes of a source text or group of texts.

This research is a pilot investigation into whether such an onomastic framework can be created in this manner, and also to test its applicability and usefulness in examining a wider range of source material. If successful, I intend to build upon the archetypal method and employ it to explore the onomastics of other subgenres within a range of literature that may be classified as fantastic fiction. Because of the range of literary styles covered within that single genre, the use of the archetypal method could be the ideal model with which to analyse such a literary area. This extension will be undertaken primarily through investigating the construction of these fictional settings through the use of naming systems, and how such stylistic choices utilise common associative properties in their interpretative values. Such a powerful structure has not been successfully established within literary onomastics, despite attempts to create a wide and all-encompassing method; Alvarez-Altman (1981), for example, lists a total of 121 possible approaches to analysing literary names, and not a single one of those alludes to the possibility of interpreting names based on the genre of the text. Although such a study will attempt to cover a vast array of textual styles and literary motives, an undertaking of this nature can only be done through the examination of a restricted scope of source material, and this is one of its potential weaknesses. As with any academic investigation, the quantity of research material must be sufficient to cover all possibilities, but even then, literature will always create unique texts that can only be examined according to their own merits and powers. Yet, even with such problematic

works, the investigative and broader analytical framework which I intend to develop will

provide a context and comparative point that can still be utilised.

# CHAPTER 1 – THE CURRENT STATUS OF LITERARY ONOMASTICS

"The knowledge of names is a great part of knowledge"
- Plato, *Cratylus*

The field of literary onomastics is a controversial area of research. Whether or not literary names can be studied in the same manner as non-literary names is an argument that has proponents on both sides. Nicolaisen argues that a particular problem that 'underlies most perceptions of literary onomastics in the past and current name scholarships [is] the severe division into the literary and the non-literary' (2005: 36). This 'severe division' implies that literary names are distinct from contemporary names but, in contrast, this dissertation argues that although the skills and tactics required for the successful analysis of both differ, the two are closely related and are in fact two branches of onomastic enquiry. These two branches are, to a certain degree, parallel groups with semantic overlaps and cross-references between them; some scholars, e.g. Markey, have written critically of literary onomastics because of this divergence. He argues that 'one cannot make a science out of sensitivity' and that studies of the subject should lie 'somewhere between a philosophy of language based on logic and a philosophy of language based on rhetoric' (1982: 135). On the contrary, literary onomastics as a discipline requires a distinct method of analysis which spans not only both onomastic and literary criticism, but should also consider the non-literary implications (which differ from etymological roots) behind a name, in order to achieve the optimum results in meaning and application strategies.

Disagreement over the most appropriate method with which to study literary names has created a schism between academics and heated debate about the validity of literary onomastics. Should the names encountered be analysed in a manner similar to other

onomastic conventions with a scientific and historical basis, or is the artistic, or impressionistic as Ashley classifies it (1989: 203), the more viable approach of study? The scientific study of etymologies behind names, as championed by Alvarez-Altman (1987) attempts to formulate a methodology for the study of literature in its entirety, and provide a valuable foundation for the literal applications and meanings of given names for certain situations, but ultimately lacks the close and contextual-based reading necessary for this field.  Literary names are an art-form themselves, unrestrained and ungoverned by the reasons and compulsions of reality, and, as a result, they cannot be classified in the same manner as names based on historical etymologies.  These historical and linguistic developments have only as much influence on literary names as the author chooses, and such unpredictable patterns and motives do not allow for precise and definite roots or meanings behind names in literature as a whole.  Factors such as history, culture and language do not inhibit literary naming, rather the reverse.  Utilising the names of certain individuals, events or places can directly influence the interpretation of the literary work, and most importantly, help a reader to place the work within a frame of reference.  These are extremely specific and individually applied within every text.  The most commonly encountered approach of studies within this field, to date, focuses only upon this singular contextual use of certain names, as may be seen within articles such as: Pollin (1975); Schneider (1978); Sobanski (1996) and the majority of separate chapters within Ashley's compendium of articles, entitled *Names in Literature* (2003).  Specifically, this approach only examines the etymological aspects behind naming, the direct lexical roots and associations, and how these are suited to particular characters in light of the events and their personalities within the chosen text.  While this approach forms a fundamental root for the study of literary onomastics, the utilisation of names within texts can be interpreted on a deeper level than this single-purpose application, which,

although remaining an essential and initial aspect of interpretation, is not the sole method of onomastic inquiry open for investigation.

Considering these factors, literary names may be perceived as being scientific in their use, but it is the implications and meanings, hidden or played upon, which lie very much within the artistic domain, and are the power behind names. The two disciplines play off one another, ultimately affording the authors the power to craft names without restraint to suit the precise needs of an individual text. Nevertheless, 'any literary study analyzes a work of art and must therefore emphasize the artistic functions of language more than its form' (Smith, 2005: 10), that advocates the investigation of how names are used, as opposed to just what their implications may be. The motives behind the use of a particular name or group of names in a text can prove essential to fully understanding and interpreting the motives of that text. Examining the naming systems which are used to shape the overriding social context of any single work, which in turn promotes a genre-based approach to create a framework that can support the creation and use of such onomastic routines, along a circulatory path of analysis, can develop this idea further.

The primary focus of studies within literary onomastics has been investigations into the meanings of names within specific works, or those of a single author. This strategy forms the backbone of literary onomastics, but the need to progress from this stage is widely recognised. Nicolaisen, for instance, argues that it is:

> Essential that investigations into the literary usage of names be extended beyond the individualistic, monolithic item… to a pursuit of patterns, to an exploration of texts within texts (1996: 567).

This call has been made not only numerous times by Nicolaisen, but also by several other academics over the previous thirty years (Gerus-Tarnawecky (1968); Bowman (1981); Gutschmidt (1978: 492); Windt (2005); Grimaud (1993); Ashley (1989)), with Alvarez-Altman adding to the argument that 'we (academics in this field) all agree that just collecting and listing names for a work of literature is not enough and not realistic' (1981: 1). Despite the strength of this call coupled with an increased level of work produced in the field of literary onomastics, the response has been minimal; work on a larger scale and more focused on groups of related texts is still to be done. The scope of my work, limited to a single subgenre, is the starting point of this goal, namely to build a framework that can be used as a mode of understanding literature from an onomastic perspective.

Dedicated studies are problematic as they focus only on a portion of particular names within texts, especially individual names which hold a specific interest for the scholar. This exclusionary 'cherry-picking' method discounts completely the implications of a text's onomastic interplay. It is true that certain names have a bolder impact upon texts than others do, but this approach is exactly the sort that needs to be curtailed. Only by analysing the interplay between the entire range of names in a novel or other text can a literary strategy based on onomastics be of value. Semantically weaker names are, however, are not valueless within a text. Grimaud (1989: 16) calls the technique of looking at single entities 'the treasure digging principle,' describing this method as 'dig[ging] for the buried treasure of hidden meaning'. The implication here is that this method requires and depends upon elements of guesswork and luck, with no rewarding outcome guaranteed. The true wealth of literary names, however, may be found not by analysing a single entity, but by examining the entire landscape around it; namely, the interplay of names within a text, both internally and externally. Examination of the

relationship between names and the literary implications of the manner with which they are used in particular novels, will allow for greater analysis of their roles and implications within the literary concepts of particular genres. This approach requires wider interpretation and a more detailed form of literary criticism. Names are but one part of a text, and cannot be examined without consideration of other textual implications and motives. Even the lack of a name for certain characters has a purpose within literature, signalling covert information about the social or personal attitudes towards such characters. As an art-form, the implication can be manifold, each example adding to the true onomastic interpretative value of a work.

Authors are able to draw from this array of literary techniques and strategies in order to maximise the effectiveness of their naming practices and their own literary style. It is in this manner that 'literary onomastics helps to stress the utilitarian aspect of literature' (Ashley, 1989: 199). Names are utilised for a specific purpose. What these purposes are depends largely upon the individual work, author and literary style, but the expansive areas of meanings and implications available for an author to work with are potentially limitless. Any name encountered within a text is so placed for a reason, yet can only be fully interpreted when considered within the narrative context.

Literature allows fictional characters to 'come into their imagined worlds not as helpless infants but as adults equipped with individualities, histories and riddles' (Kaplan & Bernays, 1997: 173), and it is in this aspect that literary onomastics differs drastically from its non-literary counterparts. Fictional characters are created by their authors with specific roles and aims for them to fulfil. The author decides the pasts, fates and relationships of every character, and the author has complete freedom to choose characters' names to best suit their personality and role within the text. Anonymity too

has its own place and meanings within fiction. As a medium, textual sources have the ability to create uncertainty and doubt with only a single viewpoint from which the readers can encounter a character. The lack of a name for certain characters can also be interpreted as having an important literary motive. Both literary and external context must be utilised in order to ascertain the authorial motives for such an omission, and these motives can range from an individual having no importance within the text so that such information would not have any influence upon the textual events, through to deliberate efforts taken to anonymize select characters that can only be revealed at a later stage for literary effect.

The reasons behind the application of names, therefore, shift from what may be experienced, to what will be experienced. A name is the most basic identifying feature, and this is especially so within literature, where textual reference is the primary mode of positively identifying individual characters. Non-literary names can be traced to origination from a certain source and following a certain etymological development, but this mode of investigation is not sufficient within this field to be the sole line of enquiry. This aspect of onomastic meaning is certainly applicable within the study of literary names, providing the most direct use of literary onomastics, but other approaches are available. Even within these limitations, however, names encountered within literature are specifically chosen for reasons pertaining to the literary motives of an individual text, and would make little sense if encountered within a work of another genre, or even within a closely related text. A name is the primary means of textual identification and, as a result, can be argued as being an essential aspect of characterisation. The information given about a character's appearance and attitudes can be either as specific or as vague as an author chooses, and this applies similarly to names. Whether or not a name is a suitable representation for a character depends entirely on the exact role and

characteristics the reader encounters within the limits of the text. Characters are a part
of this literary creativity, and are not real entities insofar as they do not exist. Yet, the
meanings and connotations that can be developed by an author through a text and
connected with that name can have strong implications for a character. In this regard,
literary names are far more than mere labels and classificatory markers, and it is this
potential which has not previously been satisfactorily explored in sufficient detail.

The creativity encountered in every aspect of a novel's setting is unique, and names are a
quintessential part of this: 'for the invention of fictional names there is no limit save the
author's ingenuity' (Passage, 1982: 13). Such devices can be used for a variety of literary
purposes: to emphasise a certain aspect of society which the author is writing on, or even
the more traditional method of naming with the express intent of identifying a certain
trait or expectation of a character's personality. The impact of these literary creations
can be as diverse and wide-ranging as the meanings of existing names, drawing upon
associations with previous knowledge of persons with similar names, or even
etymological associations. These literary creations are especially important in genres that
are not rooted or anchored to the world which is familiar to the reader, namely in fantasy
and science fiction. An onomastic reading of these genres can show how the authors of
such works utilise a literary tactic known as 'distancing'. This technique is used to
highlight the disparity of the world represented from our own. The extent to which this
strategy is utilised within dystopian fiction will be discussed in the next chapter, which
will examine the definitions and genre features that can be used to identify works that
may be classified as dystopian pieces of fiction.

As a result of such interpretative measures, literary and non-literary names can be
interpreted as playing off one another to achieve maximum symbolism, but such

creations are not restricted to the construction of a textual setting. An example of how contemporary non-literary onomastics and its literary counterpart converge with personal names can be traced when literary names are taken from their source texts and adopted into less specific, but equally meaningful contexts. The development of the name 'Vanessa', for example, is interesting in the manner with which it gained its associations and embedded implications. Originally a highly personal combination of the separate names: Esther, Van, and Homrigh, and used in a single poem by Jonathon Swift, *Cadenus and Vanessa*, the name 'Vanessa' is a referential acronym to suit Swift's poetic needs. The name was given to a genus of butterfly in honour of Swift, and despite having no etymological connection with the creature nor a classical basis, the links became established and accepted, akin to the folk etymologies which are used to provide more fanciful explanations for the origins of particular names in all branches of onomastics. Likewise, the name 'Miranda' is derived from a Latinate root adjective, *mirandus*, meaning "admirable" or "wonderful", thus creating a classical foundation from which to define the literary characteristics and associations almost afresh. These links can be endless and the associations greatly variable and ever changing, with the latter name now being a useful referent for authors wishing to utilise the associations of the play *The Tempest* for which the name was created. This element of understanding specific qualities of names draws attention to two factors already mentioned with regard to the pursuit of literary onomastics. Firstly, both the artistic nature of literary onomastics and a large degree of interpretative value can depend upon the individual reader and their own personal experience concerning individual names; and secondly, literary and non-literary onomastics cannot be studied in isolation. This aspect of naming is not restricted to literature, as any artistic medium may provide a source of inspiration and influence naming choices. Hanks, Hardcastle and Hodges (2000: xviii) note that 'the influence of glamour is undeniable', attributing some shifts in the popularity of names to the popular

reception of novels, television shows, films (both the character and the portraying actor play a role within this process) and even musical groups. These examples are indicative of how, at the very least, personal names have a complex and interactive relationship, and cannot be studied without consideration of all possible contextual semantic additions to the meaning of a name.

The study of literary onomastics, however, is not confined solely to character and place names within texts. The construction of a text's setting is an aspect of literary onomastics that is frequently overlooked. Everything that has a name is so named for a purpose, from the names of buildings or businesses through to individual products and items. These backdrops can prove a uniquely rich source of background material for the constructed society and socio-historical factors which are of primary importance to the individual novel. Fisher (1985: 147) develops this idea by arguing that names 'do not occur spontaneously, but are constituted according to procedures that can be seen to be logically identical in their ultimate motivation'. He argues that the motives and reasons for the application of names within a text can be inexorably linked with the core ideological implications that a text addresses. By addressing the core conventions which are applicable in these unfamiliar settings, it is possible to formulate a genre-onomastics theory which is applicable to all related works. The genre formulations provide the canvas upon which these specific details and singularly focused colours are used. Thus, breaking down the body of literature for a genre into the basic components to determine the rules and patterns which naming follows throughout texts, allows onomastic investigation to go beyond a single-level etymological analysis that is closed to wider methodological interpretation.

Alternatively, these names can prove to be an efficient tool for the description of the surroundings, allowing the author the freedom to leave detailing to the imagination of the reader.  Again, the level of detail rendered is dependent upon the author and the background motivations and conventions that govern a text, but a name provides both a familiarity and a base which frames the scenario and the imaginative rendering of the setting.  Literature can provide only a modest amount of detail, but successful use of naming can evoke powerful images and associations which go beyond limited textual descriptions.  The worlds created within each and every text are unique, and are subject to both the individual narrative and broader genre requirements.  These two factors, although closely related, have very different impacts upon a text's creation and development.  The narrative purposes are the individual details which make each world the author's own, and are crafted towards a specific goal of highlighting the social and political angles taken by the internal namers of a text.  These reflect the ideological and historical basis upon which the novel is set.  Although discussed in greater detail in the following chapter, this is a particularly important aspect of dystopian literature.  Such texts focus upon specific social ideologies taken to the extreme, and these elements form the foundational level of the systems that control the names and naming patterns encountered within such ideologies.

These associative qualities are powerful forces in shaping reader expectations of characters, as well as being a defining feature for authors to efficiently convey levels of textual symbolism and intertextuality.  This in turn allows deeper interpretations and additional meanings to have an impact upon the texts.  In order to establish an author's motive for naming characters, we must examine a broad spectrum of possibilities: 'Explanations lie in a complex tissue of historical and literary precedent, the sounds of language, ideas of ethnic behaviour and physical appearance, and more…' (Ashley 1989:

201).  There are no set rules or patterns that govern the issuance of names within literature, which have very different purposes from non-literary names as they are directly linked to the ideologies explored within the text.  One element in particular deserves attention for its especially literary nature: the aesthetic quality of a name.  Every feature of a name can manipulate its perception, and even the 'hardness' or 'softness' of a sound can influence the reader's perception.   Smith (1996: 309) argues that such phonetic symbolism 'influences us far more than most of us recognise consciously' in a variety of onomastic occurrences, including the importance of such features within literature to help guide basic emotional interpretation.  Harsh and heavy guttural letters, such as the use of /k/ and /g/ sounds can add an impression of darkness and brutishness; conversely, liquid sounds, such as vowels and use of the letter <l>, promote more positive connotations.  This element of name interpretation is not unique to literary onomastics, but these phonetic implications play a substantial role in fantastic texts with their ability to shape the reader's expectations, and should always be taken into consideration, despite the highly impressionistic nature of these values.   As with any other interpretation, however, this is very much open to individual interpretation.  This openness and artistic freedom has been used to fuel the argument against the study of literary onomastics.  Markey (1982: 134) argues that 'there is no continuity to literary onomastics, and no meaningful history that appeals to implication'.  This, however, is a matter of personal opinion.  Literary onomastics can be argued as being more meaningful than other aspects of naming, but in a more focused and specific sense.  This field has to be studied on its own merits with its own functions and modes of application.  Literary onomastics is an art form, not a social science that forms the basis of interpretation of the patterns of non-literary names.  It is perhaps due to the attempted application of such established historical and scientific methodologies to the studies of literature that engendered its relatively minor academic reputation that has lingered until only recently.

Although granted a separate section within the ICOS proceedings (for example, see: Brylla & Wahlberg: 2005), and even having an entire issue of the journal, *Onoma* (volume 40, 2005), dedicated solely to the discipline, the publication of articles on literary onomastic is extremely fragmentary. Studies are published alongside research in the other fields of onomastics, such as personal and place name studies, and it is important that they are kept distinct from other onomastic fields, just as place-name and personal-name based investigations are generally kept separated. All names have meanings and histories, but journals such as *Names* and *Nomina* do not highlight the differences in these senses, practices and methodologies which are distinct between the separate branches of onomastics. Rather, they encourage closer readings between the two, a practice that may compromise and weaken the artistic integrity of literary naming. There has been only a single periodical dedicated solely to the publication of works in the subject, *Literary Onomastics Studies*, which is no longer in production or easily attainable. As a form of literary criticism, articles or chapters that touch upon literary naming can appear in a wide range of publications, and even if onomastics is not the primary area being studied, their use for further research is equally as important as dedicated works on the subject.. As a field, literary onomastics is not completely distinct from other onomastic areas, but as with any other branch of academia, the reasons, rules and ideas which are most effective for one cannot be easily transferred to another without heavy adaptation. Field names, for example, follow very different naming patterns and rules from street names; likewise, the motives and reasons for real naming practices and those encountered in fiction differ significantly.

One of the possible reasons for this disparity and variance in academic standards is the lack of a focused organisation, unlike other aspects of naming which have dedicated

societies behind them to clarify and set standards and protocol for research procedures. The English Place-Name Society, for example, examines place names individually, but also in their geographical context by looking at shared origins and historical factors behind name developments in both the locality and the country as a whole. This is the practice adopted by other onomastic societies as well, such as the Scottish Place-Name Survey, the English Surname Survey, and the Northern Ireland Placename Project. This approach of splitting large corpora into smaller subsets is the only technique through which a specific and detailed analysis can be conducted. Having such a centralised and devoted body would allow for a greater level of parity within the research community, and even aid in re-defining the core philosophies and methodologies behind the structuring of studies of literary onomastics. A parallel approach to that of the EPNS's categorisation of dividing place-name studies into separate counties could be to divide literary works into related areas, namely genres and subgenres. This would allow for the development of a theoretical literary onomastic framework which could in turn be applied to a wider body of literature. For example, looking at the possible literary motives and literary strategies of naming in one area of science fiction, such as dystopian, could be contrasted with another subgenre, 'space opera' for example, which could in turn be compared with particular onomastic strategies found within different subgenres of Romantic fiction. Similar to other branches of onomastics, literature cannot be studied in isolation – associations and links with non-literary, as well as other sources intertextually, all play a part in shaping the full effect and meaning of an author's use of names. Although very different in style and function, literary names and the manner by which they can be read are determined by the structures and rules which govern the naming conventions of real places.

The fragmentary nature of research within the field of literary onomastics has had the unfortunate effect of weakening it. There is no basic methodology to work from, which has relegated the investigation of the importance of names as a primary literary strategy within individual studies almost into an optional aspect of the research, resulting in a variance in the terms of quality and the scope of the academic research. The overall range of works covered is small given the vast body of texts available for study, and can be identified as either clustering around particular works and authors, or lacking such focus entirely. The works that have been published, both as independent studies and compilations of articles, also suffer from attempts to cover too broad a range of topics. Alvarez-Altman and Burelbach's publication *Names In Literature* (1987) ranges from an examination of humorous names in Chekhov's writings to a study of the naming of superheroes in comic books. The stylistic range of literature is potentially limitless, and previous undertakings to establish a methodology for this field (Alvarez-Altman 1981) suffered by attempting to span the entire range of literature which reducing such names to a basic literary motive, and then applied non-literary onomastic approaches to explain their usages.

The study of literary onomastics cannot follow the established methodologies for the study of place-names or personal-names, which this framework is attempting to make it fit. It is only through comparison with related works, and by examining names within their literary and genre contexts, that their purposes can be discovered. By adopting a genre-based approach, the number of texts available is not reduced, but the range of stylistic purposes is, which allows for a wider area to be covered, and this allows for a platform to be established from which other texts can be compared.

I have already mentioned the small number of resources directly available for literary names in comparison to other onomastic disciplines. Indirectly, however, there is an abundance of works available for less specific literary criticism, which are themselves required to establish precise literary precedents and contexts and provide a contextual, critical and thematic frame which onomastics works alongside. Literary onomastics is a singularly focused aspect of literary criticism above all else. These works occasionally contain brief sections of use to onomasticians; one is Gladstein's (1984) critical analysis of Rand's fiction in which she divides Rand's characters according to their moral principles (according to Rand's philosophical hierarchy), and the value of their names is therefore hinted at, but never explored in any detail. As they are not centred around the importance of naming, these sections are limited in detail and brief in attention, suffering from the problematic 'cherry-picking' and 'treasure digging' aspects which flaw many dedicated literary onomastic studies. Another flaw presented by such sources is the difficulty faced in tracing works with appropriate sections, which ultimately relies upon manually browsing content and index pages for relevant terms. Although literary onomastics is part of a wider discipline of overall literary criticism, the aims and boundaries are specifically focused around a single aspect, and so in theory allow for a more focused form of study. As a subject, it can be argued that literary onomastics stands on its own academic merits and purposes. Lutwack's work, *The Role of Place in Literature* (1984) is an example of literary criticism in which naming is not a primary motivation for the research, but still of use to onomasticians. There is no way of easily tracing relevant works without an up to date bibliography or studies which utilise and reference them, providing the necessary details for other academics who hope to follow up research in this field. Further work that focuses upon the critical interpretative aspects of onomastics within literature is required to establish this field as a viable academic subject, and to both encourage and assist in the development of further studies.

This issue may be seen within Elizabeth Rajec's now outdated bibliography of works on literary onomastics, and more recently within the *Proceedings of the 21st International Congress of Onomastic Sciences* (Brylla & Wahlberg, 2005), which features four separate essays focused on the names of characters in the Harry Potter series. This practice does convey the level of interest in the value of names, but in turn creates a degree of overlap which does not build upon other research; rather, it provides a reading of an unnecessarily limited nature. Very little work directly focused upon dystopian texts has been previously undertaken; the two articles on Margaret Atwood's *The Handmaid's Tale* written by Templin (1993) and Henthorne (2005) respectively, are both rich in onomastic detail but both take an almost identical approach and differ only slightly in their conclusions. The article by Henthorn does not reference Templin's earlier work, and this approach does not build upon earlier conclusions, rather merely repeats them, and is indicative of the scattered publication of literary onomastic material. In addition to these two articles, a single chapter devoted to the names of *Brave New World* may be found within Meckier (2006), but aside from these brief diversions, there is very little relevant to the texts studied within this dissertation. These efforts highlight the need for an organised approach to the subject, as it is only from a solidly formed foundation that investigations into specific or unusual naming techniques can be framed within a wider, but not unrelated, body of literature.

Other works, which should aid this process, merely serve to further highlight how fractured literary onomastics is as a discipline. Ferrari writes of her work with *The Dictionary of Imaginary Places In Literature*, stating that such a large project is necessary because she considers it "very important to study each imaginary place-name as a unicum, and to retrace its origins within the biographical and cultural background of its

author" (Ferrari, 2005: 451). Such resources, however, have limited use in literary onomastic investigations, and this serves as an example of one of the instances I mentioned earlier of the scientific methodologies applied to other fields of onomastics that are not directly transferable. Not only is the range of material and entries infinite, but also the reasons and motives of each application of a name differ for separate occurrences. Literature is an art, and the purpose and meaning behind a name changes upon the context and the desires of the individual author. Literary names cannot be read outside their context, and some works which call themselves dictionaries, such as the Chambers *Dictionary of Literary Characters* ((McGovan, 2004) and a work published by Larousse with the same title and edited by Goring (1994) consist primarily of little more than synopses of each character's role in a specific text. Such entries lack the detail of their literary context necessary for a full interpretation, and so the need for such resources is limited at best. Ferarri's project (2005) focuses upon a specialised domain within literature, that of place names, which does allow a level of specificity, but is limited in usefulness due to being published only in the editor's native Italian, and its focus primarily on texts which originate from her own country.

Manguel's dictionary (1999) expands and fleshes out fantasy worlds encountered in fiction and film, but is of little use for literary onomastic studies. The author openly states that he has restricted his entries and that no science fiction sources are covered; furthermore, the approach of the work deviates from a dictionary-based source, despite the title of the work. The worlds and names he covers are non-canonical; derived from those mentioned in their respective source works, but developing these settings and onomasticons along what Manguel identifies as being created alongside the authors original vision of their fictitious worlds. This is not an analysis, but an alternative class of literature, which can itself be studied both individually and in comparison with the peers

of the source text to identify common patterns, but it is in itself a literary expansion. Other dictionaries that are based around literary sources suffer from related problems. Every separate occurrence of a name within literature is used for specific reasons pertaining to that individual text which, although intertextual connections with similarly-named characters may be gleaned from these sources, the practicalities of space and research allowances leave many gaps in a name's potential literary heritage and characteristics. While these reasons may be in part based on the etymology or particular reference, why they are used depends entirely upon the individual literary motives encountered in different works. Consequently, such works are little more than prosopographies, and can be of limited use given the restrictions of the format for such a resource. They are also limited by the amount of names that they are able to cover with details sufficient for literary analysis, and are thus not suited for the detailed levels of investigation required for this field.

Given the sheer range and number of texts available, analysis of each individual work and their use of onomastic techniques is an impossible task. It is here that detailed studies and analyses of different genres would be a highly productive and efficient resource. Ragussis (1986) approaches such an extension of onomastic enquiry by examining the implications of naming and relationships in separate Romance novels, leaving his conclusions open for contrast and comparison with other novels. Yet this model does not take the ideas presented far enough and suffers from the same problems encountered in smaller single-text studies. He does not draw from enough primary sources for his hypotheses to be conclusive. The novels he examines are model texts from the Romance genre, and allow for a very basic framework highlighting the literary significance of onomastic events which occur alongside romantic events and plots within the storylines, primarily focused upon the changing of names; but the potential range of

the symbolism of onomastic shifts within this genre is too wide to be covered sufficiently by the five novels Ragussis explores. The target of this dissertation is for the investigation of a single subgenre, with specified literary criteria and motifs, rather than a single all-encompassing Romance genre, which should be divided into more tightly woven subgenres. In highlighting these patterns and trends, all names encountered within a text must be considered, for they all play a role in establishing the setting and context in which the onomastic rules and implications are established.

Thus, the study of literary onomastics goes far beyond looking solely at the meaning and histories of names, both individually and as a collective within the work, even offering an additional level of critical interpretation for texts to be considered:

> It is the combined application of the strategies of the literary critic and the tactics of the name scholar that makes Literary Onomastics possible and believable as a creditable intellectual pursuit (Nicolaisen 2005: 37).

As a subject still relatively undeveloped, the potential for this field has been left untapped, and as a resource relevant for both onomasticians and literary critics, this state cannot be allowed to continue. An onomastic interpretation can present a valid alternative mode for the interpretation of literature, and can be utilised as a literary instrument in the implementation of a text's names. Despite growing levels of interest and output for the subject, the field of literary onomastics lacks the basic tools needed for a successful approach to form a standardised methodology. This dissertation will hopefully demonstrate the viability of this approach, and will be adopted to cover a wide range of literary genres and types. Both a coherent application and aim are necessary for this field to advance academically, through not only identifying how literary names differ from the applications of their non-literary counterparts, but also establishing the reasons why they do so. These motives need to be established by examining the wider literary

context for such systems and the implications involved through their application. Very little work, as discussed, has been done to cover such a wide area of onomastic implication within literature, and this research represents a starting point that will aim to show that the study of literary onomastics is compatible with a fully methodological approach coupled with artistic interpretations. Literary onomastics deserves recognition as representing a unique form of literary interpretation and onomastic utilisation that could not be encountered outside the medium of literature. As an engaging form of creativity, it deserves a greater role within both the literary and the onomastic communities.

## CHAPTER 2 – THE USE OF GENRE AS AN ANALYTICAL APPROACH

Literary texts are never solitary and isolated works. They are never without a context in the form of social relevance, intertextuality, stylistics, or an amalgamation, against which they can be interpreted. Arranging literature by genre is one of several ways in which literature could be divided for any form of literary criticism and study. Possible alternative arrangements could include by country of origin, era of composition or even outside artistic influences which influence the text. These factors are not completely separate, and still have an influence on the literary style, irrespective of genre, of any text. An example of this would be that elements of Russian language and history, for example, will play a large role in literature originating from that country, as any pertaining to a texts construction will have. However, a genre-based approach allows for a study such as this to focus on the whole ideology of such a mode of classification. By examining how texts are related through their use of naming patterns and procedures, a methodological framework, as explained in Chapter One, can be formulated which allows direct contrast and comparison with all other forms and styles of literature, both closely related and unrelated. Ordering works of literature according to their assigned genres by investigators allows closer and deeper examination of related pieces to assess the role of onomastics within the textual body. As with other branches of onomastics, further subdivisions are possible; for example analyzing the use of names within Russian science fiction would be comparable to analysing the use of Norse place-name elements within a single county in Britain. For such projects to be possible, however, the fundamental methods by which genres are created and differentiated from one another must be established.

There is no easy method of determining genre, no convenient check list of applicable criteria, and the boundaries which determine such matters are dynamic and flexible; Tynyanov, however, presents an argument that is typical of critics on the viability of genres, as 'a static definition of a genre; one which would cover all its manifestations, is impossible' (Tynyanov (translated by Ann Shukman), 2000: 2). Likewise, a degree of thematic and stylistic overlap can blur the distinctive qualities of any single genre to the extent that only a select few texts are indicative of a subgenre, thus making it difficult to clearly define the precise qualities which characterise and may be considered atypical features for categorical purposes. As a result, reading literature with a closed interpretation of specific features that characterize genres may compromise the effectiveness of looking at a single genre. Aside from genre fiction, texts that are written specifically to fall within a specific literary genre in order to overtly appeal to fans of such works, other works cannot be expected to contain the same formulaic patterns as others which belong to that genre. As an art-form, however, literature could be argued as depending, to a certain extent, on creativity and experimentation, exploring slightly different literary themes and motives, or literary purpose, to create unique settings and make the storyline and social message relevant to the authorial purpose.

In contrast, Frow argues that 'all texts are shaped by the repetition and the transformation of other textual structures' (2006: 48), a sentiment echoed by other critics (Shepherd & Watters, 1998: 9). The central premise of their argument is that literary works build upon other literary models, or even invoke the particular piece, either the source of an individual work or the genre as a whole. This is important for taking an onomastic-based study beyond the singularly focused studies that currently form the majority of research in this field. Such an arrangement allows for theoretically related naming systems to be studied in a manner that encompasses parallel texts, which could

allow for a deeper contextual understanding and for a framework that covers the genetic motivations of the genre.

The defining concept of genre presents it as an inherently classificatory model and, as a result of this, texts of a similar nature, style and ideology are grouped together. Hernadi (1982: 99) observes that other critics have labelled this reading of genres as a 'remnant of [the] nineteenth-century Darwinian impulse to classify and interrelate', but an emphasis on the classificatory role is inherent within current linguistic theory. This is a gross simplification of the intricacies and functions determined and played upon by genres, but for the nature of this dissertation and the analytical method that I have devised, such a definition and role will suffice. This division of literature in a manner most suitable for onomastic analysis is comparable, as argued in Chapter One, to the non-literary divisions which onomastic studies take; this splits countries into smaller, separate localities, and undertakes a study of each based around the unique history of that area. Rather than requiring a completely chronological or etymological approach, though this can play a role as will be discussed later, the methodology focuses upon the features which define the roles of the type of literature being examined, and will analyse the onomastic elements according to this meaningful context.

Determining the stereotypical traits of any subgenre can only be accomplished by analysing the motifs of the archetypal texts, which are, as the designation implies, the key texts that form the literary framework that governs all other entries of the subgenre. It is in a similar manner that I have decided to advocate an archetypal approach to the use of onomastics within literature, by examining the onomastic techniques of these core texts, to provide the key onomastic methodologies, according to the generic motivations of the texts. The motivations of a genre can vary greatly, and as a result, the onomastic

techniques used in literature cannot be assessed according to a single, all encompassing purpose. In order to carry out any study of this nature, an understanding of the history of a genre and of the reasons for its creation is paramount to identifying how the onomastic techniques work within individual texts. Booker (1994: 3) defines dystopian literature as 'that literature which situates itself in direct opposition to utopian thought, warning against the potential negative consequences of arrant utopianism'. He presents the genre as a direct opposition to the values and social ideals which utopian literature and ideology depict. Moylan (2000: xii-xiii]) specifies that dystopian fiction examines the impact of unseen and unexamined social systems that diminish the complexity and potential of all humanity. Thus, the literary traits of such texts focus upon negative aspects of power and control alongside potential social 'advances' that promote higher levels of standardisation and uniformity. These genre tropes and the influences which shape several texts, require the contemporary political landscape cannot be ignored. *Nineteen Eighty-Four* was a means through which Orwell could both highlight and criticise several of the perversions which had already been partly realised in Communism and Fascism, as a warning that totalitarianism, if not opposed, could come into effect anywhere. He specifically chose England as the setting to show that any society, including our own, is vulnerable to such indoctrination.

Chapter One presented a literary technique named 'distancing', through which authors can establish the identity of their own worlds and settings as being very different from the contemporary, non-literary world. Although this technique has been associated with dystopian literature (Booker, 1994: 175; Scholes & Rabkin, 1977: 175), the extent to which distancing is applied is limited within this subgenre. It is true that the onomastic systems of personal names can be very different from non-literary cultural practices, but one of the primary textual motives for archetypal works is that of warning; warning of

how social practices may eventually lead to such a reality.  As a result of this literary

status, dystopic worlds cannot be completely severed from our own, unlike other

fantastic subgenres, and will always have their roots in the familiar. The allusions to old

London within the re-named cityscapes of *Nineteen Eighty-Four* and *Brave New World*

provide a different referential landscape from the singularly named, alien urban

environment encountered within *We*, which has grown from no known contemporary

city, and has no referential frame of history behind it, so far as the author wishes us to

know.  It can be argued, however, that despite potentially drastic differences in literary

contexts, genres are an effective means of codification, as 'the concept of genre offers

the possibility of recognizing similarities even in the midst of great diversity' (Shepherd &

Watters, 1998: 97).  Although onomastics cannot be used solely as an effective means of

determining which literary subgenre a text belongs to, the application of genre-

boundaries and knowledge of the contextual data of related works and literary

motivations can be effectively used to highlight the powerful effects of names.


As discussed in Chapter One, as an art-form, the literary onomasticon of a text is

controlled ultimately by the author, but in order to be an effective part of the text, it has

to comply with the literary conventions determined by the genre and styles of the work.

Dystopian literature has thus been identified as stereotypically consisting of a heavily

governed, monitored and controlled setting, and must comply with both external and

internal sets of rules.  The external grants ultimate authority to the authors and their

motives that they alone can insert into the text; the internal, to a mode of control

exhibited by the ruling authority depicted within.  Studies of this nature should be

concerned primarily with the latter of the textual authorities, namely the internal

sensibilities and motives for particular name usages.  This is, it may be argued, the most

suitable manner through which a genre-based methodology can be produced.  To this

end, I argue for a distinction between internal and external onomastic strategies to address this concern. Authors, who have their own histories, reasons, and specific social and political criticisms, provide the basis for their own specific choices of names; it is this feature that makes literary onomastics such a versatile academic area. There is no uniform method by which a literary onomasticon can be examined, unlike other branches of onomastics. Yet, it is the basic genre rules that provide the canvas upon which the details of the individual onomastic systems are created.

Organising literature into such subgenres, however, is problematic as these branches are not always entirely independent of one another and often share similar settings, a basic element that aids in the categorisation of texts. A prime example of a text which would meet the settings criteria for 'steampunk', urban fantasy and gothic, is China Miéville's *Perdido Street Station* and his other novels set in his Universe, *Bas-Lag*. The setting alone includes elements from the three mentioned subgenres as well as dystopic and cyberpunk fiction; namely, a totalitarian regime depicted as ruling brutally through a secret police force. The basic problem inherent within genre theory is determining how such novels should be represented in studies such as this. Examining the primary subgenre in isolation is not an option, as there is no single dominant defining aspect. Rather than causing a conflicted literary study, genre-based approaches should prove applicable in such cases, for the majority of literary works, in identifying the manners in which onomastics is utilised, which in turn can be compared and contrasted within these hybrid texts. In such a study, these subgenres, each of which will have a separate impact upon the individual work, are not isolated, but complement one another. In Miéville's works, this would allow us to determine how the 'steampunk' aesthetic and background material is utilised according to the dystopian principles and motives of onomastics, in this instance, how names are determined through propagandist means. This in turn allows a

deeper literary understanding of the social fabrication within the fictional world as well as providing onomastic information in regards to the thematic implications of the strategies involved in name creation. The division into thematic implications for the intent and utilisation of literary names provides a non-inhibitive platform for their study. Literary onomastics is set apart from other onomastic fields in the potential for the quick creation of new texts, and potentially very different systems and individual motives, rather than a finite number which can be recorded definitely. Rather than requiring a truly unique individual study, such newer source material can be assessed under this shared platform.

However, the fluidity and permutability of genres allows the authors to re-shape genres, and the settings and tropes which come from such re-workings is a very important implication to be considered for every text examined by their genres. As a result, the defining characteristics can depend upon a level of subjective interpretation and personal expectations. Booker, for example, in his seminal work on the genre, *Dystopian Literature: A Theory and Research Guide* (1994) makes no reference in his chosen works to the writings of Ayn Rand, for example, and instead chooses to include Gibson's works which fall primarily under the genre of 'cyberpunk'. In contrast, I intend to examine two of Rand's works, one of which, *Anthem* (1938), is unquestionably dystopian in its origins and thematic style, and the second, *Atlas Shrugged* (1957) can also be read in relation to the dystopian themes I have laid out thus far. Angela Carter's *The Infernal Desire Machine of Dr. Hoffman* (1972) is also not included in Booker's *Guide*, but the thematic application of names identified within the text follows some of the patterns I identify. That such a broad work that covers a wide variety of authors, time periods and works does not use these texts, yet includes others which, it may be argued, do not fall strictly within the reaches of dystopian fiction but a closely related subgenre, highlights just how much

influence personal interpretation can have in arranging texts in such a flexible and dynamic mode of categorisation.

Genres are, at the basic level, classificatory models, and the role of genres, even the implications raised by names, can influence the style and purpose of individual texts which are ascribed the descriptive quality of a specified genre model; expectations are created based upon the core, or archetypical, texts, thus providing additional reason for their use as a primary onomastic divider. It is through their purpose and aesthetic literary style that genres are shaped and distinguished from one another. Cyberpunk, as it may be defined, focuses on a setting dominated by futuristic and technically advanced computers and data networks, governed by a totalitarian government, with power typically belonging to powerful businesses and mega corporations. Cyberpunk texts typically focus on the struggles of the lowest elements of the underclass, and literature of this nature is fundamentally seen more as entertainment than as political commentary. Dystopian fiction, however, differs fundamentally on this latter point, and is a much more politically charged form of narrative, which typically features rebellion against a single totalitarian ideology that controls an entire society. Such mutiny is often represented as an awakening or formation of a character's independent individuality from an otherwise forced and systematic dependency upon the state or social system. The awakening enables the creation of an individual who is no longer seen as a member of a wider whole, and these are the typical defining characteristics for the dystopian genre. Speculative Fiction, however, has a much wider scope of interpretation, and this descriptor can be argued as being on a different level of the subgenre hierarchy with no single literary theme or motif associated with its name. The three subgenres highlighted above, coupled with many others, all fall within the confines of the literary area covered, which is essentially any work of fiction that depicts a future society that differs from the

contemporary world. As a consequence of these broad definitions and the subjective nature of thematic genre interpretation may be seen. All of these works typically take the essential form of a warning against certain social or political practices. Though the method of their execution differs, their context and literary style remain thematically linked, and this presents a shared analytical base from which names, or indeed any aspect of their literary qualities, can be assessed. We can therefore hypothesise that the names encountered in these texts will ultimately by utilised according to their related and definitive literary purpose.

There is a considerable overlap and interplay between the features and styles that shape a text, as witnessed in the above three basic interpretations of genres, and it is within these vague and unspecified genres that classificatory problems arise. However, by reducing the narrative to its simplest form and function, the basic narrative patterns are utilised and adapted to serve the purpose of the author. Pearson writes that 'literary kinds may be regarded as institutional imperatives which both coerce and in turn are coerced by the writer' (1940: 70), and Frow concurs that:

> The simplest forms tend to have specific and definite meanings or functions
> which are then extended, expanded, aggregated, parodied or in some other ways
> transformed into [a] more complex form. (2006 :30).

This sentiment regarding the artistic formulation and development of genres is also championed by Fowler (1982) and Dudley (1982), and forms the basis from which genres and their boundaries are established. The most important benefit of studying literary onomastics through the boundaries of genre is the division of such a broad subject matter into groups of shared textual themes and/or style, taken in the form of the underlying composition of texts. Despite subtle differences in style and purpose, the

underlying aims, and the techniques and effects which are used to reach these, are related, and therefore, comparable with one another.

This level of specificity, an attempt to arrange texts according to a single all-encompassing title, is impossible. Thus, we have the two-sided problem of taking care to arrange literature into related specified groupings according to their presiding literary motifs, without being so selective as to exclude pieces that do not completely conform to a rigid, identical structure. When attempting to classify literature, such genre-based traits are useful only as an initial indicator of what the reader can expect to encounter in a particular work. At the heart of any genre-based study is the notion that 'genres are instances of repetition and difference' (Neal, 1980: 40), and the concept of genres depends upon a work containing these key-identifying traits in some manner. The exact way in which they are utilised depends entirely upon the individual author, and the setting in which they are being placed, but such names otherwise conform to identifiable onomastic and literary effects.

The traits by which genres can be identified and differentiated can be vague and, as a result, the impact upon different audiences varies considerably. This introduces the problem of variable and individual interpretation from different readers. Consequently, genres cannot be ascribed precise defining features, but rather depend upon how the individual elements converge with the overall textual motivation. In this regard, 'dystopian literature is not so much a specific genre as a particular kind of oppositional and critical energy or spirit' (Booker, 1994: 3). Two of the related central themes that both dystopian fiction and its counterpart, utopian fiction, explore are based around the concepts of personal freedom, and of social control, and it is in this aspect of literary exploration that these subgenres are set apart from the more general 'science-fiction'

term.  Although the two subgenres share these literary motives, their approach and

underlying messages directly oppose one another's ideological roots, and the ideals of

one become the sources of concerns for the other; yet, there remains a level of

subjectivity in determining such factors.  As a consequence of this openness to

interpretation, some critics may argue against such a division of literature as the optimal

approach for studies of such works.  Yet using my archetypal format of analysing

literature, such concerns should not become problematic, as the framework is based

around central thematic issues, but encourages investigation into individual texts as a

comparative model, encouraging contextual analysis and a reading of how and why the

uniquely identifying onomastic systems follow a genetic stylistic framework, against

which their exclusive details can be assessed.

Cartwright's thesis (2005) uses such an approach in her efforts to identify six novels that,

although falling within the domain of dystopian literature, share key traits with novels of

the gothic genre, thus allowing a hybrid form of literary interpretation.  Her work,

however, is formulated around a concept that suffers from the problems identified in the

previous paragraph.  She writes that:

> A thematic approach allows for the novels to be brought together under
> common Gothic themes in order to show not only that they have such
> tendencies, but that they share common ground as Gothic Dystopias (2005: ii).

Cartwright restricts her work by only investigating a single gothic trope which she

identifies as that of altered bodies or other physical abnormality.  Although she touches

upon other gothic aspects encountered in the novels she focuses on, this is the only

genre trait she utilises.  Such a study, however, shows that analysing these genre themes

in such a selective manner allows for only a minute selection of works that could fall

under the chosen area of investigation.  The interpretative method established could

indeed be applied to many other literary texts and in a manner which would go beyond the scope of her original work, but she makes little provision for such an extension, and instead focuses solely upon that one identified genre trope. Once again, a level of personal reading and interpretation must always be considered with any critical work that is focused around genres, as marginal texts; each text may be classified differently according to the individual judgments of every reader.

Texts that could fall neatly within such a hybrid domain are the novels in the Gormenghast series, but the critical features in these particular texts do not allow for an intrinsic genre allocation. However, by looking at the manner with which names are used and the systems by which they are given, the dystopian motifs of power, control and freedom can be identified, alongside the elements that contribute to the gothic-stylised setting of the texts. Overall, rather than highlighting the deficiencies and limitations of such genre-based studies, Cartwright's work shows the flexibility of such an approach in this field, and the benefits it can offer for critical analysis through alternative genre-based modes of interpretation. Thus, a similar method of identifying key genre specific literary motivations and how these influence and affect an author's selection of appropriate names which work within the appropriate literary context may be considered a viable approach for research such as this.

As discussed, there has been considerable research completed on a single text of this genre, *The Handmaid's Tale*, and as a result, this text shall be taken as an opening example of the array of onomastic strategies that may be taken as the underpinning methods by which names are utilised appropriately within dystopian texts. The setting of *The HandMaid's Tale* is named the **Republic of Gilead**, for example, and clearly reflects the theocratic totalitarian rulership, which draws its name directly from Bible precedence,

suiting the aesthetic and literal form of rule. The mythological balm associated with the land, an association that is widely referenced both within and without the scriptures, adds to the positive religious associations of the name. Religiously symbolic names and designations provide the inspiration and flavour for all official designations within the text, but these still conform to the propagandist intent explored around the names of *Nineteen Eighty-Four*, and the use of names in such a restrictive manner is a dominant theme of the text. Templin agues that the 'symbolism of names, naming practices, and constraints on name usage are part of a major theme in the novel - power and powerlessness' (1993: 144), but the same is true for any such names encountered within dystopian fiction, not just *The Handmaid's Tale* alone. Constant awareness and a biblically inspired environment reflect the precise ideological foundations for the society, and these are utilised around the propagandistic literary onomastic technique.

**The Commanders**, their titles reflecting their position of power by taking on military ranks and insignia, rule the patriarchal society in *The Handmaid's Tale*, but the governance of the womenfolk is overseen by the **Aunts**. Drawing similarly upon familial connections and bonds, the designation of Aunt reflects a supervisory role rather than one of direct control, yet that is precisely their position within the power hierarchy. Attwood maintains religious allegory within this military-based level of society of *The Handmaid's Tale*, bestowing names such as: **Eyes**, the vigilant monitors of everyday life; **Angels**, the soldiers of Gilead's army who fight in Battalions named the **Angels of the Apocalypse** and the **Angels of Light**; and finally, the **Guardians of the Faith** are the internal police force whose title leaves no doubt as to what they are guarding – the fundamental beliefs, or structure, of the state. The common element found throughout these names is the guise of civil protection, which is used to mask their true purposes: the defence of the ruling authority's ideological aims, and the suppression of any

alternative political convictions.  Furthermore, every entry within the onomasticon of this text is drawn from a single source, the Bible, and modified to suit the precise needs and circumstances of the authoritative powers.

Names featured from other areas of social fabrication include **The Rachel and Leah Centre**, nicknamed **The Red Centre**, within *The Handmaid's Tale*, so named for the large amounts of red clothing encountered there, a symbolic colour worn only by Handmaids within this society.  These medical centres are solely for their caste, and again, the name reinforces the biblical authority for the rule imposed.  Furthermore, ritual ceremonies within this Totalitarian Theocracy are named **Prayvaganzas**, public executions are called **Salvagings**, and the deeply personal and humiliating acts which are intended to mentally and emotionally cleanse the women intended for handmaid duties are similarly named **Testifyings**.  Every aspect of Attwood's world references biblical and religious convention and passages, so much so that religion and society cannot be separated or even distinguished.

The creativity of the author allows for a level of additional symbolism within such tight confines, and Attwood's naming of her lead character may be argued as displaying such a feature, which follows systematically functional features of both classification and regulation.  It is here that, again, the difference between the external naming of literary characters and the internal procedures are revealed as different in their application in response to the precise literary functions imposed upon the characters within the text, but is still an interrelated process.  Templin's extensive article describes the role of names as vital to the construction of both the text and the world depicted within, 'making them central hermeneutical concerns' (1993: 143), and thus highlighting the importance of naming procedures following correct genre-derived thematic motivations. The

protagonist of the text is named **Offred**, a designation derived from her position within the social structure of Gilead. She is the designated property of a specific commander, which is reflected in her name, thus summarising her role as a handmaid, and revealing that her owner is named Fred. No other information about her is required within her social structure, nor is she supposed to have any personality beyond her training, rituals and duties. Her name is ultimately her identity. This particular name is also symbolically charged with the word 'offered' (Templin, 1993: 148), making her position even clearer and complements the consistent biblical basis for the development of this world and its social structure. This is another example of carefully selected external naming, the author chooses the name Fred, and works within the bounds of the established internal onomastic rules to create a name that is symbolic within several layers of interpretation.

The four other handmaidens named by the protagonist throughout the text follow this onomastic scheme: **Ofwayne**, **Ofwarren, Ofcharles** and **Ofglen**, the latter character providing an example of how the onomastic system treats them as possessions. The Ofglen familiar to Offred disappears towards to the end of the text, and another takes her place:

> "I am Ofglen," the woman says. Word perfect. And of course she is, the new one, and Ofglen, wherever she is, is no longer Ofglen. I never did know her real name. That is how you can get lost, in a sea of names (*HMT*: 295).

The interchangeability of these designations indicates that the women's identities only exist in relation to the Commander they are assigned to. They are replaced, just as any other broken object would be. Without such a personal identifying feature as a name, bonds of friendship cannot form (Henthorne, 2005: 108), and it is precisely this level of uniqueness that the authorities desire to prevent. Their position is not to think or even to feel emotion, only to fulfil their tasks and obligations, for 'women in this society exist

not as individuals but as members of well-defined groups, corresponding almost to brand

names' (Booker, 1994: 163). These tiered groups represent a further level of

classification as to the exact social status of an individual female, which in ascending

order of roles runs: **Unwives** (infertile women), **Marthas** (servants and cooks so

designated from another Biblical source), **Econowives** and **Handmaids**, and **Wives**.

The Wives represent the only females outside the jurisdiction of the **Aunts**, the

governing overseers of all matters pertaining to the female sex. Every individual is

assigned an unvarying position and a uniform purpose, without any variance, and so the

names of these groups effectively categorise these expectations and do not allow

deviance from these standardised roles within Gilead.

By examining the onomastic and literary strategies which are incorporated *within The

Handmaid's Tale,* the three archetypal novels, *Nineteen Eighty-Four*, *We* and *Brave New

World*, may be identified as incorporating three unique tactics in the primary motivations

for the application of names, each of which are paramount to the onomastic framework

which surrounds dystopian novels. The primary techniques for the naming systems

within this subgenre are propaganda, classification and regulation; all of which may be

seen within Attwood's onomastic use, but also may be identified as each of these

onomastic strategies conform and are contextually suited for each of the thee archetypal

texts. There is a considerable degree of overlap between these themes within the

individual texts, with no one of these principles acting alone, and as a result all three

should be considered in equal measure and how they are each portrayed as being utilised

within the text. All three, however, are based around a concept which Booker (1994: 3-

4) defines as not being anchored to reality but instead utilising imaginatively distant

settings. These texts, therefore, allow not only an alternative approach to exploring

social and political practices which the author is engaging with, but through exaggeration

and distortion can also highlight in a very clear manner the social ills which a text is addressing. This process again links a core thematic implication of the literary genre with the direct use of names and the setting itself.

The very name of this genre offers a level of onomastic interest, as Booker's (1994) and Moylan's (2000) definitions differ from the Oxford English Dictionary definition of the word which openly defines such societies as: "An imaginary place or condition in which everything is as bad as possible." Although this sentiment is arguably true, the definition does not cover the precise qualities of all the fiction which may be counted as being dystopic, as the societies found within these texts did not deliberately manifest into such states, but developed as the result of a flawed or imperfect social or political ideology. As a result, the titles 'anti-utopia' or 'cacotopia' would be more etymologically representative of the thematic characteristics, as dystopias are not the direct opposite of fictional utopias, rather a perverted form of them. Both forms of literature represent an exploratory warning against certain social and political practices that could bring such forms of society, though in a less exaggerated form, about. These are political and social criticisms, and this underpinning element of their construction should be the intrinsic value considered and worked from when interpreting any onomastic feature of dystopian texts. The word 'dystopia' has been broadened by its associations with the particular form of select novels, and has acquired the characteristics depicted within the archetypal trio of texts. Consequentially, the term is now used to refer to such societies and practices that conform to generic traits associated with the settings of these texts, and their primary genre tropes and literary motifs.

Shared ideological concerns and a literary strategy for approaching them are thus the determining factors which help identify the genre of any text; namely, by looking at the

authorial motivations for writing a particular text and the manner through which the

authors express their ideologies or statements. Yates and Orlikowski (1992) suggest that

the concept of genres could be characterized by having similarities in substance and

form. The term 'substance' referring to the social motives, themes and topics, and form

to discernible physical and linguistic features: structural, medium and language or

symbol-system that are typical of the literary style of the group. Genres represent a

shared heritage of literary tradition, within the confines of their direct genre-defining

predecessors and the interwoven and closely related yet still differentiable subgenres.

Genres also represent a utilitarian aid by granting authors a semi standardised stylistic

platform from which they can create their unique texts. The thematic arrangement of

genres allow specified reader expectations, based around the core archetypical novels, to

be established, and such referential points allow texts to be tailored according to the

precise desires and intentions of the author. Any specified grouping of texts can be

argued as taking a classificatory approach, whether it is genre, dating, or indirect thematic

parallels. Genres represent works which are close in direct textual themes, style and

motives. The primary literary concern within dystopian texts is the exploration of power

and control, a most fitting angle from which to examine the application of onomastic

structures through which an author establishes the ultimate power over the formation of

their world and the shaping of their characters.


The use of genres to assess the qualities, implications and unique onomastic systems only

encountered within literature is a rich yet untapped resource. As all texts are constructed

from a series of conventions and thematic ideas, a number of closely shared (but not

necessarily identical) styles are the result of semi-defined genre expectations. Linking this

back to the proposal for a systematic approach to literary onomastics in Chapter One,

this method is very much akin to those utilised within other branches of onomastics,

genres represent a shared background, motivation and style which allows for the benefits of a unified framework to assist in the investigation of similarly matched texts. Such a codification of literature into related groupings will allow for an analytical framework to be developed according to each style of literature's unique, or characteristically used, stylistic traits. Literature in its entirety cannot be analysed by a single, all-purpose methodology, and the division into literary genres may be considered the best framework for onomastic analysis.

**CHAPTER 3 – NAMES IN DYSTOPIAN LITERATURE**

The previous two chapters have laid out the theoretical basis for this research. Thus far, I have established two general working hypotheses: firstly, onomastics can be utilised as a functional tool within literature, working along identifiable stylistic patterns not found outside fictional works; and secondly, these onomastically-driven systems can be codified against specific literary goals and aims, which are themselves part of the formulaic determination of genres. Despite the concept of literary genres being in many ways abstract, their function as a classificatory model can be utilised, providing determinable stylistic manners and literary motivations against which a theoretical onomastic framework can be established. This research is a pilot study into determining the viability of these two aims, and as such, one final working hypothesis focused around the study of this single genre is now to be explored: onomastics within dystopian fiction is, in a system which is closely linked to the genre's central thematic concerns, related to the concepts of power, control and manipulation, and centred around the primary intent of forcibly removing individuality from the society's inhabitants. This focused presupposition is dependent upon the first two theoretical ideas being applicable within this field of study, and if the analytical results confirm that a pattern may be determined, then such a model has merit and further research against this analytical position may justifiably be undertaken.

As discussed in Chapter Two, textual origins and authorial histories regarding many texts and genres, especially those of recent origin, can be formally identified and traced. Dystopian literature affords us this benefit, and allows the development of the genre and the progression of the artistic representation of the worlds depicted, to be followed and understood according to their literary precedents. The earliest literary dystopias can be

traced to several Wellsian texts, the two most striking and relevant to the thematic development of the genre proving to be: A *Modern Utopia* (1905), and *The Sleeper Awakes* (1910, a revised edition of the 1899 text entitled *When the Sleeper Awakes*, thus providing a point of differentiation).  These texts directly influenced the literary style of Zamyatin's *We* (first draft post-dated 1919, but it was the first novel to be banned by the Soviet censorship bureau in 1921 before being translated and published in English in 1924).  Zamyatin's novel was deemed inappropriate for publication in the Soviet Union primarily due to the similarities of the depicted regime and the aims and methods of Stalin's then-ruling socialist party.  Essentially, the novel linked the genre with the contemporary political climate and concerns.  Huxley followed with *Brave New World* (1932) which differed in aesthetic style from its direct predecessors by presenting a world ruled and dependent upon pleasure and artificiality, as opposed to the stark and direct displays of power which characterised totalitarian regimes.

Rand's *Anthem* (1938) similar to *We*, utilises aspects of the Soviet systematic regulation in its composition, and despite having many striking similarities with the overall literary style and theme of *We*, the level of direct inspiration is unknown, as both are based on existing soviet social practices, albeit in exaggerated forms.  Orwell's *1984* (1949), the text drawn on as being most representative of the genre, again draws upon the contemporary Stalinist regime, and expresses the work as an elegant plea that society should learn from the past, and not allow the events which led to the devastation of the Second World War to come about once again.  He decries such a cyclical pattern of social progress, which forms the base purpose, or intent, of the text.  The key link between all of these works may thus be identified as being a criticism of certain social and political practices, which are bound together in a similar aesthetic style of representing a world where the socio-political regime has taken a dominant position in

the construction and rule of a civilization, crafting it to serve their ideological aims, and thus serve as a literary warning of such issues. This pattern continues with Vonnegut, Jr.'s technocratic *Player Piano* (1952), which portrays a world ruled by machines. All of these works depict individual human beings as a social weakness, and it is through similarly classifiable literary patterns and vital thematic identifier that onomastic studies should be arranged.

Names are very much a part of individual identity, and given the literary concern over the latter within dystopian fiction, the application of names within dystopian texts presents a viable and important means of displaying the primary literary motivations of a text. Alford (1977: 36) argues that 'the right to name a child is an important and significant prerogative,' and this feature of contemporary non-literary onomastics may be explored within the much more versatile and open situations presented within literature, particularly dystopian where it happens to be a distinctive trope. The importance of the relationship between the named and the namer cannot be stressed highly enough, for that link represents a degree of both ownership and control. The act of naming, of bestowing an identity upon another individual, presents the most fundamental level of creative identity, given the connotative features inherent within names. To what extent identity is governed by these preset notions is questionable, but their inferences cannot be removed from the named individual, whose actions and personality, especially within literary scenarios, will be judged accordingly. Dystopian fiction presents abuses of this power, of the shaping of individuals according to a pre-determined pattern of regulation, and as a result, control.

This is, of course, a simplistic overview of the history of dystopian fiction, only covering the basic essentials, but it should suffice for the purpose of this research. The aesthetics

of the literary world may differ drastically, but the overriding themes which characterise the genre are undeniably the exploration of the abuse of control and power, and as a result, any critical analysis of these works should consider the role of these themes, in all contexts and forms, when looking at any aspect of the literature. Although this dissertation focuses primarily upon the archetypal texts, principally those highlighted in the timeline above, all other related works can be assigned a place somewhere along the traceable path of stylistic development, and thus, any onomastic system utilised may be approached according to the literary precedents set by the archetypal works which establish the genetic elements that define the construction of the genre. Vonnegut claimed openly that he 'cheerfully ripped off the plot of *Brave New World*, whose plot had also been cheerfully 'ripped off' from Zamyatin's *We* ,' (Vonnegut: 1999, 261) thus providing a partial explanation for the relation of these novels as well showing how such inspirations allow for the development of genres, as outlined in Chapter Two.

One of the primary influences a name can exert over the reading of a text is through the very title of a work; function as identifying features as well as a literary tool by which an author can determine the general sentiments with which a text is opened, thus allowing for continued interpretative focus throughout the length of the work. Room (1996: 2) comments that academics and relevant studies 'often overlook the significance of the title altogether' and despite differing from the function of names specifying individual people or places, titles and their role still fall under the domain of onomastics, as they are specific designations chosen by an author to signify and identify the work in general, as well as to provide an opening sentiment against which to read the text. Unique to this onomastic field, these intended practices can work in a great variety of manners, and are very much dependent upon individual authors and texts, unlike the naming systems encountered internally. Thus, the naming of a work and the selection of names within

the text are closely related practices, and must be drawn together within any literary or thematic study, but their distinctive literary roles should be both kept and analysed separately.

Orwell created the title of *1984* by simply reversing the final two digits of the year in which the novel was completed, as Room (1996: 148) explains, yet the predictive connotations of the title, which suggests a fixed future date for the events featured to occur and, by doing so, adds a level of potentiality to the speculative nature of the fiction, aiding the textual imperative of the work as a contemporary warning.  Originally entitled *The Last Man in Europe*, against which the protagonist's attempts at individuality could be made to seem even more futile, such a title would not work considering the division of the world depicted within the text.  The title of *We* deliberately creates a direct sense of a collective and of groupings, which falls in line with the anti-individualistic society represented within the text, where the governing ideologies favour the many rather than the individual, the uniform as opposed to the unique.  *Anthem*, the most conventionally dystopian of Rand's writings, conveys similar elements of uniformity, and of shared knowledge, background and emotion.  Drawing upon the energetic sentiments that drive national anthems, the name which is derived from a Greek root meaning 'one voice', serve as symbolically unifying pieces of music, the emphasis upon mass solidarity is very much suggested.

*Brave New World* is an ironic adaptation taken from Shakespeare's *The Tempest*.  The expression occurs in Miranda's soliloquy:

> 'How many goodly creatures are there here!
> How beauteous mankind is! O brave new world,
> That has such people in't.' (Act V: Scene 1)

The title is ironic in the sense that there are no such 'goodly' or 'beauteous' creatures in Huxley's fabricated world; all humans are essentially clones robbed of their capacity to be anything more than pre-programmed creations, human-automatons. *Player Piano*, on the other hand, directly refers to a technological development that allowed the piano to be played automatically, eliminating the dependence upon human control to function. Fitting suitably within the thematic explorations of the text, the reversed role of the words 'player' and 'piano' presents a world where machines dominate a now-dependent United States, taking jobs from humans and performing with a much higher rate of both efficiency and reliability; the piano, a symbol of human creativity, emotion and expression, becomes an automated machine that is programmed to play itself.

Levin's *This Perfect Day* presents an opening sentiment derived from a universal chant taught to all inhabitants of the world within at a very early age, 'Christ, Marx, Wood and Wei led us to this perfect day,' first referenced as an opening statement before the text even begins. These four names are significant as it is around them the entire civilization is built and run within the text. The ideologies of these four men, whose names are discussed in more detail later, and thus the society depicted, advocate unity, social harmony and equality. Thus, the powerful word 'perfect' highlights the original utopian ideological intent of the novel, but uses the actual form as a warning against these very social issues; enforced uniformity does not create a perfect world.

Nabokov's *Bend Sinister* is taken from the name of a heraldic device which takes the form of a bar that diagonally crosses in front of a shield emblem. Nabokov himself has commented on the symbolism of this name as being suggestive of an imperfect outline, which he has argued as being suggestive of a wrong turn taken by life (McDermott, 2002). This symbolism can be taken further, with the image possibly representing split

and broken defences, especially when the phrase is broken down into its component lexical elements. The words 'bend' and 'sinister' both convey elements of warning and danger, themes suitably apt for the literary values and motives of the dystopian genre already discussed.

Unfortunately, any discussion and analysis of title names and their direct relevance to their specific texts must take such a dictionary-inspired form, which goes against the purpose and claims of this dissertation. The role of titles in shaping the onomastic identity of the genre, however, does not, as their descriptive nature allows for the shared genre-based ideologies to be examined accordingly. All of these titles are pertinent to their texts in expressing their dystopic attributes, and function as presenting an ever-present descriptive against which the entire text must be assessed and interpreted. The creative use of titles presents an exemplary model of external literary onomastic practices, and serves an undeniable function and purpose in the interpretative value of a text.

Returning to the literary strategy of 'distancing,' this feature is commonly utilised within dystopian fiction, which depends upon representing worlds and social systems very different from those found within the contemporary, non-literary world, or the 'desire' and ability to 'transcend normal experience', as Scholes and Rabkin (1977: 175) claim the benefits of the medium allow. This argument may be applied to the stylistic techniques of science-fiction writing as a whole [Booker (1994: 4), Plank (1961: 158) and Stockwell (2003: 196)], and so provides another motivation for the division of literature into such genres for the purposes of onomastic study. One of the largest forms of literary freedoms this technique grants, especially related to this research, is the level of creativity an author has to work with in crafting the world to suit precisely their needs. Unlike literature which requires firm roots within a realistic representation of a society familiar

to a reader, dystopian fiction is characterised by, and may even be argued as being dependent upon, a world very different which can only be experienced through the medium of fiction. Despite these settings all being set upon earth and presenting readers with a degree of familiarity, the utilitarian aspect of this genre as a series of warnings against distinct social and political practices necessarily requires a warped vision of a possible future, albeit taken to the extreme, to depict their warnings through fear of the potential. Thus, despite trace elements of the recognizable having at least a passing presence, the settings featured comprise primarily unfamiliar land and cityscapes, and these, as new referential points and focal features which display the internal construction within their texts, require names to effectively convey their literary intent, purpose, or symbolic functions. Every name featured within a text serves a purpose; determining these are the tasks of the literary onomastician.

Thus, the onomastic systems encountered within this genre move beyond mere superficiality into a deeply rooted textual device that provides a vital function of displaying and drawing into the prominent thematic features of the texts: power, control and manipulation. The three effective utilisations of names, identified in Chapter Two, are through the mediums of propaganda, regulation and classification. Each will be analysed separately, with the features from each text corresponding to that mode of application assessed accordingly. To this end, in each of these three sections, as explained in Chapter One, I shall examine the role of each and every name within the representative archetypal text and show how it corresponds according to the dystopian imperatives. This will take the form of analysing the onomasticon of a text according to the social practices and concerns raised by the literary motivations, before providing further examples from other texts within the genre to provide evidence that the literary onomastic tools in use are not isolated occurrences.

## 3.1 – PROPAGANDA

The first onomastic technique that relates to the literary distinctiveness of dystopian fiction is the use of propagandist motives for the application of names in order to create a highly specified setting. This practice has both roots and form developed within the contemporary non-literary world. This utilisation of names prominently displays the malleable nature of names within a literary environment, and how they may be shaped according to the needs of the naming authority. Propaganda is a term loaded with specific intents:

> The term is associated with control and is regarded as a deliberate attempt to alter or maintain a balance of power that is advantageous to the propagandist. Deliberate attempt is linked with a clear institutional ideology and objective. (Jowett & O'Donnell, 1981: 3).

This onomastic motivation is closely related to the aims and ambitions of the ruling, and naming, powers, and represents a deliberate and pre-planned landscape which works along a single vision and social intent. This onomastic stratagem is primarily used in the creation of a dystopian setting, rather than for the naming of individual characters, and allows for distinctive literary creations that convey the literary intent and motives of the text.

The aim of propaganda, as summarised above, is to gain control by influencing the emotions of individuals according to the desired effects of the manipulating body: 'propagandists exploit, in particular, certain emotions such as fear and anger, and eschew models of man as a rational decision maker' (O'Shaughnessy, 2004: 4). Propaganda, as a technique used by the ruling government, therefore highlights the link between the application of onomastics and the direct control of its subjects, en masse. This application begins the process of identity loss, and the cultivation of society to act

according to a single uniform set routine, as they are governed to do; any notion of free will is subsequently lost. Without free will or choice to react according to personal feelings and beliefs, personality, which is already a subjective trait of individualism, is nothing but a scripted, programmed response.

Propaganda draws upon powerful emotions, primarily fear or anger, and is arguably the first step down the path of complete control. It is this stripping of emotional ability that affords control and power over citizens on a level very different from mere governance, leaving planted and expected emotional responses as the only responses available to the individual. It is this level of manipulation that is reflected within the perfectly crafted names which map the dystopian settings. Individuality is not a freedom permitted by the Party:

> to do anything that suggested a taste for solitude, even to go for a walk by yourself, was always slightly dangerous. There was a word for it in Newspeak: *ownlife*, it was called, meaning individualism and eccentricity (*1984*: 85).

The use of propaganda in this manner represents the creation of such a state, as well as its continued growth and proliferation along any path the ruling authority chooses.

Propagandist onomastics takes a similar approach to its non-literary counterpart, in the form of simple, yet powerful connotative abilities which draw upon the emotions of those subjected to it. Yet, literature has the potential to take the ideas inherent within the philosophy of propaganda beyond reader experience and into fanatical subservience, allows for the speculation of how such principles may be used or abused; and such literature falls under another classificatory label, that of 'speculative fiction'. The world presented within *Nineteen Eighty-Four*, as Woodcock argues, is one that has 'pushed the logic which inspired early twentieth century totalitarian regimes to the extreme that is

insanity' (Woodcock, 1984: 19). Certain practices conveyed within the text reflect those of both Nazi Germany and Stalin's Soviet Union, which provided the basis for many of the social events and practices that define the totalitarian Oceania within the novel. Orwell's world goes beyond the propaganda models employed by these governing bodies, and in doing so, is facilitated appropriately to the policies and intended social perceptions of the ruling Party. The names encountered within this representation of London are constructed entirely to implement the goals of single, all-powerful political entity for one simple aim: the propagation of further power. There is no political rivalry, no industry distinct from the government, and no individual control over any important aspect of every day life. All the official names, therefore, are closely related to one another, and serve the political aims of the Party. Propaganda represents a primary methodology for the control of individuals, and so the onomastic functions are very closely linked with the artistic literary effects.

Within the following paragraphs I shall explain the literary roles and onomastic associations, according to hierarchy of power within the onomasticon of the text. It is with such a layout that these onomastic tools and applications can be seen as directly interrelating with other texts, as well as providing a concise indication that this methodology of arranging literary names is a viable mode of study within this field. By classifying and codifying these uses, and presenting them in such a scientific analysis, alongside the necessary literary analysis, the methodology championed throughout this dissertation could be fully realised. The data within such analytical tables could be arranged in various ways: by order of appearance within the text; by the category of the name (place, personal, etc); or by the contemporary status of names, whether they are found outside the literary medium, or have been coined for the specific work. The model I have decided to use will list these names according to their hierarchical position

within the literary society, thus displaying the use of propaganda on the levels that cover the social fabrication. As an onomastic application primarily used for the purpose of constructing the worlds and conveying the ideological intent of such, personal names within *Nineteen Eighty-Four* do not fall under its stylistic onomastic influence. Yet this propagandist implementation may be found in all three archetypal novels, functioning in a parallel style, which as models, support similar onomastic patterns to be interpreted and similarly deconstructed within other works of dystopian fiction.

The names of individual characters encountered within the text, in the society presented within *Nineteen Eighty-Four*, are not directly controlled through such regulatory methods, at least, not at the level of control displayed within this totalitarian state. As such, the names of these individual characters have no direct bearing on the discussion of this onomastic theme. They do, however, contain external literary significance, which is a concept touched upon in Chapter One. External, in this context, refers to an author's application of names according to their literal significance and how the meanings of such additions interact with the narrative value of the text. It is this significance and direct implication which drives the majority of research in literary onomastics, as it is a major presence within all forms of literature. Within *Nineteen Eighty-Four*, such latent onomastic significance may be gleaned from almost all of the characters directly encountered. The onomastic irony of the name of the protagonist **Winston Smith**, and the direct juxtaposition of the names **Winston** and **Smith**, creates a powerful association for the interpretation of the character. The history of the personal name Winston, alongside the direct contextual familiarity with the highly charismatic and defiant individual who three years earlier had led Britain through the majority of World War II, instantly loses these powerful connotations when affixed to the surname Smith, the most common surname of the English-speaking populace. The loss of such an enriched heritage could be argued

as having literary implications, highlighting his defeated nature and making his subjugated characteristics and weaknesses all the more prominent.  An alternative possibility is for the use of Smith as a means of identifying Winton as a typical man, representative of the reader who would possibly fulfil such a role in the same world.

Winston's long-since disappeared wife, **Katherine**, brings a more direct etymological association into the narrative.  Derived from the Greek for 'pure', this quality is again perverted into a negative trait.  Katherine is a truly indoctrinated member of the Party's propaganda, so much so that Winston devised a personal nickname, **'the human sound track'**, for 'she had not a thought in her head that wasn't a slogan' (*1984*: 69), and it is through this lack of personal thought and devotion only to the duty of the party, to procreate only to add to the population, that her cold machine-like personality and frigidity come together for a deeper character interpretation.  She is a 'pure' character, but only because the party has drilled into her that there is no alternative.  In contrast, Winston's lover within the text is named **Julia**, a name whose etymological origins are derived from the Latin 'iuvenalis –e' meaning 'youthful', the opposite of Katherine's reserve.  Julia uses her body to rebel, while maintaining an expected role within the state organised movements and groups.  Julia's surname is never revealed to Winston, and by default, the reader, but such an onomastic decision also serves a purpose within the confines of the text.  Winston does not love Julia for her physical attributes.  Her description of being young and beautiful not only corresponds with her name but rather for the fact she is a rebel, relishing in the lurid details of the seduction of supposedly incorruptible Inner Party members.  Withholding her surname plays a role in emphasising the fact that he loves her for what she is, not who she is; Julia and Winston break the taboo by engaging in a passionate relationship for pleasure rather than procreation.

The secondary characters encountered within the text are similarly affixed with appropriate names, irrespective of the importance of their role within the text; their presence indicates additional literary details of the society. **O'Brien**, the Inner Party and Thought Police member who is responsible for trapping and re-educating Winston, has a surname of Irish origins which conveys a sense of eminence, or 'exalted one', symbolic of his powerful position within the social structure of this world. **Mr Charrington,** is another named member of the Thought Police who maintains a cover of owning an antique shop in the Prole district of London. He has a direct role in the capturing of Winston and Julia in their most compromised position, the act of sex, and as such is heavily involved with the annihilation of the few vestiges of independent thought which make Winston and Julia true individuals. Charrington is quite literally a member of an organisation that chars, or blackens the foundations of freedom. Other civilians which feature in the text are also aptly named for their positions, such as a colleague of Winston named **Symes**, with a root definition 'to hearken', or 'to pay attention to what is said'. This fits in with his literary status as a refiner of language, or an eradicator of words that are ambiguous in their meaning, as will be discussed later. **Mr and Mrs Parsons** again represent perfectly matched names for their role within the text. Presented as long-time neighbours of Winston, this family is representative of a typical household under the Party's regime. Their surname reflects their role within the text; they are merely 'persons', members of the indoctrinated collective, with the religious associations of the word suggesting their level of subservience and indoctrination to a higher authority. The extent to which non-onomastician readers can be expected to be aware of these associations and etymological roots is limited; but nevertheless, the inclusion of such appropriate names for the roles fulfilled by characters may be argued as highlighting the

artistic application of onomastics within this field, rendering a purely scientific mode of onomastic analysis ineffective on its own standing.

Every other name encountered within the text may be identified as conforming to a propagandist programme, fulfilling an internal onomastic agenda. These are the designations carefully chosen for their effectiveness at actively portraying the intended institution in a manner chosen by the Party. These are the names that hold special onomastic interest and constructive value in the active representation of the social setting encountered within texts and are, I argue, vital for the successful study of literary onomastics as a field. These are the names which differentiate literary worlds from our own, and by doing so, form the fundamental backgrounds against which a successful narrative may take place, no matter how much detail they are presented in. Starting with the governing body, **The Party** is the only political body within the society, a fact exemplified by its name, made more powerful by the use of the definite article, as it is the only such entity in existence. There is an underground movement, called the **Brotherhood**, but the reality of its existence is put in doubt by the entrapment efforts of the Thought Police later on within the text. It is revealed that the Brotherhood's guiding mantra, **The Book**, was ironically written by the Party in order to root out the political dissenters within the Party. The importance of the work is indicated by the fact that it is the only book uniquely identified in *Nineteen Eighty-Four*, and ironically by its lack of title: 'It was a book without title. People referred to it, if at all, simply as the book' (*1984*: 15). It is unclear whether the book and the underground resistance actually exist, but this makes no significant difference to the plot. The book's importance is made all the more fearful by its deliberately concealed title, for the knowledge of such an identifier would enable discussion of its contents. Nevertheless, to be labelled following the conventions of the Party's naming system of definite article with a noun, and as the only existing book

in the land, instantly reviles it as a terrible and fearful object, a fear intended to spread until all other books not officially created by the Party become associated with the stigma and become equally reviled.

The designated leader of the Party goes by the name of **Big Brother**, a name which is representative of the constructive ability of literary onomastics and its application in propaganda. The expression coined by the Party 'Big Brother is watching you' is one of the most widely recognized quotations from *Nineteen Eighty-Four*, and is perhaps the best platform from which to judge the onomastic value of such a simplistic name. This statement in no way hides the social practices encountered, but twists the connotative aspects into one which may be taken in a more positive manner, the intended purpose of propaganda. In this context, the title suggests a sense of security and guidance, playing upon the fraternal aspects of the name to imply that this individual does indeed care and know what is best for the younger and more vulnerable siblings he watches over. Although depicted within the society as a very real individual, Big Brother is given characteristics that, although reminiscent of Stalin, match the heavy emotional undertones of the name: 'the face of a man of about forty-five, with a heavy black moustache and ruggedly handsome features' (*1984*: 3). By using such an unthreatening and comforting appearance, a form of political propaganda known as the 'cult of personality' is drawn upon, a practice widely used by all societies in the era of *Nineteen Eighty-Four*'s composition. The constant use of this figure at every opportunity coupled with a sense of unwavering adulation and acclaim creates an emotional dependence, which in turn breeds acceptance. The text is deliberately vague on whether Big Brother actually exists as an individual, but O'Brien's statement that Big Brother will never die, suggests that the figure is no more than a perfectly constructed personification of the Party, and is in fact a figure that places a single identifiable man in charge of the state, as

opposed to a series of power-hungry Inner-Party individuals who bend society according to their own greedy needs. It is through this figure that the Party acts, with a single face and voice representing both the figurehead and personal part of the Party. Instilled propaganda within the society places Big Brother as a founding member of the Party, but a personal name is never mentioned, and it is highly likely that every aspect of Big Brother is impeccably crafted for the purpose of creating the illusion of a single and reassuring leading figure.

In contrast, **Emmanuel Goldstein**, leader of the Brotherhood and 'enemy of the people', is the culmination of various stereotypes ascribed to the Jewish population throughout history, and viciously used by the propaganda machine to delineate "them" (the enemy) from "us" (the Party and its followers). He is described physically as being very different from the figure of Big Brother, and reminiscent of Trotsky, as opposed to the Stalin-like features of Big Brother, having:

> a lean Jewish face, with a great fuzzy aureole of white hair and a small goatee beard – a clever face, and yet somehow despicable, with a kind of senile silliness in the long thin nose, near the end of which a pair of spectacles were perched (*1984*: 14).

By drawing upon stereotypical features and an inherently Jewish first and second name, the character conforms to the Messiah-like role, "God is With Us", ascribed to the rebellious Brotherhood. Similar to his Party counterpart, Goldstein's actual existence is not a verified fact, but dissention and by being a named and likewise identifiable individual against which the crimes and negative Party decisions could be blamed, implies a considerable degree of propagandist manufacture, to the extent that enemy soldiers are depicted marching in the backdrop of any visual denouncement to disperse any doubts as to his intended nature. The sole reason of his continued existence within the society is as a target for blame, a scapegoat. The use of such a name, as well as the visual imagery,

within such a socially uniform society reinforces Goldstein's position as an outsider, drawing upon centuries of anti-semitic emotion. Descriptions of Emmanuel's 'bleating voice' and 'usual venomous attacks' (1984: 14) perpetually broadcast to the nation resonate further with the artificial nature of this character's role within the society, deliberately manipulated in order to increase both Emmanuel's comic nature and appearance, and the hysteria and revulsion directed against this character within the single-channelled and single newspaper state-controlled media.

The final named character we encounter within the text is **Comrade Ogilvy**, whose creation we witness first hand, most importantly, his naming. The ruling policy of the Party is that whoever has control of the present has even more control over the past, and it accordingly rewrites history to suit its purposes best. Winston's job is to carry out this re-structuring through altering quotations and claims from archival material on a daily basis; new names and pictures replace those erased, in order to ensure that there are no contradictions in the policies, history or predictions of the Party. Interestingly, the same amendments and alterations occur for individuals as well. The surname Ogilvy is derived from a Scottish name 'from the high peak' or 'place'; itself derived from Old Welsh, and has two literal ramifications in this context. The first is that comrade Ogilvy is born from Winston's imagination, the highest state of freedom still available to him, despite the best efforts of the Party's propaganda. It is this freedom which allows Winston to dream of a place he names **The Golden Country**, a dream-place where he can never be hurt, and so forms the basis for his personal mental rebellion against the state. There is little physical description of this dreamland, beset with natural imagery in direct contrast to the dismally described cityscape, but its name reveals just how valuable it is to Winston. The second possibility for the significance of comrade Ogilvy's name is that it relates to his functioning as an angelic and martyr figure. The back story affixed to him

is one of self-sacrifice, committing suicide in patriotic zeal, so that state secrets would not fall into enemy hands. Such fabricated histories are intended to encourage loyalty and state devotion, and Ogilvy may be read as fulfilling such an onomastically associative and propagandist role.

Thus, we have examined the actively portrayed characters within the text, but literary onomastics goes beyond assessing the suitability of such names and the onomastician should also take into account the text's setting. The setting of *Nineteen Eighty-Four* is within London, a universally recognisable city, but Britain is now named **Airstrip One**. Winston reflects that irrespective of the name given to Britain throughout the ages, London was, and will hopefully always remain, London, a culturally and historically significant name. Very little information is directly provided for the reasons behind the renaming of Britain into Airstrip One, but they can be inferred from Great Britain's role in World War II as a point of entry into war-torn Europe. The textual description of how the three world powers (Oceania, Eurasia and Eastasia) are situated around the world, places Airstrip One as similarly the most ideal entry point for forces into enemy provinces. These are the referential details that not only construct geographical settings, but also the ideological and defining characteristics that underpin society, namely that continuous world war has resulted in the annexation and creation of three super-powers, and ultimately, the totalitarian regime spearheaded by Big Brother. As a result, these names are active in their application; such designations are 'never mere background symbolism, designed to create an atmosphere [alone]' (Nicolaisen, 1996: 564). They are the referential framework that is the only means by which the reader is able to create a mental map of the society, from any text or genre. The onomastics of this civilization reveal the original utopian intent of the social builders, and highlights the distinctive

genre development as an altered utopian vision, rather than a society which is fundamentally designed in direct opposition to those idealistic energies.

The following institutions are named within the text and, although limited in number, their presentation depicts a city very different from the one their names, if taken alone, would present.  But, as propaganda is the primary driving force of this society, their designations convey precisely what the ruling Party intends the citizens to believe, namely that the Party is a benevolent force, and that utopian ideals are being followed, despite the everyday evidence to the contrary.  Forming the backbone of this depiction of London are four ministries that rule every aspect of the populace's lives, and draw direct onomastic inspiration from the bodies that were formed by the British government during the Second World War.  **The Ministry of Truth**, the building of Winston's designated employment, is responsible for the creation of news, entertainment and modified allowable art.  It also functions as the records and archival section of government.  It is here that history is made, not kept, and is constantly amended to suit the requirements of the Party, in a manner reminiscent of the only Soviet newspaper, named 'Pravda', or 'truth', which was heavily regulated.  **The Ministry of Peace** controls all efforts in the war; **The Ministry of Love** is concerned with maintaining law and order, and the indoctrination through more forceful methods of torture for those who challenge the authority of the Party in any way; and finally **The Ministry of Plenty**, which governs the manufacture and distribution of all supplies and goods.  Frequent cuts to the rations and deliberately planned shortages and surpluses figure into the Party's aims of providing small-scale concerns to occupy the worries of the citizens, thus controlling their desires and tastes through enforced rationing and standardisation of goods.  All four of these ministries are named according to utopian ideals for social harmony.  That their true functions are the exact opposite of their onomastic intent, in

this case, highlights the social structure of such a dystopian society not as intentionally opposite to utopian ideals, but rather a perverted form, corrupted by the individuals who crave power and have the positions and opportunities to take it, and this may encourage similar names to be analysed accordingly.

The **Palace of Justice** is the title given to the courts of law, but, as the grandiose name suggests, it is little more than an ostentatious façade, though one which has a place in the legal systems of many different cultures, which encourages inquiry into the exact roles played by such institutions alongside the intended perception of the organizations. The narrative itself tells us 'nothing was illegal, since there were no longer any laws' (*1984*:7). The Ministry of Love is the sole governmental department for dealing with any troubles or banned acts, but these courts provide the popular spectacles of public hangings as a form of patriotic entertainment. This building, as its name suggests, is merely part of this show, with the pretence and name of common law invokes, even though it has no part within any proceedings encountered by the reader. **Muck House** is a named section within the Ministry of Plenty which has the task of creating and distributing cheap pornography for the Proles. Although it may be considered a simple functional reference, it is still worthy of note, for the semantic implications of the name which reflect the Party's ideology. Pornography, within this culture, is base, obscene and detestable, a fact that the name succinctly conveys. The final institutional buildings mentioned are **Reclamation Centres**, orphanages for children whose parents 'disappear' for political reasons. Rather than provide a home, these buildings, it is implied, are devoted to the raising of children according to strictly regimented and ideology-focused beliefs, allowing propaganda and doctrine to take root in minds which have not grown to understand the freedom of imagination. Treated more as machines which can be fixed and programmed rather than as free-willed humans, these institutions form the beginning

stages of personal control of individuals, and although the Party does not, so far as the reader can tell, apply select names to the children brought in, such a social feature would only make this objective easier.  This is another core concept of the naming motivations for this genre which shall be examined in more detail in the final section of this chapter. These designations prove to be very good examples of how 'it is up to the writer to manipulate the wide range of effects places may have' (Lutwack 1984: 34), and the most efficient manner of doing so is, it may be argued, through the application of a particular name.

As stated throughout this dissertation, literary onomastics differs widely from other onomastic fields, in that it is not just personal-names and place-names which fall under its domain, but also fictional items, groups and events, that all shape the full ideological fabrication of the society.  To this end, we encounter an event named **The Two Minutes Hate**, a fervent daily ritual which involves, preferably in public for additional peer pressure, the ardent denouncement of Emmanuel Goldstein and everything his name stands for, alongside the Party's enemies in war, whoever it happens to be at the time.  This name and the nature of the event, are perversions of the traditional two-minutes silence to respect those who gave their lives in conflict; and is in this regard another example of the complex and closed contextual social information which is pertinent to the development of this text.  Closely related to this emotionally charged event is the annual **Hate Week**, an institutionalized festival devoted to the same purpose, and with promised rewards as an incentive for the residential blocks which display, at their own cost and effort, the most inspirational displays.  This name is also derived from a contextually relevant event, acting as a key statement of social solidarity; Spitfire Week was an occasion ordained by the British government to raise funds for the war effort.  Their names are simple lexical constructions, but once again prove to be

good examples of onomastic propaganda as they tap directly into a primal emotion, hate, and by doing so, effectively direct people to feel stronger emotional attachment repetitively and instinctively within the designated periods and even beyond: 'the horrible thing about the Two Minutes Hate was not that one was obliged to act a part, but that it was impossible to avoid joining in' (*1984*: 16). They are prime examples of emotional manipulation and control, made all the more powerful through their propagandistic names.

The **Thought Police** function as the Party's secret police force, whose task is to apprehend any citizens monitored as having potential anti-Party thoughts, as well as those who commit acts of individual political thought. The implication here is that the Thought Police have the power to understand a citizen's thoughts, through their actions, gestures, and heart rate, all of which are monitored by the Telescreens installed everywhere around London; even the slightest infraction could result in arrest and interrogation. Such a feared and powerful body is frequently encountered in dystopian fiction, and their names, as will be examined later, vary only slightly from such a powerful and fear-inducing name. Working alongside and derived from this political enforcement is the simply named **Youth Movement**, also known as **The Spies**, one of the most prominent and powerful Party advocated groups, which is an amalgamation of the British Scouts and the Hitler Youth. The primary function of this organisation is the further indoctrination of the youth and their empowerment in order to report any suspicions of illicit activity directly to the Thought Police. The nickname 'the Spies' testifies to the subversive nature and intent of the group, namely to undermine the traditional family structure, and to instead encourage complete loyalty to the party alone. **The Junior Anti-Sex League** is the second citizen-based group within *Nineteen Eighty-Four*, which discourages any form of relationship, both intimate and platonic, as such

attachments are seen as a threat in weakening devotion to the Party. By emphasising the sin of lust and desire to the youth of the populace, with the express intent of perverting the act of sex into a loathsome display intended only for procreation, removes any trace of pleasure and the potential for personal attachment and devotion, which such an act can produce. Furthermore, one of the fundamental goals championed by the group is of further uniformity; that children should be raised communally, within public, government-run, institutions.

Of particular onomastic interest are the products which constitute the rationed necessities of living, named **Victory** products. We encounter **Victory gin**, **Victory chocolate and Victory cigarettes** that are made by the Party from poor quality ingredients. Their concise name serves a primary purpose of maintaining the illusion of precisely that: victory. The intent of this naming is to propagate emotions and feelings that the sacrifices made by such compromises are a patriotic duty, and that it is benefiting the Party and the country as a whole by aiding the war effort. The lack of any other named product available to the Outer Party members, ensure that the poor, uniform nature of the goods are not criticised, because there is no alternative. Furthermore, Winston has a flat in **Victory mansions**, which similar to the other similarly branded goods, is hardly worthy of such a designation. Winston also arranges to meet Julia clandestinely in **Victory Square**. It is in this square that the public executions take place, and the name once again draws upon simple primal emotion to enhance the effectiveness of the political and social acts which occur within the site.

**The Times** still has a presence in the Party's society, but as a state sponsored newspaper. By using that name, and not a completely new periodical name, the newspaper taps into the familiarity of readers and alludes to the integrity and character

which the name inspires.  The name functions as a practical application of onomastics; in an altered role, the integrity of such an official newspaper of records has been compromised, but the recognizable name remains which retains its former associations. Counter to the state-run propaganda newsletter is the one independent establishment we encounter within the narrative, **the Chestnut Tree Café**.  A place infamous for its clove-laced Victory gin and its clientele, notorious victims of the Party released after their rehabilitation at the hands of the Ministry of Love and subsequent mental domination. The name fits in with another literary theme encountered throughout the text, which focuses on the corruption or forgotten nature of old popular songs.  Its name is directly emblematic of the perverted form that appears within the narrative, and is applicable to the status of the political rebels, all of whom submit to the government:

> Under the spreading chestnut tree,
> I sold you and you sold me.
> There lie there, and here lie we,
> Under the spreading chestnut tree (*1984*: 80).

The role of this café also echoes the literary and political associations of such sites, reflecting the contemporary status which, although such associations are not static, the deliberate reference to its function within its name signifies the symbolic contextual purpose of the site as a place of semi-independent thought, all of which is reflected through its name.

Several of the names discussed within this section, referring to both individuals and practices, have entered the common vernacular and in this state represent the associations and values which are attributed to them, reduced to their simplest level; in essence the names which were coined specifically by Orwell for *Nineteen Eighty-Four* have now become representative of much wider but current political concerns.  In this

context, the term 'Big Brother' has come to be synonymous not only with 'dystopia' but also 'Totalitarian'. This simplification limits the extent to which individual authors may modify their own ruling powers, functioning as a stereotypical perception of the genres leading characterisation, but it doe efficiently captures the spirit and thematic concerns of the text, alongside all other dystopian issues, in a single term. This is used in reference to instances of over-zealous surveillance and governmental monitoring to keep its subjects controlled under the guise of 'protection', which is itself a vital but contentious issue within contemporary politics. The lexical qualities of a name, however, are exemplified in such a form, by these adoptions outside the limits of a single work, and 'Big Brother has become the metaphor for the modern state… the term has become part of our political vocabulary' (Campbell, 1998: 64). Evidence for this use may be seen within *The TIME Magazine Corpus of American English* (Davies, 2007), in which the use of the name with this contextual meaning can be seen to rise steadily throughout the decades since the text's publication, especially as the issues and concerns affiliated with these terms become increasingly discussed as very real social issues. Associated with these social concerns is the popular television program which exploits the voyeuristic model encountered within *Nineteen Eighty-Four* as a form of entertainment. Similarly, the *Oxford English Dictionary* provides select citations of the term appearing within British media which use the term with this specific intent. The name has evolved from its literary origins into a real contemporary concern. The terms 'Orwellian' and 'Orwellism' have also become a catch-phrase for describing non-literary occurrences of the themes of the text, referring to political manipulation as well as being synonymous with the previously mentioned terms. It covers a wide range of social concerns that are ultimately associated with the increasing level of monitoring individuals alongside other means of tracking, usually through technological means, all citizens of the populace.

These two terms are not alone in this onomastically-derived semantic and cultural shift; the terms '**doublethink**' and '**newspeak**', which represent the more conceptual ideas of control through the means of language, have likewise become very real presences within the language of contemporary society.  It is with examples such as these that the study of literary onomastics can be identified as being a field of onomastic study which actively encompasses many different levels of naming, which go beyond place-names and personal-names into the realms of conceptualism, in order to effectively express and convey the ideological concerns explored by the text in question.  Such creations may be considered neologisms, which are used because of the popularity of the text in question; nevertheless, such neologisms are crafted to function specifically within the specified textual world.  They therefore act as part of the onomastic landscape within the text, wherein all such creations work as a unicum in defining the world of which they are a part.  Orwell named these appropriately according to the thematic style of the work. Newspeak presents a method of controlling a populace through inhibiting the level of freedom of expression, advocating simplistic lexical components, stripping both colour and potential interpretative value from the entire vocabulary which would be offered to citizens, reflecting a larger thematic intention of Big Brother's Party as a whole.  The *Oxford English Dictionary* defines this as:

> 'Originally: the artificial language used for official propaganda in the dystopia of Orwell's novel Nineteen Eighty-Four. Subsequently: any corrupt form of English; esp. ambiguous or euphemistic language as used in official pronouncements or political propaganda.'

Again making the term active lexis regarding issues linked with the social concerns encountered within the text.  'Doublethink', similarly represents the process of the same authority attempting to control a populace directly through its thoughts, through the cognitive notion of thoughts only being able to be expressed in the language known to

the individual; if all that is known is loyalty, dissention cannot enter even the thought

processes.   If an individual is unable to conceive, understand or even contemplate any

idea outside the limits of this constrained vocabulary, then he would be unable to

respond or act against the authority at any level of consciousness, and as a result, the

dystopic onomastic intent, renders the subjects little more than tools.  Removal of

freedom, especially the freedom to think, ultimately equates to the removal of

individuality, which appears to be the ultimate goal of the ruling party; to have complete

and unquestionable loyalty, through forced social control rather than appeal to free

intellectual hearts and minds.

The final practical example of a creative literary name which serves to highlight this

process of drawing new lexicon from a literary onomasticon is that of '**Room 101**', which

has likewise taken on a meaning that is indicative yet still supersedes its role within the

text.  Within contemporary society, the term refers both to a place which is feared, and

to a place where feared objects are destroyed, with the ruminations of the word implying

that it is a place of terror as well as destruction.  The number 101 alone has come to

represent these emotional states in many cultures.  These associations are not drawn

from the separate components which comprise the name of the singularly referred place,

but come entirely from its situation encountered within the narrative, its referential

context.

The adoption of these phrases is interesting, given their primary use within the reporting

of political news, and represents a collective social engagement with the issues raised

within the text.  Even if the power is utilised by such third-parties as a form of simplistic

sensationalism, the connotative and meaningful attachment of their role is ingrained

culturally within the names given to them by Orwell.  These adoptions take the form of

both contemporary slang as well as officially recognised lexical terms, but their active use, irrespective of formal status, denotes their success in conveying their symbolic roles. Such transcendences from the limits of a single novel into a very real political relevance highlights the power and functionality of such names in symbolising concise definitions of historically charged influence and meaning. That these names have taken on new politically charged meanings reflects the power inherent within names, and the ease with which such concepts can be summarised within single creations from one text displays the efficacy with which literary onomastic systems can be utilised. This phenomenon highlights the essential claim made throughout this dissertation that literary onomastics can only be effectively studied on its own merits, not by the standards and expectations which drive other non-literary branches of onomastic enquiry.

These propagandist motives, and the internal onomastic strategies they encompass, are inherent to the construction of the settings of all dystopian texts. The internal textual motives, the reasons why such names are used, are very much to direct how the places are viewed, by controlling their referential environment. The motives behind these names, the reason for their selected use differentiates between texts, for the details of each setting are as unique as the rest of the narrative in order to convey the individual literary motives. As explained earlier, the propagandist use of onomastic forces is relevant primarily to the naming of entities that shape the social structure of the literary setting, allowing close comparisons and shared literary motives to be easily identified. Further examples display the range of uses and stylistic adoptions that this onomastic tool can be applied to, and despite being very different in their aesthetic style, are still all functioning to the purposes described. It is this potential range in aesthetic styles which makes literary onomastics a difficult field to classify without a level of textual interpretation, but the formulaic design choices which shape the design of particular

genres may be identified with relative ease.  These key characteristics may also be utilised

in the interpretation of other novels.  In order to identify the extent to which propaganda

is utilised throughout the dystopian genre, it is vital to examine alternative texts and

observe if they follow similar onomastic utilisations.  It is this comparative aspect of the

investigation which will show if such a technique is a viable model for literary onomastic

study.  Therefore, in order to assess the methods by which propaganda can be shown

through the onomasticon, I have ordered the names found within a variety of dystopian

texts according to their level of internal authority, according to the roles within this

power hierarchy that they fulfil.


The highest level of creation in a textual setting is in the name of the actual state, country

or domain in which the text takes place.  If the literary distancing has a profound

influence in the creation of new realms, as I believe it does, the naming of these imparts

crucial information regarding the political and social ideals which rule within.  As

discussed regarding *The HandMaid's Tale* in Chapter Two, all of the officially governed

names are derived from the single universally relevant source, the Bible.  These

ideological and literary motivations differ entirely from the **OneState** encountered within

*We*, whose name reflects the solitary, unified and uniform mode of political rule.

Everything in the mode of rule revolves around society as the most important unit, not

the individual member, and every citizen is a part of this single entity.  Again, a very

different display of the onomastic application of power is found in *Bend Sinister*, whose

narrative is set within an Eastern European state, **Padukgrad**, named after its leader,

mirroring the fundamentally propagandistic Soviet practice of renaming cities to honour

themselves; a prominent example is the renaming of the important Russian port town

Tsaritsyn, an originally hydronymic name referring to one of the local rivers not the Tsar,

into the city of Stalingrad.  How large or small a role he actually played in the military

exploits does not matter, for their names actively champion him, and so it is true within *Bend Sinister*, where narcissism and an ostentatious display of power serve to flaunt the ruler's authority and instil his character and personality into the very land. The two therefore become truly amalgamated and the leader's level of control is increased; the man is a part of the country, and his name and power reverberates through the connection: the land and everything within it belongs to him.

Similarly, the leading figure of the dystopian societies plays a vital role in displaying the social characteristics of the text they appear in, as they are the physical, or at the very least believed, representation of the highest authority within their society. The literary motivations for their designated titles provide succinct uses of positive connotations as a simple onomastic tool to create an aura of benevolent charisma where none may otherwise be found. To this end, we encounter **The Benefactor**, or an alternative translation provides **Well-Doer**, heading the state through the **United Nation Machine** within *We*. **Paduk** is blighted with a name which has a literal etymology relating to a frog, and is likewise nicknamed **'The Toad'** on account of his physical appearance (*BS*: 123), and Lee mentions the literary link between such a name and common Shakespearean allusions to a toad as a symbolically evil creature (1967: 202). He is, however, leader of the **Average Man Party**, which is described as having risen through the political ranks on slogans of equality and an identical level of means and happiness for all, with the overall intent to make every man average. The use of such a subjective adjective affords the party a degree of semantic interplay, as the name implies that it stands for the benefit of the average man, but the very question of what this average may be is a lexical trick; the use of such a name to provoke certain emotional responses to elicit people to act in a desired manner, thus may be read as fulfilling the criteria of propaganda as already discussed.

The **World Controllers** of *Brave New World* need not flavour their role with onomastic play, as the position is simply a designated task, and the description fits the role without unnecessary elucidation. The last example which shall be discussed here is the enigmatic **Master Timekeeper**, or as his referential nickname calls him, **The Tick-Tock Man** in the short story *"Repent Harlequin," Said the Tick-Tock Man* by Elison. He is the authority through which time, the ruling concern of his society, is scheduled. It is he who winds the clock forward for those who are perpetually late, and as such, a social practice causes a loss to the society as a whole, it is believed. His onomatopoeically charged nickname reflects the supposedly precise and regular manner of his power and rule, underscores his consistent and unalterable control of all citizens, each manipulated to function along precisely measured units of time and place. Yet, it is still this individual figure that determines the precise amount of time which is lost, and therefore stripped from the accused. The short story shows that such strict forces do not apply to the one who sets and maintains these rules, thus establishing its abuse of controlling power, and therefore dystopian characteristics, in its closing sentences.

Perhaps more crucial to the running of a state is the role and power granted to the groups which carry out the orders and edicts of the ruling powers. These are the government troops that, similar in intent to the Thought Police, actively police and monitor the citizenry, and feature a distinguishable onomastic pattern. To this end, we encounter the **Firemen** in *Fahrenheit 451* who, in a complete role reversal, fulfil their titles' description through being the active burners of books; the ranks of which are filled with externally context relevant name choices for the individuals, such as **Montag** (the name of a paper producing company), **Stoneman** and **Black**. The latter two names symbolically reflecting the nature of their work and, it may be argued, their personalities.

The naming of authoritative groups may be identified as following a consistent onomastic pattern: *Bend Sinister* features a **Minister of Justice** who directs the policing of Padukgrad's citizens through the **City Guard**. The **Guardians** in *We* serve to protect only the authority of the ruling Benefactor; likewise, the **Reality Police** of Carter's *The Infernal Desire Machines of Doctor Hoffman*.

The full extent of how propaganda is utilised throughout different social levels of a text's fabrication can only be determined through each individual text. By taking *Nineteen Eighty-Four*'s model of applying carefully selected names to events, places and other fundamental parts of everyday life, the use of onomastic propaganda can be seen to influence almost every aspect of the lives which are ruled over. Whether this indirect manipulation is through the seemingly minor use of a cartoon family named **Mr and Mrs Etymon** within *Bend Sinister*, which is openly identifies as a transparent alteration of the words 'every man' (*BS*: 72) to openly mock previous political practices and welcome Paduk's reign. A similar function within the onomasticon of these texts may be identified with the naming of rationed and government regulated shops, as encountered within *The Handmaid's Tale*. With the society, as typically found within dystopias, using a ration-based system for the distribution of provisions, further influence from the political and social ideologies is wantonly displayed. As with the majority of names featured within Attwood's world, the stores the narrator visits are given the names: **Milk and Honey**, **Loaves and Fishes**, and **All Flesh**; all are apt descriptors of their wares and purpose, and fit the propagandist purposes, with these names also drawn directly from Biblical sources.

The purpose of such utilisation of names is, as with any other propagandist name, for the intended indoctrination of the individual through a constant exposure to the political

ideas within their respective texts.  Similarly, the social fabrication of *We* involves events,

uniquely named but identical in semantic and political intent to the other works of this

genre.  Within, the reader encounters the **United Nation News**, the name irrevocably

tied in with the governing forces, **Justice Galas**, public ceremonies in which

transgressors of the social values are tried and executed.  **Personal Hours** and **Sex

Days**, scheduled allotments of time in which the citizens may fraternize within

designated small groupings.  These names directly convey the intended social acts which

are to occur within the time, and similarly show emotional attachment stripped from the

act of love in order to strengthen the allegiance and faithfulness to the political doctrine

of the Benefactor, through the use of tickets and officially sanctioned submission to

whomever requests or is requested, making sex both impersonal and state regulated.


The power of these names are effectively harnessed to serve the needs and purposes of

the ruling authorities.  Propaganda is a powerful emotional force, which both depends

and plays on onomastic associations to indirectly control the society over which it is

used.  Although the protagonist of *Nineteen Eighty-Four* is, as discussed, aptly and

appropriately named, there is one instance within the text which further reveals the role

of names within both this individual text, and the dystopian genre as a whole: "Smith!"

screamed the shrewish voice from the Telescreen.  '6079 Smith W!  Yes, *you*!  Bend

lower, please!" (*1984*: 39), revealing the order of name-based recognition: number,

surname, and then a personal initial.  Winston's name is not reflected or used as a

referential form of address, which in turn displays the primary mode of identification as a

signifying number that removes all traces of connotative attachment and personality.

Not only is this the form of identification within the military forces, providing another

example of the strong contextual social dependence characteristic of dystopian texts, and

leads us into the second functional onomastic application that characterises the naming

systems of dystopian fiction and explores the application of power and control directly

over the individual members of a text's society.

## 3.2 – CLASSIFICATION

Of the two uniquely formed onomastic schemes encountered within dystopian literature, the use of a centralised classificatory naming system represents the most direct link between form and intention of use. The names which function within this category serve only as a form of efficient identification, having stripped away all manner of emotion and onomastic roots and associations. The most efficient means of accomplishing such a goal is primarily, as the archetypal text for this form of onomastic system provides, is through the use of abstract forms; taking either a numerical basis for their formation or based around the role of the named. In this way, names become mere tags, and their use for such a purpose has acquired extremely negative connotations, as summarised by Kaplan & Bernays:

> when they are applied to persons, we think first of prisons, concentration camps
> and military units and resist extending the process on grounds that it is
> totalitarian, soulless, and dehumanizing, a sinister stage on the way to internal
> passports, tattooed IDs, and other forms of Orwellian regimentation. [1997: 30]

This quote also provides an example of the use of the term 'Orwellian', as discussed in the previous section. This dehumanizing function of designation expresses one of the key concepts of the society depicted within Zamyatin's *We*; the reduction of humanity into little more than tools of the state. Individuality is directly twinned with freedom, and the removal of one invariable leads to the loss of the other. The concept of identity linked with freedom is explored through the effective use of an onomasticon, which is structured around the 'celebration of all over one, the sum over the individual' (*We*: 44). This philosophy governs the running of all facets of Zamyatin's society, thus bonding the onomastics of this society with its core contextual foundations. One of the central social characteristics of the world within *We* is that 'not only is life for all citizens overwhelmingly automated, but every citizen has an assigned part in the social

mechanism' (Seagal, 1983: 163).  To maintain the equilibrium of this set up, a degree of dependency upon the individual 'parts', the citizens, operating within set limits and parameters is a requirement, and such constraints can only be achieved through the direct control of the inhabitants.  This strictly regimented social structure is maintained through each member fulfilling a specifically assigned role, as intended, without individual concerns and motivations creating unforeseen events within the regimented plan determined for society by the ruling elite.  To this end, the individuals under the regime of OneState are raised as uniform objects, each differing only in their assigned field of work, but otherwise homogenous in every aspect of their life; they follow designated walking routes in a regimented march for pleasure, use an allotted free hour for sexual fulfilment (the one time curtains may be drawn in otherwise all glass-fronted rooms (*We*: 13), and must adhere to regulated sleeping and waking hours.

Complementing this fixed social scheduling is the application of names throughout OneState.  No personal names are encountered, because there is no place within this society for the emotional creativity and function names fulfil, for, as discussed, a name represents personality, and most importantly, individuality.  These are the features of emotional freedom that are in direct opposition to the structure around which OneState has been built, and so, the role of names has been simply eliminated.  This onomastic use has a powerful literary implication, for 'we feel the pain of such denials because to deny a human being a name is to deny his humanity' (Fisher, 1985: 147).  Though citizens may not experience such a pain as they have been raised by the state to perform their specified tasks, the desire for individuality is an important literary theme of this text. The utilisation of names is centred around the control of individuals through this strong denial, classifying them as mere objects, and thereby imposing the restrictions which the scientific and classifiable designations place upon the populace at every level of their

being: physically, mentally and emotionally.  This procedure can function on a variety of onomastic levels; *Nineteen Eighty-Four,* for example, features elements of the beginning stages of such a removal of personal identity through a shift in the lexical and onomastic construction that underpins the naming structure within their society, representing a shared genre trope: 'you were supposed to call everyone 'comrade', (Orwell: 22). Although the use of such a term for addressing other people may appear to be a minor adjustment, the intent of the application of a neutral descriptor is to render all persons identical on an equal social level.  This is not the case, as witnessed in the dramatic differences in the standards of living between the political tiers, and the benefits and luxuries afforded to members of the Inner Party, such as proper coffee, wines, and the ability to turn the ever present Telescreen within their abode off.

Within the society of *We*, there is only a single named individual, **The Benefactor**, emphasising the status and authority inherent within the title.  This title is the form which the figure takes in most published translations of the work, and highlights a potential issue of working with translated texts and whether such forms can withhold the intent and identity behind naming in any form other than the original.  It is, however, the dystopian concern with the removal of identity that may be identified as being a literary tactic which renders this concern neutral, for this genre at the very least, as the names encountered within *We* are stylised to reflect a lack of such personality, and thus lose nothing in their direct conversion.  Other names and titles are similarly contextually neutral, and the impetuses behind their onomastic associations are not tied to any one particular society or culture.  As the only uniquely identified figure within the text, he is the figurehead of all that the Numbers are programmed to believe as being the one who first ordered society.  As his title-based name suggests, he is identified as the altruistic leader of OneState, and is revered as such, and is thus not classed amongst all other

members of the society. A tradition cements his authority and status, the **Day of Unanimity**, an open annual vote in which the Benefactor is re-elected without a single challenge, every year. Nevertheless, the suggestion of freedom is implied by the name of such an event, despite the dictated proceedings. **The Integral** represents an important symbol of nationalistic pride; a rocket which is being constructed for the purpose of carrying songs, messages and other praise of the state so that order may be spread far beyond the city limits and present time, thereby preserving the integrity of OneState for all time. As its name suggests, this achievement is propagandised as being the crowning glory of the society and is necessary in allowing OneState to adapt another mathematical formula for its social identity: to 'integrate the indefinite equation of the universe' (*We*: 1). This role is namely to bring order to the otherwise random and chaotic rules of any other society that it may encounter, and this is all represented in its designation.

The populace itself is named **The State Machine**, which underscores the mechanical nature by which it is governed: it is driven not by emotion, but by efficiency and calculated planning with no margin for any weakness within the system. As a result, the entire society is structured around a rigid, pre-determined and unchanging timetable, named the **Table of Hours**. It is this schedule which controls every facet of the inhabitants' lives, from the exact time of sleep through to the minute detail of their timing when they eat: 'like one body with a million hands, and at the same second according to the Table, we lift the spoon to our lips' (*We*: 13). Even the act of walking, whether for an allotted purpose or for pleasure, is mapped out for efficiency and regiments of citizens walk four abreast and in time to marching music along these set routes. Dictating every movement which may be carried out limits the freedom of the inhabitants through imposing direct limitations on available actions, thereby preventing them from acting contrary to the efficient planning of the state in any manner. This

limiting effect is not restricted to the physical, as the thought processes of the citizens are equally constrained, stemming from their onomastic designations.

The citizens of *We* are referred to, at a base level, as **Numbers** rather than people, reflecting their statistical and functional purposes. This literary selection highlights that within such a mathematically regulated and programmed society, individual citizens are seen as nothing more than single pieces of this State Machine, identical and, most importantly, replaceable when required by the state, with a matching counterpart. The use of a naming scheme that labels citizens thus, akin to serial numbers, fits precisely within the aesthetic and thematic construction of the text as a whole. Identification instead of individualisation is the key literary effect of this onomastic strategy, and is in keeping with the genre of the text. The only point of distinction clearly explained regarding the assignation of these names is that men are classified by consonants, and women by vowels. Although it is not made explicit within the text, these units may or may not be arbitrary, according to a specification of the individual who bears it; and the same is true for the identifying number. There is not enough information given for a more concise onomastic pattern to be formulated, but this basic level of information reflects the ordered and categorical nature of OneState.

**D-503**, the protagonist of the text, functions as the lead engineer of the Integral project. As a Number, his identity is tied in with this function within OneState, yet he is a character who 'yearn[s] for a sense of himself as a unique individual' (Booker, 1994: 34). He is just one amongst many, following the same patterns, the same routines, and the same emotions as every other number within OneState. Ironically, it is his very position which serves to identify him as a powerful symbolic figure: 'they need you only as the Builder of the Integral' (*We*: 107), highlighting that the rebellion needs him for who he is:

to serve as an identifiable figurehead of their own, rather than any other Number with a similar status and role. One of the interesting onomastic occurrences within the naming pattern in *We* is that designations take on meaning and identity based on the narrator's interaction with the relevant characters: 'occasionally, the letter worn on the chest badge blends in with the narrator's visual impression of the character' (Rosenshield, 1979: 53). Such an act displays the raw potential for names to become associated with a sense relating to the character they identify, no matter how impersonal they may be. This personifying and personal attachment is formed for the few characters with whom D-503 has regular social or sexual contact, which allows for an onomastic interpretation, as the process captures some emblematic element of the individual it refers to, and instils the initial identifying letter with a sense of meaning, personality, and therefore, identity.

All of the secondary characters whose names we are given conform to this personal interpretation. **O-90** is D-503's long term sexual partner: 'Dear O! It always struck me that she looks like her name: about ten centimetres shorter than the **maternal norm** [the calculated most suitable dimensions for women], and therefore sort of rounded all over, and the pink O of her mouth, open to greet every word I say' (*We*: 6). R-13 represents the third party in a licensed sexual triangle between D-503, O-90 and himself. His role within the society is that of an officially appointed poet, the purpose of this role being to form perfectly balanced and mathematically harmonised praise, or propaganda, for the state. **I-330** is the direct physical contrast of O-90, 'slender, sharp, tough, and springy as a whip' (*We*: 8-9), but an ideological opponent of the Benefactor. She is mentally liberated from the endless routine which clouds the thoughts of other Numbers; she drinks, smokes, and wears makeup to artificially enhance and stimulate her and D-503's personal feelings, all crimes within OneState. S-4711, the final member of the communal hour, whom D-503 interacts with, is revealed as being an agent of the state, or **Guardian**

as the official designation, discussed below, is recognised.  Functioning as a member of a

secret military police force, the properties of this name could even be interpreted by

modern readers as being symbolically associated with the S.S., but the author could not

have purposefully included such a connotation given its year of composition (1921).

This retrospective interpretation shows just how single letters may hold onomastic and

associative qualities, and the idea of letters being skeletally or simple expressive units is

explored by Lecky (1985).  Continuing the pattern of his acquaintances resembling their

designations, S-4711 'bent in two places, like the letter S.  We were all different…' (*We*:

9), and D-503's recognition of such a vital thematic motivation of the text, despite the

level to which personification has been stripped by the state, is paramount to his desire

of being seen as an individual, just as he sees others.  He cannot see any praiseworthy

uniquely identifying feature about himself, aside from a negative mark of overly hairy

hands, which he despises as reminiscent of the cruder, savage and more chaotic times

before the clarifying order of OneState was imposed.


These names also provide examples of external onomastic play combined with the

internal onomastic rules.  All the identifying numerical sections of the character names

have been traced as being inspired by influential personal moments in Zamyatin's career:

**Auditorium 112**, the room I-330 requests D-503 to meet with her, for example, is

derived from the number of the cell in which he was twice held prisoner.  The

designations of the two female characters are derived by the projects he worked on as a

naval architect, are taken directly from the specifications of Zamyatin's favourite

icebreaker, the Saint Alexander Nevsky, yard no. A/W 905, round tonnage 3300, (Myers,

1993: 418-420).  The inclusion of these numbers as designations within *We* provide

contextual information about the inspiration of the text, and as a result function as an

important factor in the overall textual interpretation, that fits within the structure that the internal onomastic system provides.

There is one character whose full designation is never revealed within the text, identified only as a **U**. Her position is that of a security guard, termed a controller, within D-503's building. It is implied within the text that the pattern of designations follows a rigid structure, which in turn allows the potential further dehumanization of the society through eliminating the need for even personal identifying numbers. Such a loss would represent the ultimate loss of individuality, which goes hand in hand with the efficiency of role organisation, reflected powerfully through the onomasticon of the text: 'These "numbers" have lost all true individuality, they are merely interchangeable parts in the giant machine of the state' (Booker, 1994: 26). Thus, we hit the crux of the relationship between names and power. These designations only function as an indicator of what the individual is, not who they are, and it is in this manner that such naming systems can only be realised within literature, for radically different onomastic patterns can be experienced only within their correct context, which in such case requires a setting that also incorporates and allows these themes to be explored and to function as intended. No matter what form names take, as entities, they can be argued as 'indeed mak[ing] up an essential part of one's individuality and one's personality', (Pablé, 2005: 506) and thus, their identifying function will always be a part of the character to which they are assigned. They will likewise always be associated with this intent; they bring society and the individual into a single harmonised unit. Their identity is their function and place within this unit, no more and no less.

The geography of *We* is likewise governed according to mathematical and scientific principles with the functional names reflecting this underpinning structure. Similar to

the use of propaganda, every facet of such a world has to fit accordingly within the context of the world, and one such as this requires a tightly structured onomasticon that is consistent with the formulaic pattern behind the schemes which determine the names already examined.  Thus within OneState, we encounter the mathematically named **Cube Square**, named in homage to symmetrical and regular forms which are revered as perfection.  The 'cube' emphasises the extent to which science and mathematical order are integrated into the society, which is quite literally built around the ideals which this shape encompasses: 'we serve something rational and very precisely known' (*We*: 45).  The relevance of this shape being man-made, as opposed to the natural perfection of the sphere adds to the contextual social interpretation which may be derived from this name.  Without perfect symmetry and immutable mathematical laws, this society could not exist.  It not only serves as a symbol of these fundamental principles upon which OneState is built, but functions as the central point of the city; wherein the remains of **The One**, founder of OneState, lie in public display and **The Holiday of Justice** takes place, thus serving as a centre point for both the city and the society as a whole.

The only named street in the city is **Fortieth Avenue**, which allows for the presupposition that all the streets are similarly identified by such an uncharacteristic, unemotional and unassociative sequence.  This application fits accordingly with the description of OneState as being uniform, with identical buildings and parallel running clean streets with no distinguishing features to set them apart from any other within the city.  Lining these streets are devices named **street membranes**, not so discreet devices that listen to all talk around them and alert the authorities to any potential deviant thoughts.  Their designation again suits their utility, as they are built into the streets, and society, protecting and holding together OneState, just as the organic membrane holds a cell together in the human body. Furthermore, and fitting this conceptualisation, the city

is contained within **The Green Wall**, the physical boundary of the hermetically sealed OneState. Enclosed within a giant glass dome, the wall derives its name from the unchecked vegetative growth marking the end of civilization and the beginning of wilderness, described as 'a tidal surge of roots, flowers, twigs, leaves' (*We*: 90) which D-503 initially fears as a savage force that could destroy the 'delicate and precise mechanisms' which form his humanity, were nature ever to spread into the city. Thus, the Green Wall is classed as a defensive structure against the chaos of nature which is seen as a threat to the ordered and symmetrical foundations of the society, a sense that is built into its very name.

Powering OneState is the **Accumulator Tower** also provides a scientific and utilitarian name: as a conductor that stores electrical energy harnessed from the clouds, the purpose of the structure is clearly specified by its name. Two other detailed sites used to highlight the structure of this society are named within the text: **The Childrearing Plant** and **The Music Factory**, the names of both emphasising the role of manufacturing that dominates the regimented philosophy of the society. Music is manufactured in mass, fulfilling specified criteria and needs along precise formula for the highest calculated effect, and echoes the process by which the Numbers are transformed into emotionless and undeveloped shells. The song titles mentioned within the text are: the **Daily Ode to the Benefactor**, the **OneState Anthem**, **Flowers of Judicial Verdicts**, **Late For Work**, and **Stanzas on Sexual Hygiene**, all utilitarian as witnessed by their self-descriptive titles and easily determinable content. There is no room for artistic flourish, only what is necessary for the form and function of what is classified as poetry to be maintained. Following in this mould of classifying human emotion into a labelled and regulated commodity is the **Sexual Bureau**. Sex is regarded as the one insurmountable weakness of the human mind and body, and thus 'OneState mounted an attack on that

other ruler of the world, Love. Finally, this element was also conquered, i.e. organized, mathematicized' (*We*: 22). Any Number is able to request a partnering with any other number, provided they have the pink slips required, which are issued on a regulated basis. This systematic approach eliminates all essence of emotion, thereby breaking it down into a simple mechanical act. All of these parts of the society, 'People, objects and places are all depicted with the same mathematical clarity and precision' (Rosenshield, 1979: 53), with the style and language of mechanics reducing every detail of the world into heavily regulated inanimate statistics and inflexibly structured units that have a keen level of uniformity built into every feature of their creation. There are no unique forms within OneState, excepting of course, the Benefactor.

Under the direct command of the Benefactor is a group known as **The Operation**, whose function is to cut out the Numbers who cease to fit into the society. **The Gas Bell** serves as their primary instrument of torture through the suffocation of victims, following the principles of the similarly named scientific apparatus from which the process is derived. The use of such equipment is again typical of the formulaic mathematical basis around which OneState is built. The operative role of the group becomes literal towards the close of the novel when all citizens are ordered to submit to **The Great Operation**, a partial lobotomy with the intent of removing the imagination, described as a sickness and a shameful curse of humanity as a species (*We*: 172). It reduces all the inhabitants to mere parts, with no personalities, no ties with one another, and no desire to do anything other than fulfil their role within society: 'the more complex and highly organised a society becomes, the less free are its individual members.' (Brown, 1976:38). There are no choices to be made, and as a result no freedom, which equates to a complete loss of any form of individuality, and even less need for a name. This extreme action is taken in response to a group called **The Mephi**, a small rebel set

named as an obvious allusion to the demon Mephistopheles. The etymological roots of this name are not certain, but two possible lexical origins may have provided the connotations which the name now holds. The proposed Classical Greek derivation names the devil "he who is not a lover of light" from the elements *me, phos* and *philos* (Russell, 1986: 61), and is reflective of the group's desire to destroy the religious-like fervour which has grown around the concepts of symmetry and perfection providing the light that guides the civilization. The alternative root is from the Hebrew word *mephistoph*, "destroyer of the good". The precise root is not a vital distinction for the requirements of this dissertation, but the religious allegory and this wider contextual meaning in suggesting an active and troublesome group which takes action to the detriment of the State, but carrying out their own aims and ambitions, thus fulfils its literary purpose.

Every aspect of the social conditions represented within *We* is focused around a mantra of control to the minutest psychological and physical levels. The overarching philosophy of OneState proves to be: 'The only way of saving man from crime is to save him from freedom.' (*We*: 34). Thus, the authority is determined to strip society of possibility, the very ideal which shapes and colours onomastic studies. Booker argues that '*We* is centrally informed by a fear of the dehumanizing potential of technology… the book depicts a sterile and stagnant society ruled so thoroughly by scientific and rational principles that its citizens have been stripped of any real humanity,' (1994: 25-26) and all of this is reflected via both the designations and the philosophical intent behind their application. The implementation of the onomasticon is so integrated with the thematic motivations of the text that the society depicted cannot be successfully analysed without looking at these names; yet no study until this time has examined this relationship in any level of detail. However, the numeric labelling of citizens is not the only means by which

names can be utilised as a form of social classification, as identical intent may be found in related onomastic patterns encountered within other dystopian texts. The intent of these names is ultimately to order the inhabitants of a society into their respective roles in which they are placed; that are chosen *for them*, as opposed to *by them*. It is this textual feature that implements the power of the relationship, as mentioned within the chapter opening, between the namer and the named. The authority that governs the issue of names is the same which assesses their role and position within the society, thus amalgamating social place and identity into a single entity. There is no room for creativity, symbolism or freedom within such a formulaic and determinable onomasticon. The precise form which such designations take depends, once again, upon the foundational principles upon which the social context is created. Within *We*, this focus is on precise mathematical ordering and structure for maximum efficiency, but within *The HandMaid's Tale*, for example, the motivation for the naming scheme of Handmaids is to signify their subordinate role within the textual civilization.

A deeper look may be taken at the extent to which classificatory naming schemes are effective within the names of *The Handmaid's Tale*; Gilead is a young totalitarian country, with the generation of Handmaids depicted as having had a life prior to the formation and indoctrination of the state. These are the women who have literally been stripped of their given names and, with these, their humanity. This reduction to a simple reference rather than a personality is intended as a display of murder: the old ways have gone and so have their old lives. Their old identities have been killed, and this symbolic murder is represented by the onomastic system of the text: 'She becomes Offred because she is entirely defined by her relationship to him' (Henthorne, 2005: 106); her identity only relates so far as she is an article of property, owned and controlled by another individual. Their old names are treated with a highly secretive respect, not least for fear of reprisal

from the Aunts.  Those names are their one remaining link to who they were, and so the act of bonding through the sharing of such information can only be done discreetly, as a forbidden and guilty act against the state: 'We learned to lip-read, our heads flat on the beds, turned sideways, watching each other's mouths.  In this way we exchanged names, from bed to bed' (*HMT*: 14).  Attwood uses this secrecy to engage the reader in a detective puzzle to figure out the true name of Offred from clues given throughout the text.  It is implied that her name is June, but this is not formally revealed.  Similarly, we are given no physical description of her for a considerable length of the text, all of which is a literary strategy to underscore the function of the character.  The names of the Handmaids are buried by necessity, but are never forgotten, for it is the one reminder they have of their humanity.

Following this notion of such classificatory names bestowing a sense of ownership or possession is the naming scheme found within Barry's *Jennifer Government*.  The background of the social system is centred on large multi-national corporations that have been granted free reign, and thus utilise their money and power to shape the world according to their brand.  Within a publisher's note before the text is a legal disclaimer, wherein Barry states that 'the use of real company and product names is for literary effect only' (Barry, 2003: [iii]), explaining that these names allow a more direct interaction with the audience so that the literary motivation to have a greater impact.  Fictional companies could suffice for such a purpose, but as the author claims, this decision makes his world appear more believable, and the inherent social warning operates in a more effective manner.  As a result of this enterprise-run world, affiliation with the big name brands is paramount to the acquisition of money, as the society revolves around advertising, consumerism and competition.  Individuals working for companies are plainly branded just as the products are, with their surname reflecting their employer.

**Hack Nike** is the protagonist of the novel, and **John Nike** (one of two identically named characters, who have to distinguish themselves through the position's title within the company (*JG*: 4), representing an internally based hierarchy of power dependent upon position) serves as the antagonist throughout the text.

Hack's partner during the opening of the text is named Violet, who has no last name, no cultural identity, because she is self-employed. The social status of individuals who lack such a trade name is low, associated with the homeless, and they are thus worthless. Every employer is granted the status of a transaction-based company within this world, resulting in the names, even the now privately-run public bodies, as reflected within such names as **Senior Sergeant Pearson Police**, and the eponymous character, **Jennifer Government**. Through this application of names, the reader learns that business and money dictate the running of the world, and these once public departments exist only to take on financially viable cases (*JG*: 67). Competition is rife as the two official departments are in competition with one another through corporate ties and partnerships. The classificatory model of naming comes into effect here, as prominently displaying the allegiances through the names of individual citizens dependent upon the officially recognised endorsements and ties of the company to whom they belong. This naming system is not static, as characters change jobs, and with it their name and personal identity, which is tied in with their employment and social position. The character initially named **Billy Bechtel** changes to **Billy NRA** to reflect his adjusted position within society. Another interesting onomastic application within the text is encountered within the **NRA**'s (National Rifle Association) internal assignation of animal names to its employees. Their function within society as a mercenary group requires not only unique identifiers, but also designations that are anonymous, thus representing an alternative utilitarian use. As they cannot break free from the internal

classificatory naming scheme, they have to impose their own unique nickname based system to suit their own purposes, despite being forced to wear uniform clothing which is recognisable and functions as visual markers as to their affiliation. These names are randomly assigned (*JG*: 45), but the function of these private monikers is only distinguishability, not personality. Even so, some names are naturally thought of as more fitting and of higher status than others are, Billy's being **Mouse**, as opposed to **Grizzly** or **Jackal**.

Reflecting this ownership of employees, companies likewise shape the world through their branding; beyond dotting the world with monocultural shopping malls and food outlets, these companies sponsor schools and nurseries, bringing with them not only a tiered education system (**Pepsi**-owned schools are described as being equipped with higher quality staff and equipment than **McDonald** schools), but this system of naming also cultivates the consumerist attitude under the guise of education. Thus, propagandist and classificatory elements may be found within the onomasticon of *Jennifer Government*, bolstering its thematic motivations and stylised setting as a dystopian text. Everyone is owned by one of two competing business unions, depending entirely upon their name, which dictates their expected identity and choices.

These names are perfectly shaped specimens of regimentation, and by fulfilling specific purposes, lack the humanity, individuality and personality which names, as they exist outside of the literary domain, require. These onomastic systems exemplify the importance of integrating unique onomastic strategies into the core thematic explorations of their individual texts. This is a common literary exploration in modern dystopias, and its closely related genres, as Hillegas explains in describing the ruling authority within Vonnegut's *Player Piano*:

> 'Epicax XIV, the electronic brain which really governs, is always completely free of emotion… never bothered by reason-clouding emotions, it is not surprising that its decisions often result in the non-human use of human beings' (Hillegas, 1967: 162).

Within dystopian texts, this onomastic system manifests itself as a method of direct control, as has been witnessed within the texts above. Without the freedom for independent thought and action, humanity is no more than a tool or commodity for the use of the higher authority, and so the need for a name, for an identity, is challenged and the onomastic issues explored.

## 3.3 – REGULATION

The final onomastic tool prominently utilised within dystopian fiction may be identified as being regulatory in nature; a name granted and governed by the leading authority within the text, but not based around the named individual's social status within their respective settings. This onomastic pattern is an amalgamation of the two previous applications of literary names: they are classificatory to a degree in their regulation, and propagandist in their inherent social attributes. The names which fall under this category of organisation are loaded with meaning that is vital to the contextual fabrication of the society around them because, as witnessed within the classificatory scheme, the same authority is in charge of both naming and the creation of the setting. As a result of such a naming scheme, the level of character development is minimal: 'characterization is often non-existent: the protagonists merely fulfil their necessary roles' (Edward, 2003, 222), a point which ultimately reflects the extent to which such techniques afford control to the naming power; they decide whose influence is worthy of remembrance and are the same powers that control each member's place and role within their society, again creating a powerful link between namer and the named.

Regulated names may be identified as conforming to the more traditional literary naming technique, through a process called *redende namen*, or 'significant names', which is aptly described as those names which:

> telegraphed the allegory or other points in didactic writing, clarified comic characters, gave greater dimension to representative tragic heroes, made the author's message unmistakeable in the era when people wrote as communication, not as therapy, and were anxious to express ideas even more than to express themselves' (Ashley, 1989: 199).

Literary names that fulfil this criterion may be thus explained as being intentionally selected to direct character interpretation along a specified manner, and that the onomasticons of such texts which utilise names in this way highlight the priorities and significant motives of the naming authority. This process also fits comfortably within dystopian motivations as a genre functioning as a warning, with a meaningful intent behind their creation. These names are symbolically charged with the ideas that form the central motivations of their respective societal settings. Once again, the onomasticon is woven into the structure of the text, and one could not function without the other, thus displaying the extent to which naming systems are vital to the creation of settings very different from the non-literary world. The guiding principle witnessed throughout Huxley's *Brave New World* is encompassed within the societal motto: 'Community, Identity, Stability' (*BNW*: 1), that knowing one's exact role and unalterable place in society, equal to all other members of the same social ranking, is paramount to the continued existence of the society.

The highest authority within the realm of *Brave New World* is the deity **Henry Ford**, a man worshipped for his role in the successful creation of the Model T automobile and for the subsequent championing of the benefits of mass production: namely cost-efficiency and identical reliability. These are the specifications which have also been applied to the society encountered within the text, to such an extent that the male designation is referred to as a T, and the female as an O. Uniformity, and therefore, conformity, is imposed through a variety of techniques, which begins with the creation of humans in genetic and socially identical batches. Humans are manufactured according to the current needs of the society, and are ordered and requisitioned by the **Predestinators** from the **Fertilizers** as required. The processes by which a single embryo is repeatedly cloned so that a batch of humans may comprise up to ninety-six

identical members at a time, and are grown through a series of distinctive chemical, mental and physical processes that augment and program all specimens to behave according to designated desires, are so alien that they require uniquely coined names, such as **Bokanovsky's Process**, and are described in the form of a tour of the process from beginning to end. Every human being is categorised into one of five distinctive social castes, from **Alpha** to **Epsilon**, and each level designated specific jobs and roles within the society. The higher tiers, Alphas and Betas, are the only levels granted personal names.

Within such heavily regulated and carefully screened systems for human development, 'society ceases to be a live organism… It becomes rather a machine for manufacturing that type of man which the author sees as the best man' (Holquist, 1968: 113). This observation takes the form within the text as processes through which humans are trained within their embryonic state to react in a manner determined most beneficial by the state for the purpose. This power is succinctly summarised by the explanation 'an Epsilon embryo must have an Epsilon environment as well as an Epsilon heredity' (*BNW*: 11). These mental and physical adjustments to the embryonic members clearly and consistently define who they will be according to these roles, and it is theoretically impossible for them to breach these expectations. Starved of blood to restrict their mental development and injected with an alcohol-based substance to stunt their growth, the differences between these castes are readily apparent before the members are even born. This society creates its people according to its needs, and this is reflected in their systematic naming scheme which, along with their identity, is derived from social rather than personal sources of inspiration. The social practices explored within this text can trace their roots directly to Wells' *When the Sleeper Awakes*, which Hillegas explains thus: 'Naturally, with the dissolution of the private household goes the dissolution of the

family' (1967: 46); and such an adjustment alters the role of both individuality and personality upon individual identity. It is this concept that is expanded upon in *Brave New World*, where this series of relationships is made a taboo subject, thus making every figure a completely isolated individual with no defining heritage other than that which the state bestows upon them; in *Brave New World* this is their name. Both mentally and physically, the population is theoretically an identical body of almost-cloned figures, and this is reflected in the motives pertaining to the selection of the names granted to them.

The primary characters within the narrative provide the centrally defining onomasticon that shapes the reader's understanding of the setting. **Bernard Marx** is one of the central characters and the text focuses on his desire to be an individual, as opposed to the autonomous entities he sees around him. The exploration of identity and the self is a primary theme of the work, and is particularly apt for him as a character for he is different in his physical appearance from other Alpha specimens, leading to rumours of deficiency which results in a stigma despite his automatic position within society. As a consequence of this outsider nature, so too is his mental fabrication seen to differ from other Alpha's in desiring a true sense of individuality. The prominent asset of this name is the association with the Prussian philosopher Karl Marx, whose classificatory arrangement of human classes according to access to resources may be argued as the literary implication that his name brings to the text. The personal name element has been argued by Meckier (2006: 187), to be derived from another noted individual, Claude Bernard, whose experimental subliminal and mentality-shaping medical practices have been adapted into the fabric of this society. **Lenina Crowne** represents a typical and conformist inhabitant of the society. Her name is a feminised form of Lenin, leader of the Bolshevik Revolution, an ironic association for she feels strongly, as she is programmed to do, about the social caste system, which is far from equality for all. Her

surname may be symbolically connected to her own place within the system, a Beta-Plus, but otherwise its internal designation is just that – a mode of identification with no personal attachment other than to function in that manner. **Helmholtz-Watson**, a designated poet, is granted a name which amalgamates two specific individuals, Hermann van Hemholtz, a German scientist whose work on the science of aesthetics may be witnessed within the environmental training described above, and John B. Watson, a psychologist similarly noted for his psychological work on behaviourism. Given these formulated identity role models, this character's function, to craft propagandist works which fall within the permitted restrictions of the state, is entirely appropriate to the referenced individual. Although the name suits his role in the text, due to the skill and desire of the external author of this selection of names, this name could be equally applied to any other member and the inference would be the exact same. **Mustapha Mond** serves as one of ten **World Controllers**, and his name may be argued as being appropriately adopted references to both Mustapha Kemal Atatürk, founder of the secular state of Turkey, and Ludwig Mond, an industrialist who developed the formula for the efficient mass production of certain chemical compounds.

All of these names could be interchangeable, as they have no direct association with the individual bearing them; the names exhibit only the sentiments which the state deems worthy. This is the primary mode of distinction between the regulation and classification modes of onomastic application. The only character who could be correctly called an individual within the society is a freeborn native from one of the few **Reserves**, a name that clearly invokes the bestial and primitive nature of its inhabitants. They are regarded as animals, as traditional method of reproduction, and the socially corrupt concept of familial ties, are still maintained. He is named **John,** which later becomes **John the Savage** or simply **John Savage** when he is taken outside the Reservation and into the

constraints of the new society. His name again reflects precisely who and what he is, regulated so that it fits in as closely to the otherwise uniform society as such an anomaly may.

Every name encountered within the text conforms to a specific onomastic pattern which serves as the symbolic association with certain identifiable individuals and, it may be presumed, their important influence on the processes and ideologies which encapsulate the identity of the society as a whole. These are names that require a degree of research or familiarity to understand the reason for Huxley to include them in this highly specified world, and by implementing this strategy, allows for a deeper interpretation of the society to be explained through the allusive qualities of the names. They represent political, scientific, social or business ideologies seen as positive within the society depicted in *Brave New World*. Several of the names found may be familiar to the reader, but it is unlikely that each individual whose influence is drawn from would be expected to be instantly recognisable, and serve an external literary onomastic function in encouraging research into the nature of these outside influences. **Polly Trotsky** and **Fifi Bradlaugh**, two characters who present basic political foundations that underpin the society may serve as examples of this onomastic groundwork, with a familiar name and another that is not as widely known, but still provides a link between Huxley's ideological concerns, and the method of their implementation within this world. The latter is named after Charles Bradlaugh, for example, whose contextually appropriate social actions included the advocacy of republicanism and the formation of the National Secular Society in Britain that promoted atheism and humanism, rather than a supernatural entity, reflected in the social mocking of 'God' and the promotion of Henry Ford to fulfil this role as ideological leader.

The names of other secondary characters likewise reveal more details regarding the influences that further define the approaches in which the society may be interpreted. **Herbert Bakunin** is named after a social Darwinist who championed the use of eugenics for the self-directive strengthening of mankind, and the surname of **Sorojini Engels**, alludes to the co-writer of the Communist Manifesto. The direct relevance of these two ideologies can be clearly witnessed within the social structure of this society, yet it is not only social and political ideologies which form the basis of society. The characters **Morgana Rothschild** and **Clara Deterding** both represent highly successful financial and business operations instrumental in aiding Britain and its allies through warfare. **Dr. Wells** is named in honour of H.G.Wells, whose inspiration for *Brave New World*, and other dystopian texts, has already been discussed in the opening of Chapter Three. The surname of **Miss Keate**, the Eton headmistress, is uniquely appropriate for her role, and suggests that an element of onomastic relation to allotted roles may be inherent within the naming system. However, it is likely an example of another instance of felicitous external naming to again emphasise the appropriate allusions to specific ideological criteria of the inspirational sources. Named after John Keate, a likewise infamous headmaster of Eton whose prolific use of the cane and other implements of physical punishment to institute correct behaviour, may be argued as being the practice honoured and implemented within this world. **Joanna Diesel**'s name is derived from the mechanical engineer, Rudolph Diesel, renowned for the invention of the engine that also bears his name. It is an item recognised as being of paramount technological importance by Huxley's society. **Calvin Stopes**' name likewise draws directly upon Marie Stopes' campaign to promote birth control clinics (Meckier, 2006: 192), alongside John Calvin; the ideologies of every referenced individual may be seen throughout this world, with the seeming dominance of industrial, religious and sexual reformers. Despite some of these characters being mentioned only once, and only fulfilling minor literary

roles as background characters, their names are far from unimportant; each occurrence adds to the overall interpretation of the society as a whole. The ideals encompassed within this selection and their role in making this society as it is depicted, function as a practical representative device for Huxley's warning of promoting such philosophies to the dangerous extremes seen with the text.

The small range of names both exhibited and described as being in use may also be argued as serving an additional function of unity: the sources of their inspiration are not confined to any single society, sphere of influence or even age; and the application of names which cross non-literary social boundaries highlights the unified nature of the society depicted. **Darwin Bonaparte** and **Benito Hoover**, the former praising Charles Darwin's theory of evolution, which they identify as being followed with their societal creation of humans, and Napoleon Bonaparte, a self-proclaimed Emperor and war-lord. The latter, a combination of Benito Musollini and J. Edgar Hoover, displays this cross-cultural amalgamation, which may be interpreted as emphasising unity and conformity to a single social ideal, especially when considering their contrasting roles within the contextual political landscape of the date in which *Brave New World* was written. Further examples may be found within the names of **Tom Kawaguchi**, and **Jean-Jacque Habibullah**, whose name elements are drawn, like Mond's, from a variety of cultural sources. These are unrestricted in their use, and thus, the connotative association of the particular name overshadows their cultural heritage. There are no distinctions which make any single name or recognisable non-literary community more influential than any other within this eugenically modified society, and there is no discernible pattern of application of these elements. Names function within this text as simple markers of identification, but externally, their rich onomastic and implicational heritage allows a reader to further understand the composition of Huxley's society.

The only direct explanation within the text regarding the distribution of names within the society is that 'the two thousand million inhabitants of the planet had only ten thousand names between them' (*BNW*: 31), which strongly implies that these are the limited selection which have been carefully vetted for the purpose of basic identification only. One name revealed within the text functions as both personal and surname, as seen in **Jim Bokanovsky** and **Bokanovsky Jones** respectively. Their application is this manner may be identified as demonstrating that these names primarily serve as a means of displaying association and unity within the society. The intent here is that there is no way for individuality to be expressed or even developed, a process reflected in the limited selections of names actively used. These two characters are both named after the scientist who discovered the process that allowed this society to develop closely to the ideology of Ford's mass production, and as a result, the use of this name is expected. This is the only fictional name the reader encounters within this regulated pattern, but the significance of the process, and by default the name itself, is explained within the text's opening, and so may naturally be expected to follow an identical level of utility as names known as originating from outside the text. Another onomastic curiosity is displayed with the names of these two characters: the attachment of the name Bokanovky with what may be argued as common or generic names, similar to Orwell'schoice of Winston Smith as protagonist.

All of these names are chosen for their inability to act as a means of individual signification other than that which the state has purposefully instilled into them. The names function as a source of unity within the society, and as a result, it has been argued that the 'Citizens of Huxley's bourgeois dystopia lack real individual identities, despite the myth of individualism that informs bourgeois society. Instead, they exist principally

as specimens of their class' (Booker, 1994: 49).  These names allow deeper interpretation of the textual setting through their direct reference to identifiable non-literary (with a single exception, as noted above) persons whose influence may be witnessed within the structure of the social system depicted; yet their role as personifying features is limited to this single regard.  None of these names is unique, nor bears any relevance to the heritage of the named individual; rather they shape the bearers into universal carriers that serve only to fulfil the requirements of the state, drawing upon the exemplary ideologies that the fore-bearers, and by default the names themselves, represent.

Systematic onomastic regulation is encountered within every level of Huxley's world, where, combined with elements of propaganda, distinctive social layers are maintained through the naming of the services and features that affect each imposed social level of the setting.  Thus every aspect of this society is manufactured to set criteria, and this is reflected in the regulation and segregation witnessed within even the type of news and entertainment permitted.  The **Gamma Gazette** and **Delta Mirror** are pulp productions tailored to suit the programmed mentality of their respective readership, whilst the **Hourly Radio** is permitted for both Alpha and Beta castes.  All of these are formulated within the **Propagandist Centre**, located in **Fleet Street**; the historical association of that name as being the birthplace of modern reporting again represents a perversion of familiar practices and locales to suit the needs of this society, again closely related to the use of The Times within *Nineteen Eighty-Four*.  The single book owned by Lenina that she can offer to John is revealed as **The Chemical and Bacteriological Conditioning of the Embryo. Practical Instructions for Beta Embryo-Store Workers**, a practical instructive manual rather than a literary endeavour that would encourage, or even depend upon, a level of interpretation, which itself requires a degree of free thought and individuality, the antithesis to the social ideals which forged them as the beings they are.

Even community links and ties are tightly controlled according to this caste system, from

the colour of the uniform worn by members of these different social levels to the

brainwashed emotions regarding levels other than an individual's own.  The beta variant

used as an example of this **Elementary Class Consciousness**, or conditioning, is

revealed in one form as a message played to children as they are sleeping:

> '… and Delta children wear khaki.  Oh no, I don't want to play with Delta
> children.  And Epsilons are still worse.  They're too stupid to be able to read or
> write.  Besides, they wear black, which is such a beastly colour.  I'm *so* glad I'm a
> Beta. … Alpha children wear grey.  They work much harder than we do, because
> they're so frightfully clever.  I'm really awfully glad I'm a Beta, because I don't
> work so hard.  And then we are much better than Gammas and Deltas.' (*BNW*:
> 22)

Such messages are repeated constantly over a period of years, until a subliminal

adherence to the rigidly segregated socialising structure ensures an appropriate emotional

response upon viewing, or even thinking, of any caste level.  Further separation occurs

within scheduled social gathering-based events which feature a hallucinogenic drug

named **soma** (Greek for 'body').  These events are classed as either **solidarity services**

or **community sings**, depending on the social status of the participants.  Every feature

of this society revolves around an unconscious adherence to the models upon which it is

built and its inhabitants named after; what a person is, rather than who they are.  This

concept is reflected through the seemingly random assignation of names based around

no personal or identity related concepts; rather they represent further subjugation and

assimilation into a single cultural ideal, expressed also in *This Perfect Day*.

Levin's *This Perfect Day* presents a slightly different naming system, but identical

onomastic and social intent as the onomastic motivation witnessed within *Brave New*

*World* serves.  The work itself has received little if any critical attention, perhaps due to

the difficulty faced in procuring a copy, but its merits as a literary work and the dystopian patterns and unique onomastic identifiers serve as exemplary models of such a regulatory naming scheme. The world featured within this text is similarly one of uniformity and heavily regulated regimen, controlled by a single artificial intelligence which goes by the name of **UniComp**. It is explained within the text that although there initially existed several of these machines in operation, naming **EuroComp** as an example, these were eventually brought together into a single all-encompassing power. The naming of this intelligence reflects the guiding ideology of this society that, like other dystopias, is focused around unity and uniformity; this ideological concept is explained by the social perception that "deciding" and "picking" are manifestations of selfishness' (*TPD*: 39). A tightly regulated and unemotional source of power is the only method of governing this uniformity. Thus every feature of the inhabitant's lives, their professions, their travels, their allowances, their identities, everything is strictly controlled.

The designations of the citizens of this world are regulated according to the exact details which pertain to the bearer, including their year and place of birth. This is an easily identifiable record that serves to easily identify when a citizen reaches the designated year of termination, deemed the optimum time between productivity and becoming a burden. The social structure follows the propagandist technique of drawing upon names allusive to both uniformity and conformity. The populace as a group is referred to as **The Family**, with each individual a **member**, and referred to as **brother** or **sister**. Every member of this society is required to wear a **Namebar** containing all their information, and is required to be scanned for every request made or place visited as a permanent record of their needs and movements. The discovery by the protagonist of an early Namebar exposes the naming system as following a different scheme: **WYNDHAM, MUS-2161**, revealing the incremental degree of regulation and control that has

developed within such a tightly structured environment, and adjusted to suit the unique attributes of heritage. Also woven into the fabrication of this society are the supplies, rationed communally; the single, staple source of nourishment available to all bodies within this society is named **totalcakes**, and the drink is referred to simply as **coke**. Both names emphasise standardization and lack of distinguishability, no matter what the location or profession of a member, excepting of course only the elite who are selected to program the calculated requirements of the Family. **Counsellors** function as supervisors of this state, providing weekly **confessions**, during which they advise and guide their allotted members as well as regulate the amount of **treatment**, a medical compound synthesised to make the members subservient, should be subscribed. Thus, every need is synchronized through a single authority designed with the express intent of imposing strict adherence to homogeny throughout all areas of the world.

The homogeny of society and the initial personifying element of identity manifests as a mere four names for each sex; the males sporting either **Jesus**, **Karl**, **Li** or **Bob**, and the females, **Peace**, **Mary**, **Anna** or **Yin**. The justification for such a tight restriction on personal names is given as: 'four names for boys, four names for girls! What could be more friction-free, more everyone-the-same' (*TPD*: 18). Uniformity is the primary motivation for this onomastic system. The relevance of these names is provided within the social context of the fabrication of this society, as it is along the guiding philosophies of the equality of the four men that this world has been constructed. The extremely limited selection of names further discourages personality through the implication of identical mental identity, which alongside genetically modified standard body proportions (lack of facial fair for males and lack of breasts for females, for example) emphasises the limited amount of personal interaction possible with this onomastic system. **Wood** and **Wei** are both fictional characters; the former, it is suggested within the novel served as a

political leader who allowed Wei, a philosopher and programmer, to begin the process of codifying social uniformity and the creation of a single, centralised point of control. Their deified status within the world is made clear through the underlying social infrastructure, even to the extent of simple customs and expressions which incorporate the names of these men. One example of such focus upon these names as an extension of all their symbolic holders represented may be seen in the renaming of certain calendar months to conform to these social regularities and emphasis upon the dominance of these four men. Two such examples provided within the text cite March as being renamed to **Marx** (*TPD*: 53) and Wednesday into **Woodsday** (*TPD*: 196). And so, the basis for the naming system of this society proves to be an attempt to rigidly invoke the ideologies of these four individuals through their identity-bearing names.

The central character of the text bears the full designation **Li RM35M26J449988WXYZ**, or **Li RM35M4419** for shorter less formal purposes, who is given the private, unique name of **Chip** by his non-conformist grandfather, himself named when the rules were looser:

> 'And in my father's time there were even more, maybe forty or fifty! Isn't that ridiculous? All those different names when members themselves are exactly the same and interchangeable' (*TPD*: 19).

This personal name is based around the old saying 'a chip off the old block', itself ironically conveying a sense of similarity, but not to the mainstream consciousness which drives this society. The rest of his family is likewise granted personal names, but such an act is seen as taboo and serves only to fuel further medication and distancing of the family member responsible. It is this concept of bearing a unique, personal-name and how such a characteristic is vital to the formation of individuality that is a recurring

feature throughout the text. Chip's sister, Peace KD 37T5002, is named **Willow**, his mother **Suzu** instead of 'Anna' and his father **Mike**, rather than 'Jesus', reflecting a unique family unit rather than the generic name sets otherwise encountered everywhere else throughout the society.

Chip's discovery of a small group of rebellious members results after an encounter with an individual who calls herself **Snowflake**, a name reflecting both the physical feature which she uses to distinguish herself (pale skin), and the unique forms of the honorific association. She imparts the following advice to Chip upon revealing his personal name: 'don't just say the first thing that comes into your mind. You ought to be something like "Pirate" or "Tiger" (TPD: 58), thus placing emphasis upon a descriptive noun to act as a simple associative totem of personality. The eldest of the group named himself **King**, but the group consists of individuals calling themselves **Lilac**, **Leopard**, **Hush** and **Sparrow**. These lexical references bestow upon the owner the characteristics which they see themselves as possessing, and in this distinctive use, represent an embodiment of individuality that reflects a unique characteristic which is used as a basis for identity.

An additional level of name creation occurs once Chip and Lilac, having avoided capture upon running from the UniComp and all that it represents, land upon an island left seemingly untouched by the totalitarian powers. This outside community is, however, manipulated in its function by Unicomp, serving as an effective prison for those members who actively seek to escape, and is ruled by a native group that are barely tolerant of such escapees. The two distinct groups are colloquially named **steelies**, because of the former registration bracelets, and **lunkies**, given the isolated and inbred characteristics of the islanders. Once registered on the island, the text merely states, 'they had been given names by a clerk at the Immigration Bureau' (*TPD*: 195), resulting

in the new names of **Eiko Newmark** and **Grace Newbridge**. A former acquaintance who also escapes is likewise renamed **Morgan Newgate**, and another fellow immigrant **Hassan Newman**. All of these surnames, with their shared element, perhaps reflect the new lifestyle, but also act as a further imposed regulatory system by identifying the non-native inhabitants by names chosen to mark a specific intent.

Once again, it is not only the personal names within this society that fall under the domain of regulation, but also the place-names. The most striking feature of the amended place-names is that they are no longer technically names, but formed from a co-ordinate based numerical system which spans the entire globe. **EUR00001** is the location of UniComp, and so acts as the centre point for this onomastic scheme, as well as the society as a whole. The pattern itself functions as a precise means of identifying locations, stripping away country-based boundaries and limits because there is no need for such differentiating titles within a unified world. Thus **EUR55131**, **EUR55128** and even **AFR71680** and **MEX10405** are simple map points, stripped of the unique cultural and topographical references which names bestow upon a place. This society knows of no need to desire anything other than that which is permitted by UniComp, and every location is as identical as possible to any other encountered in the world. Even areas with no land masses are regularised in this manner. A feature of this blanket naming technique is explored within the text as a practical device to screen areas that UniComp and its controllers do not wish the Family to gain knowledge. The area **SEA77122** hides the island of Majorca, with no official recognition of any land at that specific point on the map. Specific areas mentioned within the text include **Mount Love**, the home of UniComp; the **Lake Of Universal Brotherhood**; **Unity Park**; and **Stability Bay**, all of which draw upon semantic references to uniformity and regularity. The **Pre-U** Museum likewise emphasises the unification as the key ideological concept for the formation of

this society, hence the regularity with which it is encountered in all of the names witnessed within this society, all functioning as a means of uniformity whilst promoting the ideologies of the ruling authority.

An imposed conformity through the use of onomastics may also be seen within the most characteristically dystopian of all Rand's philosophical writings, *Anthem*. The naming system likewise draws upon the inherent properties of certain lexis, echoing the intent of utilising and defining the features which are intended as being representative of the society. The authority which bestows the names does not distinguish social rank or heritage, for all children are raised communally according to their year of birth, and afterwards live together, in a fashion as seen as typical in this genre of literature, according to their allotted role within this society. Only those that are designated to live in the **House of the Scholars**, for example, are permitted to follow academic pursuits, and these roles are determined by the central **Council of the Homes** who allot the professions as they see fit. Institutions of authority are prefixed with the title 'Palace', as experienced in the **Palace of Corrective Detention** and the **Palace of the World Council**. The periods before this state was founded are referred to only as the **Unmentionable Times**, and likewise the areas immediately outside the city limits are labelled the **Unchartered Forest**, drawing upon similar naming techniques used in *We* used to distance and isolate society.

Referring to himself, the central character, **Equality 7-2521**, only does so as 'we' during the opening sections of the text. For, again like *We*, the members of this society are raised to think of themselves only as part of a greater whole. The narrative revolves around his love for another member of this society, **Liberty 5-3000**, which runs counter to every social rule and regulation.

> 'we do not think of them as Liberty 5-3000 any longer. We have given them a name in our thoughts. … But it is a sin to give men names which distinguish them from other men' (*Anthem*: 41).

Their greatest sin, punished by death, is the use of the **Unspeakable Word**, revealed to be the direct pronoun "I"; for this term of reference implies individuality. Despite these rules, the nickname chosen reflects unique emotional attachment to this specified individual: **The Golden One**. This is reciprocated, with Equality 7-2521 being named **The Unconquered**, for the defiance he displays against the **World Council** and social system. These names are reflective of their individuality, and represent their personal attachment to one another, and are very much the primary literary motivation of the work, for it has been argued that 'the major theme of Rand's fiction is the primacy of the individual' (Gladstein, 1984: 25). Both of these characters later take new names apt for their altered circumstances, and are chosen from a small selection of classical books discovered at an abandoned hideout deep within the Unchartered Forest: **Prometheus** and **Gaea**, are selected to symbolically reflect their desires to raise a family of true individuals. These names are chosen entirely to describe the ideological situation encountered at that point in the text: Prometheus stole fire from the gods, and so gifted man the ability to become independent beings, and Gaea, mother of the fertile earth, represents the literal mothering of this new race free from the shackles imposed by the society.

All other named characters follow a rigidly structured onomastic scheme that, as the very ideologies explicit within the motivations for the scheme promote, follows no hierarchy. **Union 5-3992**, **International 4-8818** and **Solidarity 9-6347** are the designations of three acquaintances of the protagonist. Stylistically, these names have no difference from the

members of the World Council, such as **Collective 0-0009** and **Fraternity 9-3452**. The other lexical segments of names found within the text are: **Democracy**, **Unanimity**, **Solidarity**, **Alliance**, **Harmony** and **Similarity**. All of these names provide synonyms of a single ideology, uniformity. They function as identifiers only in the different sounds, but the underlying motivations for this pattern is the promotion of the indivisible nature of this culture. No explanation is given regarding the numerical portion of these designations, and no discernible pattern may be found, given that the acquaintances are encountered at different stages of the protagonist's life; comparison with another member of the same birth year, Union 5-3992, and same career, International 4-8818, yields no conclusive classificatory role of these names.

Likewise, the three named songs described as being taught to all members are identically titled as: **The Hymn of Brotherhood**, **The Hymn of Equality**, and **The Hymn of the Collective Spirit**. A single ideology is touted, and so the onomastic system reflects the intended utopian social structure in name alone. Every feature of this civilization is named according to this singular desire of parity and conformity, despite the heavily enforced positional tiers, witnessed when Equality 7-2521 is threatened with severe punishments for daring to think beyond his allotted role as a street-sweeper. The onomasticon of *Anthem* presents utopian traits and motifs but their forced implementation through a regulatory system runs counter to the intended ideology.

The names pertinent to this onomastic system thus represent ideologically relevant purposes for the society that implements them, and serve as a means of constructing specified personalities in accordance with the settings in which they are applied. None of the names examined within this section correspond to the identity of the named characters, functioning as symbolic tags to institute an emotional level of ordained

equality.  No aspects of personality, heritage or even individuality may be learned from these names, as their regulatory means of distribution renders them neutral and entirely restricts the degree to which individuality may become associated with specific names. Their associative power is gleaned entirely from the naming authority's intent, thus acting as a means of control because, as Brown argues, such onomastic systems 'will result at last in the disappearance of the individual human being in favour of the mass' (Brown, 1976: 39).  The form and function of the naming systems not only complements, but also forms a basic link with the primary literary themes and motivations of the texts in this regard, and thus serve as a key textual component whose implementation is tightly woven into the thematic fabrication of such texts.

# CONCLUSION

Names play a complex role within literature and operate far beyond the concept of *redende namen*, which succinctly display the role of the designated bearer. Such simplistic onomastic play has long been a tradition within literature, but the full extent of this field cannot be fully appreciated by taking names merely as single lexical units with the single intent of signifying their prospective roles within a text. Studies in the field of literary onomastics cannot be fully realised by simply analysing the aspects of these names which correspond with literal dictionary etymologies; why certain texts require specific names and onomastic systems is one area in which this field of research needs more work. That has been the aim of this dissertation, to explore how literary names function as a fully corresponsive literary feature, both in the creation of setting and as functional devices that are interwoven with textual purposes.

Dystopian literature, as set out within my hypotheses for this research, is indeed one subgenre in which a link between the genre-based critical textual motives and the features of the onomastic styles and purposes can be clearly identified as sharing literary purpose. My archetypal approach has proved a successful indication of shared naming strategies throughout similar texts, allowing for a literary onomastic network to be identified according to the specific tropes of a genre. As a result of both these and intertextual links, such a critical framework of enquiry can be applied to other works of literature, and hopefully allow additional interpretations to be reached by scholars. This framework should aid and encourage literary onomastics, as a subject, to advance beyond the singularly focused lines of enquiry which have hitherto been the standard method of research. Of course, this frame has to be utilised alongside the more conventional literary onomastic techniques of tracing the direct allusions and intertextuality of specific

names and how these tie into the story and literary message which the author is trying to convey.  As onomastics may be regarded as one of the tools an author has in creating fictional worlds, this conclusion may appear to be self-evident, but the extent to which specific names are interwoven with their literary styles goes beyond mere ornamentation, for onomastics is a part of the fabric of literary structure.  Every name within a text is included for a reason, and although Windt argues that 'the significance of most names in literature is not immediately clear or so narrowly focused' (2005: 53), careful investigation can show clear literary motivations for their application.  Within the genre of dystopian fiction, my hypotheses appear to be substantiated; distinct ideological concerns related to the style and purpose of the texts may be seen within the onomastic patterns, and these may indeed be codified along standardised, but not, it is important to stress here, uniform systems.  Literature is ultimately an art-form, a mode of expression, and as such, must always be treated with a contextually investigative approach.

The names used in this style of literature actively engage with the literary motifs of control, regulation and manipulation.  Presenting studies based on analysis of such models would allow further research to build upon and expand through comparing literary models.  Literary onomastics is, however, a subject which appears to elude the rigorous methodologies applied to other areas of onomastics.  I have tried to suggest that it may nonetheless be compatible with a fully methodological approach, and the aim of my research is to develop a framework for investigation that will be comparable to, though necessarily different from, those applied to other branches of onomastics.  Although literary onomastics is limited in terms of the amount of names available for analysis, the methods by which they are utilised for stylistic effect, allows a high level of versatility and creativity in their application and overall connotative and implicational potential.  It is in this respect that literature presents a challenging and distinctive field of

research for onomastics, and thus provides a vital determining feature for studies of this nature.

Although literary texts have been analysed primarily through the effective use of names and the implications that they have upon interpretation many times before, I believe that I have provided sufficient evidence that an onomastic approach can go beyond the individual, with nuances relating to more than single texts and the tactics beyond a solitary author. The study of names in literature can present a new mode of critical analysis of textual setting, looking at how these worlds are crafted according to the precise needs, not only of the individual work, but also in relation to a wider body of onomastic utilisation. Looking at the particular development and uses of certain names within different genres, and then linking these with the primary textual motivations of the genres which the works are a part of, will reveal non-traditional methods and motives of utilising names and the literary effects which can be interpreted through their modes of application.

Dystopian fiction uses names as an instrument of control, wherein the names allotted by an authoritative elite serve only to commodify and manipulate individuals into being no more than subservient tools of the state, with no identity other than that which the same authority permits. Power does exist in many guises, but to name something is to exert an influence over the named, a feature which can be shown effectively through the analysis of the genre of dystopian fiction, which is primarily motivated by exploring the many different levels of control that can be exerted upon an individual. A name is a complex summary of associations, connections and values by which the named is assessed, and within literature, names are very much a functional part of the textual fabric. Alford explains that within many non-literary societies, 'the role of a name giver might be

expected to coincide with the role of the primary identity former' (1988: 39), and it is this mode of power that is actively exploited within this genre. The characters named as identifiable and individual figures are those who wield power, while the ones named do not. The convergence of name and identity is a vital literary characteristic, given the limited potential for character development, and so within a literary form which explores the lack of freedom and individual identity, specialised models of internal naming are required, and these have been identified and examined in light of the characteristic texts which define the genre.

Literary onomastics should be concerned primarily with analysing the context surrounding the utilisation of names, not just relying on methodologies that cannot cover the entire range of possibilities within this medium. This dissertation shows that this method of interpreting genre-specific onomastic motives and manners of implementation based around a central onomastic principle active within a text is a viable approach to the subject. I intend to utilise my methodology of a genetic or genre-based framework and apply it further to other genres to assess whether a direct correlation between function and form may be similarly witnessed. The systematic approach to names within dystopian fiction thus conforms to identifiable patterns which directly correlate to the thematic concerns of the genre; the onomastics compliments and strengthens the respective authoritative roles within the texts, and the exploration of the power and social roles provides an ideal focal point for onomastic interpretation.

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