Reviews

Donald Hawes. *Who's Who in Dickens*. London and New York: Routledge, 1998, 278 pp.

Charles Dickens's works are increasingly appealing to scholars, researchers, international conferences and scientific journals. Up till now there has been limited documentation of the innovative aspects of Dickens's prose: idioms, lexical items, special uses of words that he introduced and are in currency today. Among his contributions to the English language, I would like to stress the names of Dickens's own characters since many of these names have become institutions, embodying typical behaviour or typical qualities, and some of them have acquired proverbial status.

Dr. Donald Hawes's *Who's Who in Dickens* has the value of being a reasonable response to a demand for books guiding readers through Charles Dickens's creation of characters. The predecessors to which it can most directly be compared are John Greaves's 1972 volume, also called *Who's Who in Dickens*, and Alex Philip and Gadd Lawrence's 1989 edition of *The Dickens Dictionary*. Dr. Hawes's book covers more of the fiction: the Christmas Stories, tales like "George Silverman's Explanation" and "Hunted Down," the children's stories which include "A Holiday Romance," and "The Mudfog Papers." *Who's Who in Dickens* gathers together material we would hesitate to classify as fiction, for instance, "The Pantomime of Life" and *The Uncommercial Traveller*. This guide provides Dickens's plays and collaborative works such as some of the Christmas Stories and *Mr. Nightingale's Diary*.

Generally acknowledged as one of the greatest novelists in the English language, Charles Dickens rooted the strength and humour of his fiction in a wide variety of created characters. *Who's Who in Dickens* is a comprehensive guide to the countless characters in Dickens's fiction. George Newlin, in his *Everyone in Dickens* (1959), has identified 13,143 characters, but Dr Hawes knows that the inclusion of an exhaustive and definitive list is beyond the scope of his guide aiming to be handy and affordable. *Who's Who in Dickens* is the result of a mature judgment with the provision of background information about 1,650 characters from the main body of Dickens's work. All the classes of Victorian society are to be found in his fiction: the old aristocracy (Cousin Feenix and Sir Leicester Dedlock), "swells" (Jem Harthouse and Edmund Sparkler), the speculators and the *nouveaux riches* (the Merdles and the Veneerings), middle-class professional people (Doctor Strong, Allan Woodcourt and the northern ironmaster), lower middle-class shopkeepers and clerks (Mr. Venus and Mr. Guppy), shabby-genteel men (Dick Swiveller), the working class (Mr. Toodle and Mr. Plornish), fortune-hunters and adventures (Montague Tigg and Rigaud), outcasts (Rudge and Martha Endell), and the downtrodden (the Marchioess and Jo).

Who's Who in Dickens reflects one of the richest fields of Dickens as a linguistic innovator since the great Victorian novelist initiates a treatment in the technique of characterising people by naming them. Many of these names have become institutions, reflecting typical behaviour or typical qualities and, above all, the creation of these names

and characters has enriched the English language. Kelsie Harder has emphasized that Dickens was a master at concocting names with tonal and allegorical qualities and the "inimitable" Victorian could not have been the novelist he was without these names, which contributed so much to his popularity and somehow fixed forever in the English language such names as Gradgrind, Pickwick, Bounderby, Pecksniff, Gamp, Dombey, Micawber, Posnap, Weller. And what is more, these names have been prolific: Pecksniff (in *Martin Chuzzlewit*) has generated at least the following forms: Pecksniffery, Pecksniffism, Peckniffianly, Pecksniffingly; Micawber (in *David Copperfield*) has also been prolific: Micawberish(ly), Micawberism, Micawberite; Gradgrind (in *Hard Times*) has produced Gradgrinding, Gradgrindism; Podsnap (in *Our Mutual Friend*) has three derivations: Podsnappery, Podsnap(p)ian, Podsnapism; Weller (in *Pickwick Papers*) has produced the term Wellerism and two adjectives: Welleresque and Wellerian.

In Dr. Donald Hawes's *Who's Who in Dickens* we miss some of the brilliant advances of those researchers who have delved into the fascinating world of the origin and meaning of the Dickensian characters. Among these contributions we should include Kelsie Herder, "Charles Dickens Names His Characters," *Names* 7 (March 1959): 35-42; Stanley Gerson, "Name-Creation in Dickens," *Moderna Sprak* 69.4 (1975): 299-315; Stephen R. Rounds, "Naming People: Dickens's Technique in *Hard Times*," *Dickens Studies Newsletter* 8.2 (June 1977): 36-40; Knud Sorensen, *Charles Dickens: Linguistic Innovator* (Arkona: Aarhus Universitet, 1985). Through this help, students and lovers of Dickens's fiction will be in the fortunate position of discovering the calculated and careful process adopted by the novelist in the creation of names as a technique to portray typical behaviour or typical qualities.

Adolfo Luis Soto Vázquez

Charles Dickens. *Hard Times*. Intr., glossary, and notes by Adolfo Luis Soto Vázquez. La Coruña: Servicio de Publicaciones de la Universidad de La Coruña, 1996.

The University of La Coruña Press has recently released a new edition of *Hard Times*, one of Dickens's most accomplished works and a *sui generis* representative of the so-called "Condition-of-England novel," which, in Victorian times, portrayed the evils of industrialism, the unfairness of economic *laissez-faire*, the suffering of the working classes, and, in the particular case of this novel, the inadequacy of an educational system based exclusively on the utilitarian handling of facts. This edition is the more welcome because it does not attempt to compete with other scholarly editions of Dickens's novels; rather, it has been designed as a students' text from the outset and exhibits every feature we have come to associate with books of this kind. First, it should be pointed out that it is not headed by a lengthy and heavy-going introduction. Instead, the reader finds a series of short sections entitled "*Hard Times* as a Weekly Serial," "Background," "Criticism," "The Naming of Characters," "Lancashire Dialect," "Circus Slang," and "The Education System," all of them, as can be seen, directly relevant to the main stylistic and thematic aspects of Dickens's novel. In "*Hard Times* as a Weekly Serial," Dr. Soto Vázquez