Proper Names in Plays, by Chance or Design?

M. C. GOLIGHTLY

Readers of fictional material are generally subconsciously impressed with names given to characters in a play or story by an author without being aware of any underlying motivation on the part of the author for having given them. Such names are ostensibly given through the creative process in an attempt to produce such symbolic representation of that character which best expresses a personal estimate or understanding of it insofar as the author is concerned. This understanding takes place, in part, in the mind of the reader by his instinctive reaction to the name, a process of which he is seldom aware.

It is logical to assume that these names, like any other appellations given to any person, place, or thing, are created from a combinatoin of factors, deriving whatever connotations they may have from the combined total experiences of the author and of the reader. Names are likely to be derived from any background or environmental pattern which may have stimulated the author at one time or another, such patterns sometimes being intentionally acquired through intellectual pursuit or accidentally acquired through social activity. The author may not be able to explain how he named a particular character or even to trace the source of inspiration for use of any singular type name, but we can assume that the inclination for so recognizing a character (even in a nebulous way at first) is an initial factor in establishment of personal identification for the author.

Names take on even greater significance when given oral expression, since the word itself is composed of syllables which have their beginnings in all of the traditional and derivational usages connected with particular phonations. Although the word meaning or intentional meaning carries the first impression, something new is added when vocal interpretation of a name gives it an audible and inflectional per-

Mr. Golightly is instructor in speech at Brigham Young University.

sonality. The author and the reader, and in the plays, the dramatist, each give a particular and differentiating connotation to the name, according to the individual differences which affect their interpretation.

Titles and names of people are a fascinating part of any written material; they intrigue us into exploration and as we discover facets within their personalities, we experience things with them, until finally we have vicarious associations with them. These associations are vitally connected with relationship to names, and since names have always shared the essence of the personalities of the people who bear them, we apply readings into character because of them. It is known that people often receive distorted impressions of a given name because of their own association with it; these distortions may have been repeated in the giving of nicknames or terms of relationship which have long been used in lieu of given names, other than surnames, to distinguish certain peoples from others who bear the same name. Although such distortion of names was a common practice during the time of the writing of Restorational plays, other technically contributive changes have developed which have had a profound influence in this respect.

Changes in intellectual understandings through broader educational privileges have brought about an equanimity of social standards among people, resulting in psychological freedom in bestowing of names. This has in turn, resulted in a variety of phonetic impressions being used. In this regard, Ernest Weekley has outlined the major phonetic changes occurring most frequently in the etymology of name giving:

> Aphesis is the loss of the unaccented first syllable, as in *'baccy* and *'tater*. It occurs almost regularly in words of French origin, e.g. *squire* and *esquire*, *prentice* and *apprentice*. When such double forms exist, the surname invariably assumes the popular form, e.g. *Prentice, Squire*. . . . Many names beginning with *n* are due to aphesis, e.g. *Nash* for *atten ash*, *Nalder, Nelms, Nock*, *atten oak*, *Nokes, Nye*, *atten ey*, at the island, *Nangle, atten angle, Nind* or *Nend*, *atten ind* or *end* . . . . Epenthesis is the insertion of a sound which facilitates prounuciation, such as that of *b* in Fr. *chambre*, from Lat. *camera*. The instrusive sound may be a vowel or a consonant as in the names *Henery, Hendry*, perversions of *Henry*. To *Hendry* we owe the northern *Henderson*, which has often coalesced with *Anderson*, from *Andrew*. These are contracted into *Henson* and *Anson*, the latter also

from *Ann* and *Agnes* .... Epithesis, or the addition of a final consonant, is common in uneducated speech, e.g. *scholard, gownd, garding,* etc. I say "uneducated," but many such forms have been adapted by the language, e.g. sound, Fr. *son,* and we have the name *Kitching,* for *kitchen.* . . . . Assimilation is the tendency of a sound to imitate its neighbor. Thus the *d* of *Hud* (p. 3) sometimes becomes *t* in contact with the sharp *s,* hence *Hutson; Tomkins* tends to become *Tonkins,* whence *Tonks,* if the *m* and *k* are not separated by the epenthetic *p, Tompkins.* . . . The same group of names is affected by dissimilation, i.e. the instinct to avoid the recurrence of the same sound. Thus *Ranson,* son of *Ranolf* or *Randolf,* becomes *Ransom* by dissimilation of one *n,* and *Hanson,* son of *Han* (see p. 3), becomes *Hansom.* In *Sansom* we have *Sampson* assimilated to *Sanson* and then dissimilated. . . . Metathesis, or the transposition of sound, chiefly affects *l* and *r,* especially the latter. Our word *cress* is from Mid. Eng. *kers,* which appears in *Karslake, Toulmin* is for *Tomlin,* a double dim., *-el-in,* or *Tom, Grundy* is for *Gundry,* from Anglo-Sax. *Gundred,* and *Joe Gargery* dessended from a *Gregory.*[1]

Since we might assume that cristening names given to their offspring by parents are generally given them because of impressions, real or imaginary, it might also follow that such impressions may be related to the euphonious associations which the name bears, or through environmental experiences of the donors with the phonetic factors of the name. Names also have been given through a favorable association with trifling or important incidents, or from states of affairs, or from festive occasions, or they may be patronymic or matronymic—suggesting identity with forbears.

Such knowledge should have some influence upon the author as he is a "parent" of a kind, through fostering a literary "child," and should be affected by these same factors as he chooses names for the characters in his play or story. The creative process which goes into the name giving of some children is only an attributable factor, adding lustre to the otherwise conformative method of bestowing proper names as a result of choosing the most desirable from among a number of names found to be nonobjectionable. The author, however, expresses in certain degrees some conscious or subconscious hopes or intimations for those characters in the names

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[1] Ernest Weekley, *The Romance of Names* (London: John Murray, Albemarle Street, W., 1914), p. 33.

he chooses for them, without relying upon the direct or personal reaction of relatives or contradictory factors derived through ancestral traditions. Though some exploratory work has been done occasionally in this area by a few interested writers, an exhaustive study substantiated by literary evidences could be significantly rewarding. One can be certain that a great number of variable influences would be found through further research in this direction. Languages, in their systemization and colloquialization through usage, have advanced their peculiar accents and phonemes through a repetition of communication, respective of individualism or formalism, as time and setting demanded.

In the following study of fourteen plays of the Restoration period, eight comedies, four tragedies, one heroic drama, and a musical comedy, a listing of the names of characters have been categorized and a few comparisons made which might indicate what may have influenced the minds of the men who wrote during that period. It should be readily apparent that there seemed to be a discrimination on the part of the respective authors to distinguish certain "types" by appending "Mr.," "Mrs.," "Lord," "Count," and other parts to ordinary names. Separate listings have been made to suggest that some prompting in the author's mind influenced him to attach this other part to the name, rather than to use the single name as in the other cases, mainly to achieve an effect.

Examples cited in this study should indicate that the bestowal of purposeful and stimulating names is either a purely subjective gesture or an artifactual and subconscious process in which all the techniques, learned and unlearned, are employed, one having a direct relationship to the creative powers of the author, the other having little or none at all. Names and authors have been listed on either side of titles so that comparisons and similarities might be noted among separate works.

MEN (Double names, including Mr., and titles)

Names of Characters	Title of Play	Author
(Don) Alonzo d'Aguilar	The Conquest of Granada	John Dryden
Thomas Aimwell	The Beaux Stratagem	George Farquhar
Mark Antony	All for Love	John Dryden
(Duke of) Arcos	The Conquest of Granada	John Dryden
Francis Archer	The Beaux Stratagem	George Farquhar
(King) Arthur	Tom Thumb	Henry Fielding

(Robin of) Bagshott	*The Beggar's Opera*	John Gay
(Count) Bellair	*The Beaux Stratagem*	George Farquhar
(Old) Harry Bellair	*The Man of Mode*	George Etherege
(Young) Harry Bellair	*The Man of Mode*	George Etherege
(Sir) John Bevil	*The Conscious Lovers*	Richard Steele
John Bevil, Jr.	*The Conscious Lovers*	Richard Steele
Jerry Blackacre	*The Plain Dealer*	William Wycherly
Mahomet Boabdelin	*The Conquest of Granada*	John Dryden
Ben Budge	*The Beggar's Opera*	John Gay
Roger Bull	*The Relapse*	John Vanbrugh
William Catesby	*Jane Shore Tragedy*	Nicholas Rowe
(Sir) Tumbelly Clumsey	*The Relapse*	John Vanbrugh
(Sir) Charles Easy	*The Careless Husband*	Colley Cibber
(Old) Novelty Fashion	*The Relapse*	John Vanbrugh
(Young) Thomas Fashion	*The Relapse*	John Vanbrugh
(Sir) Fopling Flutter	*The Man of Mode*	George Etherege
(Lord) Foppington	*The Careless Husband*	Colley Cibber
(Sir) Charles Freeman	*The Beaux Stratagem*	George Farquhar
(Sir) John Friendly	*The Relapse*	John Vanbrugh
(Duke of) Gloster	*Jane Shore Tragedy*	Nicholas Rowe
(Lord) Grizzle	*Tom Thumb*	Henry Fielding
(Lord) Hastings	*Jane Shore Tragedy*	Nicholas Rowe
(Crook Fingered) Jack	*The Beggar's Opera*	John Gay
Matt (of the Mint)	*The Beggar's Opera*	John Gay
Edward Mirabell	*Way of the World*	William Congreve
(Lord) Moerlove	*The Careless Husband*	Colley Cibber
Charles Myrtle	*The Conscious Lovers*	Richard Steele
Nimming Ned	*The Beggar's Opera*	John Gay
(Major) Oldfox	*The Plain Dealer*	John Gay
Harry Paddington	*The Beggar's Opera*	John Gay
(Lord) Plausible	*The Plain Dealer*	William Wycherly
(Sergeant) Plodden	*The Plain Dealer*	William Wycherly
(Sir) Richard Ratcliffe	*Jane Shore Tragedy*	Nicholas Rowe
(Mr.) Sealand	*The Conscious Lovers*	Richard Steele
(Mr.) Smirk	*The Plain Dealer*	William Wycherly
(Ghost of) Gaffer Thumb	*Tom Thumb*	Henry Fielding
Tom Thumb	*Tom Thumb*	Henry Fielding
Jimmy Twitcher	*The Beggar's Opera*	John Gay
Edward Worthy	*The Relapse*	John Vanbrugh
Anthony Witwoud	*Way of the World*	William Congreve
(Sir) Wilford Witwoud	*Way of the World*	William Congreve

MEN (Single names)

Abdalla	*The Conquest of Granada*	John Dryden
Abdelmelech	*The Conquest of Granada*	John Dryden
Abenemar	*The Conquest of Granada*	John Dryden
Alexas	*All for Love*	John Dryden
Almanzor	*The Conquest of Granada*	John Dryden
Antonio	*All for Love*	John Dryden
Bagshot	*The Beaux Stratagem*	George Farquhar
Bayes	*The Rehearsal*	George Villiers
Bedaman	*Venice Preserved*	Thomas Otway

Beggar	*The Beggar's Opera*	John Gay
Bellamour	*Jane Shore Tragedy*	Nicholas Rowe
Blunder	*The Plain Dealer*	William Wycherly
Bonniface	*The Beaux Stratagem*	George Farquhar
Brabe	*Venus Preserved*	Thomas Otway
Brainwell	*Venus Preserved*	Thomas Otway
Buttongown	*The Plain Dealer*	William Wycherly
Cimberton	*The Conscious Lovers*	Richard Steele
Cordelio	*The Rehearsal*	George Villiers
Coupler	*The Relapse*	John Vanbrugh
Daniel	*The Conscious Lovers*	Richard Steele
Decius	*Cato*	Joseph Addison
Dollabella	*All for Love*	John Dryden
Doodle	*Tom Thumb*	Henry Fielding
Dorimant	*Venus Preserved*	Thomas Otway
Drawcansir	*The Rehearsal*	George Villiers
Dumont	*Jane Shore Tragedy*	Nicholas Rowe
Durand	*Venus Preserved*	Thomas Otway
Eliot	*Venus Preserved*	Thomas Otway
Fainall	*Way of the World*	William Congreve
Ferdinand	*The Conquest of Granada*	John Dryden
Filch	*The Beggar's Opera*	John Gay
Foigard	*The Beaux Stratagem*	George Farquhar
Foodle	*The Beggar's Opera*	John Gay
Freeman	*The Plain Dealer*	William Wycherly
Gibbet	*The Beaux Stratagem*	George Farquhar
Gomel	*The Beggar's Opera*	John Gay
Hamet	*The Conquest of Granada*	John Dryden
Handy	*The Man of Mode*	George Etherege
Harry	*The Rehearsal*	George Villiers
Humphrey	*The Conscious Lovers*	Richard Steele
Hounslow	*The Beaux Stratagem*	George Farquhar
Jaffeir	*Venus Preserved*	Thomas Otway
Johnson	*The Rehearsal*	George Villiers
Juba	*Cato*	Joseph Addison
LaVerole	*The Relapse*	John Vanbrugh
Lockett	*The Beggar's Opera*	John Gay
Lory	*The Relapse*	John Vanbrugh
Lucius	*Cato*	Joseph Addison
MacHeath	*The Beggar's Opera*	John Gay
Marcus	*Cato*	Joseph Addison
Medley	*Venus Preserved*	Thomas Otway
Merlin	*Tom Thumb*	Henry Fielding
Mezzana	*Venus Preserved*	Thomas Otway
Myris	*All for Love*	John Dryden
Noodle	*Tom Thumb*	Henry Fielding
Novil	*The Plain Dealer*	William Wycherly
Ozmyn	*The Conquest of Granada*	John Dryden
Peachum	*The Beggar's Opera*	John Gay
Petulant	*The Plain Dealer*	William Wycherly
Petulant	*Way of the World*	William Congreve
Pierre	*Venus Preserved*	Thomas Otway
Portius	*Cato*	Joseph Addison

Pretty-Man	*The Rehearsal*	George Villiers
Priuli	*Venus Preserved*	Thomas Otway
Quaint	*The Plain Dealer*	William Wycherly
Retrose	*Venus Preserved*	Thomas Otway
Revillidio	*Venus Preserved*	Thomas Otway
Scrub	*The Beaux Stratagem*	George Farquhar
Selin	*The Conquest of Granada*	John Dryden
Sempronius	*Cato*	Joseph Addison
Serringe	*The Relapse*	John Vanbrugh
Serapion	*All for Love*	John Dryden
Smith	*The Rehearsal*	George Villiers
Spinosa	*Venus Preserved*	Thomas Otway
Splitcause	*The Plain Dealer*	William Wycherly
Sullen	*The Beaux Stratagem*	George Farquhar
Syphax	*Cato*	Joseph Addison
Ternon	*Venus Preserved*	Thomas Otway
Theodore	*Venus Preserved*	Thomas Otway
Tom	*The Conscious Lovers*	Richard Steele
Tugg	*The Plain Dealer*	William Wycherly
Zulema	*The Conquest of Granada*	John Dryden

WOMEN (Double names, including Mrs., and titles)

(Widow) Blackacre	*The Plain Dealer*	William Wycherly
(Lady) Bountiful	*The Beaux Stratagem*	George Farquhar
Molly Brazen	*The Beggar's Opera*	John Gay
(Mrs.) Callicoe	*The Relapse*	John Vanbrugh
Betty Doxy	*The Beggar's Opera*	John Gay
(Lady) Easy	*The Careless Husband*	Colley Cibber
(Mrs.) Edging	*The Careless Husband*	Colley Cibber
(Mrs.) Arabella Fainall	*Way of the World*	William Congreve
Diana Frapes	*The Beggar's Opera*	John Gay
(Lady) Graveairs	*The Careless Husband*	Colley Cibber
(Miss) Hoyden	*The Relapse*	John Vanbrugh
Lucy Lockit	*The Beggar's Opera*	John Gay
(Mrs.) Marwood	*Way of the World*	William Congreve
(Mrs.) Millamant	*Way of the World*	William Congreve
(Lady) Betty Modish	*The Careless Husband*	Colley Cibber
(Mrs.) Peachum	*The Beggar's Opera*	John Gay
Polly Peachum	*The Beggar's Opera*	John Gay
(Mrs.) Sealand	*The Conscious Lovers*	Richard Steele
Jane Shore	*The Jane Shore Tragedy*	Nicholas Rowe
(Mrs.) Slammekin	*The Beggar's Opera*	John Gay
(Mrs.) Sullen	*The Beaux Stratagem*	George Farquhar
Suky Tawdry	*The Beggar's Opera*	John Gay
(Lady) Townley	*The Man of Mode*	George Etherege
Dolly Trull	*The Beggar's Opera*	John Gay
(Mrs.) Vixen	*The Beggar's Opera*	John Gay
(Lady) Woodvill	*The Man of Mode*	George Etherege

WOMEN (Single names)

Name	Play	Author
Abigail	*The Relapse*	John Vanbrugh
Alicia	*The Jane Shore Tragedy*	Nicholas Rowe
Almahide	*The Conquest of Granada*	John Dryden
Amanda	*The Relapse*	John Vanbrugh
Amaryllis	*The Rehearsal*	George Villiers
Aquilina	*Venus Preserved*	Thomas Otway
Belvidera	*Venus Preserved*	Thomas Otway
Bellinda	*The Man of Mode*	George Etherege
Benzayda	*The Conquest of Granada*	John Dryden
Berinthea	*The Relapse*	John Vanbrugh
Betty	*The Way of the World*	William Congreve
Busy	*The Man of Mode*	William Congreve
Charmion	*All for Love*	John Dryden
Cherry	*The Beaux Stratagem*	George Farquhar
Cleopatra	*All for Love*	John Dryden
Cleora	*Tom Thumb*	Henry Fielding
Cloris	*The Rehearsal*	George Villiers
Dollalolla	*Tom Thumb*	Henry Fielding
Dorinda	*The Beaux Stratagem*	George Farquhar
Eliza	*The Plain Dealer*	William Wycherly
Emilia	*The Man of Mode*	George Etherege
Esperanza	*The Conquest of Granada*	John Dryden
Fidelia	*The Plain Dealer*	William Wycherly
Foible	*The Way of the World*	William Congreve
Gipsey	*The Beaux Stratagem*	George Farquhar
Harriet	*The Man of Mode*	George Etherege
Holyma	*The Conquest of Granada*	John Dryden
Indiana	*The Conscious Lovers*	Richard Steele
Isabella	*The Conscious Lovers*	Richard Steele
Isabella	*All for Love*	John Dryden
Iras	*The Conquest of Granada*	John Dryden
Jenny	*The Beggar's Opera*	John Gay
Lettice	*The Plain Dealer*	William Wycherly
Lucia	*Cato*	Joseph Addison
Lucinda	*The Conscious Lovers*	Richard Steele
Lydaraka	*The Conquest of Granada*	John Dryden
Mincing	*The Way of the World*	William Congreve
Mustacha	*Tom Thumb*	Henry Fielding
Octavia	*All for Love*	John Dryden
Parlas	*The Rehearsal*	George Villiers
Parthenope	*The Rehearsal*	George Villiers
Pert	*The Man of Mode*	George Etherege
Phyllis	*The Conscious Lovers*	Richard Steele

It should be noticed that there is a frequency of those names which begin with the letter "B." Twenty names in the men's division outnumber the next most frequent, those which begin with "A," "C," and "P," numbering six in each. Names be-

ginning with two plosive sounds, two open vowel sounds, and two fricatives might have significant meaning in a technical study.

It is interesting to note that in the "B" classification in the men's division approximately half of the characters are humorous in personality projection, and the other half are romance and background, or secondary personages. Among these of the women in the "B" area there is an equalization of humorous and expositional characterizations.

The drama or speech student could wish to know in an analysis of this kind what effect the sounds of these names will have upon the speaker and upon the audience. It has already been mentioned that to speak the names and to "feel" the sound of them as they are articulated, sometimes creates a different effect than when the names are read silently. For instance, the name "Alicia," in *The Tragedy of Jane Shore* by Nicholas Rowe, is a genuine and original sounding name contrived by the author for an important secondary character. In a footnote in the written copies of this play in the text by Nettleton and Case, it is pointed out that there is no historical warrant for her presence in the play.[2] She contributes little in the development of the major plot line nor in the exposition or denouement of the ensuing action. We may therefore venture that the name was chosen because of a whim on the part of the author which gave him reason to believe it suited the character in the play.

On the other hand she was important enough to the action not to be innominate or commonly named; "Alicia" is euphonically satisfying and distinctively adequate for its purpose, particularly because of that quality which makes it unique, and for the use of soft and enjoyable sound syllables employed in construction of the name. Such a name might bear nothing by way of association for people of this day but perhaps would have connotations of other names or words which conveyed an emotional distinction. For instance, "Alicia" might have for one reader the same connotative accents which are found in the word "delicious," or "militia," or even "vicious," according to the individual response. That response of course would depend upon the background experience of the reader or

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[2]George H. Nettleton and Arthur E. Case, *British Dramatists from Dryden to Sheridan* (Toronto: George G. Harrap & Co. Ltd., 1939), p. 509.

dramatist and also upon his ability to react—imaginatively or without a great degree of emotion. The name itself is composed of three syllables, each of them easily articulated. The final syllable has a slightly false tone, almost one of indecision, but considered wholly, it lacks extreme complication and has no sudden turn in articulatory directions. We trust the name. (This is misleading, because she proves to be heartless in the final scene of the tragedy.)

"Amanda," "Bellinda," "Benzayda," "Cleora," "Dorinda," "Emilia," "Fidelia," "Holyma," "Lucia," "Lucinda," and "Octavia," all might have similar elements of like qualities in them, although any association with one of these names would determine the extent of the stimulus which it might have upon the hearer.

"Mustacha" is another captivating name, and here we find a definite association with its common denominator, "moustache"; upon the discovery of its use for a feminine character, the effect is startling. This word alliteration must have been intended by the author, for the imagery seems too vivid for us to dismiss. It is possible that the author has given us opportunity for a preconception of character before we become further acquainted with the personality; this is perhaps exactly what the author intended, since turnabout is an applicable technique in writing comedy.

Some sounds bear personality connotations; these are the obvious and capricious names used to label characters in a positive manner. Occasionally we discover some artful ones such as Mrs. Callicoe, Miss Hoyden (which has something of the hoi-polloi in it and is an obviously veiled "hoiden," which means inelegant, rude, bold!), Mrs. Peachum, Sir Fopling Flutter, John Friendly, Major Oldfox, and Lord Plausible.

Some of the more contrived names which indicate that they may have been sounded out rather than reconstructed from traditional sources are the delightful Dollalolla, Lord Foppington, Sergeant Plodden, Drawcansir, and Dollabella; the interesting Abdelmelech, Almanzor, Abenemar, Bellamour, Cordelio, Hounslow, and Syphax; Mrs. Slammekin, Mrs. Millamant, and Lady Graveairs. All are so intriguing that they command our respect and our attention because they sound intriguing. Who would not wonder whether a Mezzana or an Azmyn were not priests or priestesses in jewelled costumery,

silently waiting beside a temple while a rose sky blushes around an enormous moon?

There is a certain relationship between Dorimant and the voracious cormorant, a greedy, rapacious web-footed bird of the pelican family. This comparison is made apparent after reading the play and observing the similarities of the two. We see some of that same rapaciousness in Dorimant in the scene where he is attempting to break relationship with his mistress, Mrs. Loveit. He is cruel and outrageous in his use of her.

Attention should be drawn to the fact that there is a correlation between the nature of the name given and the theme which is to be developed. This is unavoidable since the author knows what he wishes to say and attempts to develop a theme through expositional contrasts in dialogue and between characters, and the names of the characters come to him as the play is fashioned. Names having romantic imagery or curious, musical variations in the syllable construction are seldom used in the straight, sophisticated type of comedy such as *The Rehearsal,* by George Villiers. In the comedy of manners, such as *The Man of Mode,* by George Etherege, where the satire is more evident but the names less conspicuous this idea finds logical support. Certain names if not handled skillfully would transpose a play from one category to another—creating one effect where another was desired.

A footnote to *The Beggar's Opera,* by John Gay, appears on page 534 in *British Dramatists from Dryden to Sheridan,* stating the following:

> Most of the names given to the characters are 'label' names, based largely upon the canting language of the underworld. Peachum (to 'peach' is to inform against one's accomplices) probably represents Jonathan Wild, a notorious 'thief-taker' of the period, who was the head of a band of criminals, some of whom he occasionally betrayed to the police for pay. He had been executed in 1725 for acting as a receiver of stolen goods. 'MacHeath' ('son of the heath') alludes to the fact that the open heaths surrounding London were the favorite haunts of the highwaymen who halted and robbed stage-coaches. A 'twitcher' is a pickpocket. Bagshot is the name of one of the heaths, lying to the west of London, on the road to Winchester and Salisbury. 'Nimming' means stealing. Paddington and the Mint were disreputable districts of London, the latter, south of the Thames, being especially famous because it preserved until the reign of George I the

characteristics of a medieval sanctuary, in which the officers of the law could not arrest persons for debt. A 'budge' is a sneak-thief. 'Trapes' and 'slammekin' are synonyms for a slovenly woman; 'trull' and 'doxy' for a prostitute. A 'diver' is a pickpocket. The other names are self-explanatory.[3]

Although assignment of proper names to characters in a story or play can be made merely as a response to necessity, having no logical or developmental or sequential motivation other than that the characters must be called something, it follows that there is still some psychological incentive for a "proper" or "appropriate" name. Authors have been known to change names of characters from otherwise previously acceptable ones to those more in keeping with theme and setting or style as the play matured. People sometimes do this with their own names when they find them no longer fitting, possibly for similar reasons. The author, being indulgent in his creative privileges, exercises that prerogative in this exciting and amazing process of giving names to fictional personalities.

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[3]*Ibid.*, 534.