



A Discourse Study of Dickens's Nobody's Story

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Abstract

The framework that the researcher operates with in this study synergises narratology, critical discourse analysis, a naming-in-discourse-historical approach, and Stylistics to critique Nobody's Story (1854) by Charles Dickens. An analytical study specifically concerning Dickens' use of narrative voice and name-words, thematic words, and rhetorical figures to produce a fierce condemnation of the Victorian upper and lower classes. Based on a mixed model drawing from the works of Genette (1980), Fairclough (1995), Wodak (2001), and Leech & Short (2007), this paper examines the discursive resources that marginalize social groups with these modalities. Specifically, the protagonist is called nobody in such a way that this action removes an individual name and transforms social removal into a shared experience. It shows how Dickens employs narrative voice as a moral and ideologically determined structure to guide the reader towards an intractable recognition of class exploitation. It also emphasizes the role of rhetorical devices such as irony, hyperbole or overstatement, personification, and other forms of repetition and contrast in the fine arts of persuasive writing. The findings imply that Nobody's Story surpasses this definition, standing not just as a narrative tale but also as an enormous intervention in Victorian discussions of social justice, labour, poverty, along with political representation. This text synthesizes those stylistic, ideological, and narratological connections under Dickens's larger interest in humanitarian relief and social change.

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Introduction

The constant attention he gave in his work to the exploitation of labourers, poverty, institutional exploitation and injustice, and social inequality makes Charles Dickens one of the most important exponents of Victorian literature. In trying to do this, Dickens has shed light on the sins of his contemporaries and used his works to pursue social awareness in the 19th-century industrial world. Most often, his scrawls published in journals, essays, novels, and short stories draw attention to those who are dishevelled, on the margins, or rendered invisible by prevailing social constructs. Given this framework, Nobody's Story provides a particularly interesting instance of Dickens' ability to convert literary narrative into social critique. (Ledger & Furneaux, 2011)

The Christmas number of Household Words published Nobody's Story (1854). It narrates the life story of a symbolic figure nicknamed Nobody. The story depicts the common character who contributes to society via their labour, and is unknown to end users/investors who collect rent from it. Dickens crafts a prototypical character in Nobody, whose own abilities embody the collective struggles of the Victorian worker. Therefore, the narrative functions simultaneously as an imaginary fable, a social allegory, and a political commentary on the inequitable distribution of power and value in Victorian culture. (Ledger & Furneaux, 2011)^[12]

One of the text's significant outer expansionative features is introduced by the title itself. So, naming the hero Nobody is, for Dickens, to set identity and visibility and social value in the most concrete form possible. This label provides some commonality while also making them less accessible. Nobody represents, for one thing, the millions of workers who make society run on a day-to-day basis without ever entering the public imagination. However, notably, the character has no penetrating value in the leading caste. This, in turn, prompts the readers to interrogate the very social systems on which valuation and devaluation are based. (John, 2001) ^[10]

Referring to some of Dickens's major novels, such as *Great Expectations* and *Bleak House*, much has been published on the historical nature of these works, but shorter books like *Nobody's Story* have largely been examined thematically. However, much less analysis has been made of the particular discursive strategies by which Dickens builds his social judgment. A discourse-based perspective sheds important light on how language, narrative structure, and rhetorical functions produce ideological meanings. Discourse analysis does not view the text merely as a reflection of Victorian social situation, but rather investigates how those conditions are linguistically represented and constructed, challenged, or even re-invented in the narrative. (Fairclough, 2013) ^[6]

This demands an ecumenical lens that can analyze the interconnections between narrative form and social significance. On this basis, a four-point theoretical framework can be built. First, Genette's narratology provides tools for analyzing narrative voice, focalization, and the relation between the narrator and readers. Second, Wodak's discourse-historical method permits an examination of nomination and predication strategies, specifically the symbolic meaning of the name Nobody. Third, Fairclough's Critical Discourse Analysis enables the analysis of thematic discourse and ideological representation in a larger social context. Lastly, the stylistic model of Leech and Short provides a step-by-step framework for the examination of rhetorical and linguistic features that affect how convincing a particular text is.

The combination of these techniques is particularly appropriate since *Nobody's Story* happens in parallel on multiple levels. On the level of narrative, the writing creates a certain vantage point that presents readers with social reality. On a more representational level, practices of nomination create knowledge systems on identity and social standing. Thematic discourse addresses questions of power, exclusion, and justice at the level of ideas. At the style level, rhetorical devices influence readers' cognition and feeling. When combined and examined together, these dimensions provide a lens through which to understand broadly how Victorian social criticism is constructed.

Narratively, the story itself generates many narratological problems around agency in narrative and reader positioning. In this regard, Dickens employs a narrator that is both dense with character and intent who insists throughout upon interpretative direction through explicit evaluative judgements and moral condemnation. This combination of forms acts as a counterpoint to discrete instruments of fiction and recalls much of what Dickens's larger aim was: that literature might be a force for reform. Even as he is imagining on his own the meanings of these events in the past, he always dispenses significance and direction for readers to take

toward various moral and political claims.

The other, inescapable ellipse of inquiry comes with the discovery of the hero. Often, nominative moves are not neutral language performatives but help define socially identified bodies according to your own position of hegemony. Archetypes are deceptive, and nobody behaves like an archetype; we also specify the character and then absorb that generalisation. Through this litany, Dickens emphasizes, perhaps ironically, the ways that whole sectors of society get symbolically erased while continuing to run British economic and social life.

From a thematic perspective, *Nobody's Story* grapples with many of the issues which were widely discussed in Victorian public life: poverty and class oppression, exploitation of labour, political disenfranchisement and capitalism. These ideas are not merely articulated via text, but also by language decisions that reveal underlying ideological assumptions. Engaged in larger discourses of power and social meaning is what Critical discourse analysis brings to how these themes are situated.

It is thus a rhetorical element which augments its social relevance. Dickens employs a wealth of rhetorical devices, in an attempt to give weightiness and persuasive momentum to his criticism: irony, personification, antithesis, hyperbole and anaphora. The arrows and crowds of such devices re-embody these abstract social concerns with events that have a visual and textual character, requiring an investment from readers who are invited to think.

Thus, the primary aim of this study is to seek an answer to the research question: How does Dickens use narrative voice, quoting strategies, thematic speech, and rhetorical devices in *Nobody's Story* as a tool to critique Victorian social and economic discrimination?

The answer to this question is tackled by the research through defining text as a multitude of discourses: narratology, critical discourse analysis, discourse-historical analysis, and stylistics. The goal of this scrutiny is to demonstrate the extent to which Dickens's social critique inhabits not just what the story has to say for itself but how it utters itself at all. *Nobody's Story* as social reconcilability and ethical accountability: in its rhetorical collage of narrative structure and thematic depiction, is the defining discourse.

In the next part, the researcher will present the literature review with an examination of Dickens scholarship, narratology, CDA, Wodak's nomination strategies, and stylistics. The Literature Review portion should establish three basics: knowledge of *Nobody's Story* and Dickens's social condemnation, studies on narratology, CDA, nomination strategies, and stylistics, and the research gap that gives reason for the existing study. Prevailing studies recognize *Nobody's Story* as a text connected with the working class, in terms of discernibility and Victorian social discrimination, but few studies mix narrative, discursive, and stylistic points of view into a single analytical framework (Tekin, 2021) ^[22].

2. Literature Review

Dickens has long been distinguished as one of the principal social critics of Victorian society. His works reliably involve matters such as poverty, labour exploitation, class discrimination, administrative incompetence, and official injustice. While Dickens regularly receives recognition for his memorable characters and innovative storytelling,

scholars have increasingly emphasized the ideological aspects of much of his work. Rather, his fiction passionately seeks social engagement in contemporary debates on reform, morality, and social responsibility, rather than merely registering the presence of social problems.

2.1. Related Studies

The literary criticism devoted to Dickens's social critique usually focuses on major novels like *Oliver Twist*, *Bleak House*, *Hard Times*, and *Little Dorrit*. These works have been interpreted as critiques of industrial capitalism, state apparatuses, forms of education, class structures, and more. Although specialists scarcely concede that Dickens clearly extracts the sufferings of fringe gatherings and urges the mass development of social equity awareness. But his critics have written about the limits of Dickens's reformist ideal too. Some of the readers mention that he is a left-wing champion of the poor, while others maintain that his answers consistently fall back into Victorian liberalism and moral reform without addressing structural problems in capitalist society. (Jordan, 2001) ^[11]

Dickensian reportage and short prose have attracted considerable critical attention in the past decade. The much-read middling classes were deeply engaged with social commentary delivered via periodicals such as Dickens's own *Household Words* (edited by Dickens 1850–1859). The magazine tried to approach social issues while remaining accessible and entertaining. Darnton has shown that Dickens had purposely blurred the boundaries between journalism and fiction, combining a demand for narrative with social critique. This fusion form permitted him to influence extensive audiences while concurrently affecting communal attitudes to existing social problems. (Schlicke, 2011) ^[18]

Within this milieu, *Nobody's Story* occupies a distinct position. Published in *Household Words* in 1854, the story offers the life of an ordinary labouring person whose roles in society remain largely unrecognised. The text inspects themes such as *work*, *family life*, *poverty*, *class relations*, and *social invisibility*. The figurative conflict between *Nobody* and the more advantaged social groups symbolised in the story echoes Dickens's wider interest in the unfair circulation of acknowledgement and power within the society at his time. (Ledger & Furneaux, 2011) ^[12]

One of a small number of studies dedicated particularly to *Nobody's Story* is Tekin's (2021) Marxist investigation of the text. Tekin contends that the story depicts the actualities of working-class life while concurrently exposing ideological tensions within Dickens's reformist viewpoint. Consistent with this reading, Dickens displays weighty social problems distressing the poor but eventually remains controlled by bourgeois (middle-class) suppositions regarding compromise and measured reform. Tekin's study reveals the significance of probing *Nobody's Story* as a discourse of class depiction rather than just as an emotional Christmas story. Nonetheless, the study concentrates mostly on economic and ideological aspects and does not present a thorough discourse analysis of narrative voice, naming practices, or rhetorical strategies. This limitation indicates that there is a need for broader analytical tools. (Tekin, 2021) ^[22]

In broad terms, though, Dickens studies have emphasised how credible his fictional storytelling is. Elevating the ethical or emotive thinking of readers to a certain level has long been claimed by researchers as one of the rhetorical effects of

Dickens's stories. Rather than applying an impartial representational technique, Dickens repeatedly resorts to overt narratorial comment, evaluative language and strategic description to guide interpretation. These comments suggest that a study of *Nobody's Story* as a discourse can illuminate the construction and circulation of social crítica. (Chittick, 1980) ^[1]

2.2. Theoretical Background

2.2.1. Narration and Narrative Voice

The first theoretical section of the present paper is based on narrative theory, in particular that of Gérard Genette. Narrative theory as a systematic approach to narrative constructions and techniques arose in the twentieth century. The implications of Genette's expertise are explicitly extensive because he carved out an entire terminology for narrative voice, focalization, temporal arrangement, and levels of narrative.

According to Genette, narrative voice refers to the relationship between the narrator and their narration. Questions concerning who speaks, from what position, and with what degree of power become fundamental to comprehending narrative meaning. Genette separates different narrative situations, including *extradiegetic* and *intradiegetic* narration, in addition to *heterodiegetic* and *homodiegetic* narrators. These divisions allow researchers to scrutinise how narrators locate themselves concerning the events they explain and the readers they address. (Genette, 1988)

Here, Genette differentiates between different narrative situations by considering both the narrator's position in relation to the story and the narrator's involvement in the events being told. *Extradiegetic narration* refers to a narrator who tells the story from outside the fictional world, while *intradiegetic narration* refers to a narrator who exists within the story and tells another story from inside that fictional world. Separately, *heterodiegetic narrators* are not characters in the story they narrate, whereas *homodiegetic narrators* are characters who participate in the events they recount. Jointly, these types help analyse how a story is told, who tells it, and the relationship between the narrator and the narrative world. Although narratological studies have examined Dickens's main novels expansively, fairly little attention has been bestowed on applying narratological concepts to *Nobody's Story*. The current study addresses this gap by investigating how narrative voice can be a factor in the representation of social indistinctness (invisibility) and discrimination (inequality).

2.2.2. Critical Discourse Analysis and Thematic Representation

The second theoretical basis of the study is Critical Discourse Analysis (CDA), namely the model developed by Norman Fairclough (1995) ^[5]. CDA arose as an interdisciplinary methodology preoccupied with the connection between language, power, and ideology. Unlike the pragma-linguistic aspect of study, CDA does not see language as an impartial channel for communication, but aims to establish how discourse is involved in social relation construction and reconstruction.

One of the strongest frameworks within CDA is Fairclough's multi-layered model. The model is based on three interconnected dimensions of analysis that include (i) textual

analysis, (ii) discursive practice, and (iii) social practice as its constituent elements. Textual analysis focuses on the form of language, including aspects of vocabulary, grammar, cohesion, and rhetoric. The discursive practice scrutinizes the processes of production and interpretation involved with texts. Social practice locates discourse within the wider social and historical context, paying particular attention to links between language and power.

CDA fits well into the author's interest in issues of social inequality, so its relevance to Dickens studies should be apparent. Dickens's returns again and again to themes of class relations, integrity in manual labour, poverty, and the shrinkage of human life through institutional power. From the perspective of CDA, these themes are not merely embedded in the story, but elaborately constructed with language that creates readers' meaningful impressions and understandings of the social reality.

Literary texts fully participate in ideological struggles, as was shown by the early work of researchers who took discourse-oriented approaches to Victorian literature. Literature can shake superordinate assumptions, reinforce ideals, or swap tensions between warring perspectives. When it comes to Dickens, that critique of society typically arises through the interrelation of narrative form, characterisation, and diction. *Nobody's Story* covers a number of themes, ranging from labour and homelessness to social awareness and the debate around class pyramids. The figure of Nobody appears throughout the novel, and while appearing, it addresses various important issues of Victorian society such as status, value, and social responsibility. An appropriate methodology for these interconnections and the articulations at textual, discursive, and social levels is given by Fairclough's framework in Critical Discourse Analysis.

2.2.3. Nomination Strategies and Identity Production

The third element of the analytical framework is derived from the discourse-historical approach (Ruth Wodak & Martin Reisigl, 2001) ^[16]. This explains how language comes to play its own role, particularly since we are learning the building blocks of social identities and group representations. This work is especially relevant for the current context in terms of strategies concerning nomination and predication.

Nomination strategies refer to the linguistic resources for naming and classifying personalities and groups. Predication strategies include the features and evaluations applied to those people and groups. On the broader horizon, these strategies expose how discourse is responsible for constructing social identities and positioning subjects with respect to systems of power and meaning.

According to Wodak, naming is never an act free of prejudice. Names classify people, establish connections, and embody larger ideological assumptions. Naming practices consequently provide valuable perspectives into processes of inclusion and exclusion, as well as social representation. The concept of naming has both referential and figurative functions in literary texts. Names can suggest moral flaws, social status, and themes.

That being said, Dickens is mostly known for his creative and demonstrative naming. Most of his characters have names that denote personality traits, social affiliations, or good moral characteristics. In particular, scholars have repeatedly noted that Dickensian names function as important instruments of characterisation and satire. The handle of

Nobody creates an important general approach in *Nobody's Story*. The name is also a suggestion of anonymity, alienation, and generality. Dickens denies the protagonist a proper personal name, which draws attention to the social processes that also ensure common laborers are rendered anonymous despite their role as essential workers in society. Because of the descriptive nature of her nicknaming practice, however, Wodak's framework will work solely for this paper. Although prior studies have validated the importance of the character name, very few studies have examined it systematically through a discourse-theoretic lens. Thus, the need for a well-detailed study of the involvement of nomination and predication tactics in the ideological or thematic meanings of texts persists.

2.2.4. Stylistics and Rhetorical Devices

The last of the theoretical section in this research is stylistics, mostly the model created by Leech and Short (2007) ^[13]. Stylistics examines the connection between linguistic form and literary effects. Whereas literary criticism, as it has traditionally been conceived and practised, provides only arguments to support a thematic reading of a text, stylistics offers systematic means to study the particular linguistic choices through which meaning is constructed.

Leech and Short identify many different levels at which style may be analyzed, including lexical choice, grammatical organization, figures of speech, cohesion, and discourse organization. Their focus should be on bridging linguistic patterns with interpretive outcomes. Stylistic analysis thus acts as a transition between textual description and literary interpretation. (Leech & Short, 2007) ^[13]

Stylistic research has shown the importance of rhetorical devices in reader response. Many of these procedures, repetitions, ironies, metaphors, hyperboles, and personifications, are artistic results of expert crafting, but more importantly, they serve as conditions for persuasion and ideological positioning. These are a few of the common strategies that literary texts rely upon to cue our attention, generate emotional resonance, and reiterate thematic concerns.

That stylistic analysis of Dickens is particularly appropriate, given the rhetorical structure of his writing. His prose seems to repeatedly intersperse humour, satire, pathos, and vivid imagery. Critics have observed that Dickens's rhetorical tactics boost the approachability and convincing power of his social criticism. Through carefully constructed linguistic patterns, he alters abstract social matters into unforgettable and passionately captivating stories. (Tekin, 2021) ^[22]

In *Nobody's Story*, rhetorical devices take part pointedly in the representation of social inequality and moral injustice. Repetition reinforces the hero's marginalization, irony displays social hypocrisy, and contrast emphasises inequalities between social groups. Hence, the stylistic approach completes narratological and discourse-analytic perspectives by exposing how ideological meanings are implanted in the interior of language itself.

2.3. Research Gap

The reconsideration of the aforementioned learning discloses several important remarks. Firstly, studies of Dickens steadily stress his role as a social critic interested in the conditions of the poor and working classes. Secondly, the limited research dedicated explicitly to *Nobody's Story* draws

attention to the text's connection with class relations and working-class life. Thirdly, narratology, CDA, discourse-historical approaches, and stylistics each give valued tools for probing literary discourse.

Nevertheless, existing studies have a tendency to concentrate on isolated facets of the text. Research has scrutinized Dickens's social criticism, working-class representation, or ideological assumptions disjointedly, but few studies incorporate narrative voice, naming strategies, thematic discourse, and rhetorical devices within a single analytical context. Consequently, the broad devices through which *Nobody's Story* fabricates its social criticism remain inadequately examined.

In the present study, we respond to this gap through the integration of Genette narratology with Fairclough Critical Discourse Analysis, Wodak nomination strategies, and Leech and Short stylistics. This type of mixed-methods approach enables a comprehensive examination of the ways in which Dickens composes social meaning through narrative architecture, identity formation, thematic dialogue, and rhetorical organization.

3. Methodology and Procedures

3.1. Research Design

In this research, a discourse-based approach works with qualitative textual data. It will therefore not catalogue the linguistic features themselves but rather explore ways in which processes of meaning are created through interaction between narrative form, naming practices, thematic discourse, and rhetorical strategies as these play off one another across Charles Dickens's *Nobody's Story* (1854). The qualitative method is most appropriate because the research paper investigates the interrelationship between language, ideology, and literary representation, while a qualitative discourse analysis approach depicts the social, cultural, and ideological role of language in particular historical contexts without squeezing various layers and references of intricate literary works into a single coarse terminological pigeonhole. This study employs a combined multifaceted discourse-analytical approach that spans four different but complementary theoretical lenses:

1. Genette's Narratology (Genette, 1980, 1988) ^[8, 9] for the analysis of narrative voice and focalization.
2. Fairclough's CDA for thematic discourse analysis and ideological representation (Fairclough, 1995; 2015) ^[5, 7]
3. Using Wodak and Reisigl's Discourse-Historical Approach (DHA) (Reisigl & Wodak, 2001; Wodak & Meyer, 2009) ^[16, 24] to analyze naming strategies and identity construction.
4. As such, the study will employ Leech and Short's (2007) ^[13] Stylistic Framework for identifying rhetorical and linguistic devices throughout the analyses.

These approaches together allow the study to examine the text at narrative, linguistic, ideological, and rhetorical levels simultaneously. Interpreting these aspects in isolation would be misguided, but the framework considers the interactions of such facets and how they culminated in Dickens's critique of Victorian social and economic inequality.

3.2. Research Data

The data at the core of this study are based on *Nobody's Story*, Charles Dickens' "most irregular fiction," first published in

1854 as part of the Christmas number of *Household Words*. The text was selected because it represents a large-scale instance of Dickens's social critique and provides a complex site to teach discourse, identity building, and modes of rhetorical persuasion.

In contrast to the lengthy novels of Dickens, *Nobody's Story* contains its social criticism in a more focused narrative. An example like this serves as both foreshadowing and a rhetorical presence, making this text fertile ground for discourse analysis. The relationship between language and social representation is more demanding: How this very same relation is performed in identity terms through the symbolic name of *Nobody*.

This analysis mostly centers on: narrative disruption and narrator commentary; naming and referential practices; depictions of labor or the working class or social inequality; and style/rhetorical patterns that function to persuade or ideologically position. As the present study aims to look into discourse rather than plot, the foreground is the use of language, narrative structure, and representation strategies.

3.3. Analytical Procedures

The analysis proceeds through four successive stages.

3.3.1. Narrative Analysis

First, the analysis of the text is done in accordance with Genette's narratological framework. For each one, separate passages of narrator commentary and focalisation are found and examined. This framework was used to inform the analysis of (1) visibility of narrators; (2) moral evaluation; (3) representation of social actors; and (4) positioning with regard to the readership. Its goal is to limit the extent to which narrative voice acts as a mode of social critique in a text.

3.3.2. Analysis of Naming Strategies

It emphasizes nomination and predication strategies. Major analytical concepts include name, referring expressions, social categories, and identity construction. *Nobody* is treated as a signifier in Victorian class discourse and social disappearance.

3.3.3. Critical Discourse Analysis

This stage in Fairclough's model relies on finding recurring themes or traces of ideological patterns. The undervaluation of labour, the acknowledgement of poverty and social marginalisation, or class inequality are not discussed here as thematic sets. These themes are subsequently connected to lofty Victorian societal trends and historical situations.

3.3.4. Stylistic Analysis

The last phase explores the rhetorical devices and linguistic patterns. Metaphorical or stylistic elements: repetition, irony, contrast, personification, and hyperbole; parallel structures. All of the rhetorical devices encountered are interpreted within the context of this larger ideological and persuasive aim of the text.

4. Data Analysis

4.1. Narrative Voice and Narratorial Authority

4.1.1. The Narrator as Moral Critic

Nobody's Story is distinctive for its narrative voice. By contrast, stories maintaining more relatively independent points of view use narrators capable of being just as

accessible to readers while remaining neutral with respect to the events in the story; Dickens deploys an extremely visible narrator who energetically interprets events and guides readers toward particular moral conclusions. As a narratological category, the narrator serves unequivocally as an extradiegetic and heterodiegetic narrator in Genette's (1980) ^[8] sense. Despite this, the ellipsis of the narrator creates a secondary view, outside the world, contemptible and possessing extensive knowledge of the social truths expressed.

For example, the narrator of Dickens's *Nobody's Story* is extradiegetic because that novel is narrated from a position external to the story world. The narrator is external to the event, not partaking in it but handing it over to the reader. At the same time, since he doesn't appear as a character in the story or take part in its action, the narrator is heterodiegetic. By allowing this detached narrative position, Dickens can provide a wider perspective of the social conditions surrounding many characters and show how *Nobody* struggles under their burden, but he can also form criticism of injustice. The narrator, through their outside perspective, intensifies the satirical quality of this story and leads our understanding of its social critique.

Although the main narration is extradiegetic and heterodiegetic, *Nobody's Story* also contains moments that bear a resemblance to *intradiegetic narration*, predominantly when characters narrate past events or clarify their experiences within the larger narrative. These implanted stories give readers additional insight into the characters' lives and deepen the emotional impact of the story. Nevertheless, the story does not utilize a *homodiegetic narrator*, because the major narrator is never posed as a participant in the events being narrated. By merging an exterior narrator with infrequent embedded storytelling, Dickens creates a layered narrative construction that reinforces the practicality of the story and stresses its criticism of Victorian social and political institutions.

Thus, narrative voice is outstandingly relevant to Dickens studies because Dickens often uses highly observable narrators who guide reader construal via obvious commentary. Unlike more disconnected narrative styles linked with later realist fiction, Dickensian narration recurrently includes direct moral valuation and emotive commitment. The role of the narrator is often one who mediates social reality and reader response, praising marginalized characters while satirizing respective bases and forms of professions.

Studies of Dickens's narrative approaches have demonstrated the importance of his narrators in constructing social meaning. They write not just news stories about happenings but put those happenings into contexts of higher ethical assertions. At that point, narrative voice may be one of the main places where ideology and ethics as well as representation meet. It can therefore be seen that the way in which the narrator of *Nobody's Story* portrays both the hero and the privileged social groups will constitute an important element in its social critique.

But the story does not simply tell of *Nobody*; the narrator condemns those experiences and biases. Here, the narrator is placed in a new role as an ethical gatekeeper hovering above their own story. It invigorates readers to construe social discrimination as man-made and the outcome of human decisions, institutional arrangements, and economic

structures rather than a natural condition.

The main source of authority for the narrator comes from his clear ability to see connections that other characters in the world of the story cannot. *Nobody* inhabits numerous roles in society, and the narrator frequently reminds us of them, emphasizing their necessity to able-bodied social existence, yet the illogicality inherent in a society which relies on such labour whilst being indifferent towards labourers. The narrator thus transforms into a go-between for marginalized experience and public visibility.

Narrative voice also determines not only who speaks but how knowledge flows: from Genette's point of view. *Nobody's Story* is to knowledge what the relationships between the narrator and various social institutions under reproach are. The narrator possesses an awareness nobody in governments, economic elites, and privileged classes is willing to own. The inconsistency creates dramatic irony in which the readers are aware of the protagonist's significance, while society continues to reject acknowledging it.

4.1.2. Reader Positioning and Ethical Alignment

Aligning the reader with the narrative voice is another major function. Dickens wisely does build a connection between narrator and reader that increases moral identification with *Nobody*. The story does not allow readers to remain neutral, detached observers but instead continually invites them to interject their emotions and morals.

This is reflected in the excerpt saying: The story of *Nobody* is the story of that great mass at loose ends, the rank and file of earth. They bear their share of the battle; they have their part in the victory; they fall; they leave no name but in the mass." (Dickens, 1854/2000, p. 612) ^[4]. Here, the narrator clearly transmutes *Nobody* into a representative of the Victorian working class and induces readers to connect ethically with ordinary labourers while defying conventional social hierarchies.

The narrator frequently *shows Nobody's* experiences as representative rather than extraordinary. This strategy widens the range of the story from an individual biography to a social commentary. Readers are urged to distinguish *Nobody* as a representative character whose experiences echo the circumstances of uncountable labourers in Victorian society. By means of this process, narrative voice achieves an ideological function. The narrator covertly defies leading suppositions concerning social status, economic value, and public acknowledgement. By leading sympathy toward *Nobody* rather than toward socially influential figures, the story undermines conventional hierarchies of significance.

4.1.3. Narrative Visibility and Social Invisibility

Its story is built around a central contrast. The hero is invisible at the social level, but central in the narrative. An absence no one in the story would dare notice or comment upon, not even in jest. This paradox illustrates a tension in narrative discourse as a means to challenge oppressive forms of recognition.

Narratologically, this story demonstrates that attention to a narrative is a political act. Dickens subverts the hierarchy of society by removing this intrinsic value from narration and inserting *Nobody* in its place. It means that the centre of society is in its periphery, and the establishment is put to the test.

Its purpose is to show why narrative voice is an instrument of

social renegotiation. Such power of the narrator enables Dickens, to some extent, to reveal bias in recognition and present a new moral framework in which even everyday work brings dignity and purpose.

4.2. Naming Strategies and Identity Construction

4.2.1. The Symbolic Function of *Nobody*

The most important piece of nomination strategy in the text comes from calling the main character Nobody. According to Reisigl and Wodak (2001),^[16] nomination as a strategy can reveal how social actors are constructed by discourse and positioned relative to broader fields of ideological power. The name Nobody functions as an extremely powerful metonym through which Dickens channels multiple social significances. In its most direct sense, the name advocates anonymity. The main character lacks a traditional name and thus must languish without a self. That anonymity resonates with the social reality of many Victorian labourers whose toils kept society running while their private lives left little room for public comment.

But the symbolism around the name goes beyond anonymity. Dickens transforms a unique character into an experiential collective through the name of the protagonist, Nobody. And the character ends up embodying the plight of countless peers labouring in similar social locations. Because they don't have first names, it is ironic that socializing them is very easy indeed.

After that, nomination strategy serves two purposes: social elimination and trendy status measurement. Such a double use allows Dickens to engage in criticism of systems of value and recognition while simultaneously calling for a representative social body.

4.2.2. Nomination and Social Exclusion

Nobody is the term for an individual who has been incorporated into a vast set of exclusionary processes running like clockwork in Victorian society. At a basic level, we connect naming to visibility and identity. In terms of social status, we better track and remember normative people; those with it receive more adulation. On the other hand, labourers' economic significance is often hidden from our eyes and remains largely unattended.

Using Nobody excessively, Dickens exposes the very procedures by which social value is distributed. The narrative indicates that it is social power and not contribution that matters for recognition. The workers doing the real, needed work to sustain everyone have little visibility, and even less respect; whereas elites bask in these.

That's why the name strategy is a critique of the class pyramid. Rather than simulating exclusion as a remote eventuality, it describes those patterns of social organization.

4.2.3. Predication Strategies

Beyond nomination, the text uses positive predication, which is a strategy you can identify while reading. According to Wodak and Reisigl (2001),^[16] predication comprises the qualities allocated to social actors. Throughout the story, Nobody is connected with qualities such as industry, productivity, endurance, responsibility, and sacrifice. These positive qualities differ greatly from the lack of recognition the character receives.

Dickens states that *Nobody* has qualities of responsibility, perseverance, and moral integrity, depicting him as an

ordinary worker whose merits stem from everyday experience instead of extraordinary heroism. The narrator observes, "Above all other things, it was an earnest desire of this man's soul that his children should be taught. 'If I am sometimes misled, for want of knowledge, at least let them know better, and avoid my mistakes'" (Dickens, 1854, p. 610)^[3]. This extract portrays *Nobody* as an honest father whose interest in his children's schooling echoes accountability and altruism, in that way strengthening his archetypal role as a member of the Victorian labouring class.

Still, Dickens mentions that establishments and advantaged social groups are characterized by authoritarianism, self-centredness, and ethical sightlessness via the recurrent image of the Bigwig family. As the narrator sarcastically observes, "The Bigwig family had undertaken to save him the trouble of thinking for himself, and to manage him and his affairs" (Dickens, 1854, p. 611)^[3]. By ascribing these governing acts to the Bigwig family, Dickens shows the complacency and superiority of the reigning classes, whose supposition of authority over *Nobody* hides their indifference to his dignity, independence, and social value.

Thus, institutions and advantaged social groups are regularly linked with indifference, self-interest, complacency, and moral blindness. It is this discrepancy that generates a stark ideological distinction between the physical work which is valued as labor and the veneration of power. Most tellingly, Dickens avoids portraying Nobody as a clear-cut hero. Rather, the qualities of the hero are displayed as normal endings possessed by most working individuals. It reinforces the character's representational role.

4.2.4. Identity Construction and Collective Representation

So, identity in *Nobody's Story* is formed from the dialectic of individual and mass. No-one is an individual story character, but the character at the same time represents a whole stratified social class. So, the name acts as a wide bridge linking individual experience and group identity. Dickens uses this device to condense an individual story into something larger about social injustice and class relations.

4.3. Thematic Discourse and Ideological Representation

4.3.1. Labour as the Basis of Society

Based on Fairclough (1995)^[5], labour is the predominant voice of character as well as of thematic discourse in this article. Typically, the narrative is one that glorifies ordinary workers as crucial for keeping social and economic life going.

Dickens illustrates the working class as a reality on which society is established, and the reasons for people engaging in labouring movements in his short narrative. It is much to say that the ordinary worker, whose name and lineage are innumerable, was "one of an infinite family, all of whose boys and girls earned theirs (the daily bread) by their daily labour" (Dickens, 1854, p. 610)^[3]. This characterization emphasizes that much of human production supports society; workers go unrecognized and unrespected in social status. If Dickens wants to place the lives of ordinary workers at center stage, then labour becomes not only a point of economic normalcy; through his very writing, Dickens contests the Victorian notion that social value emanates solely from money, privilege, or political power.

It is at this textual level that references to work, production,

and contribution continue throughout the narrative. These logical forms also show that labour forms the foundation of social value. At the level of discursive practice, the tale critiques those dominant Victorian assumptions which linked social importance with wealth, rank, or political power. However, as an alternative to this narrative of value deriving from consumption and indeed predating the basic income movement, Dickens writes a different discourse where value derives from production. Such an emphasis on themes has its demands at the level of social practice about industrialisation, class relations and economic justice. It indirectly challenges a social system that relies on labour but does not so much as acknowledge the people who do the work.

Hence, labour, for Dickens, is the moral ground in a society. So, one of the main ideological interests of the text is in the tension between labour's importance and the vagueness of labourers.

4.3.2. Poverty and Marginalization

To reiterate, the first main topic is poverty and social exclusion. This narrative describes poverty, not only as a level of the economy but also as a mechanism of social annihilation. Throughout, it illustrates how the denial of material resources shrinks access to legitimacy, power, and opportunity. Poverty is equated with silence, which implies that the marginalized are stripped of not just material resources but also political representation.

This representation is reinforced in an ideological way by a framework defined by Fairclough. It does not depict poverty as merely an outcome of the individual's failure. Personality quirks do not create it; rather, large-scale social configurations produce some winners and leave the rest in the slough. This text critiques Miller's class systems in the Victorian period; part of this is achieved through thematic repetition. Dickens conceptualises poverty as an absence, a loss of community and otherness, in contrast to individualising narratives of social problems.

Dickens strikes the bell that distinguishes those who suffer poverty and social exclusion, as if its representation has been buried under an (inexplicable) mound of disinterest. Even if it implies the condition of a nameless worker, he recognizes that "Nobody wasn't in the house but Somebody came to the door." (Dickens, 1854, p. 611) ^[3]. The poor are always among us, and they always form a crucial element of society, but this story is the very erasure of them from national awareness. Yet Dickens is trained to tell a story of individual poverty not as the failure of an individual but as one that ultimately embodies escape from a social system brazenly stealing the working class's status, power, and dignity. Poverty, therefore, can be interpreted not only as economic hardship; it is a process of social alienation which serves to reinforce and exacerbate the already significant existence of unbalanced class relationships within Victorian society.

4.3.3. Recognition and Misrecognition

The stylistic theme of acknowledgement discourse is another key component. The Nobody character, as the story goes, does socially useful work for no pay but is mostly overlooked. This morphology mirrors what current social theorists would classify as a recognition crash. Social organisations do not acknowledge those whom they depend on. Recognition is status-heavy instead of merit-based or contribution-based.

There is a thematic comparison of two systems of value: a social system based on rank and entitlement, and a moral system based on work and contribution. The tension between these systems propels much of the story's ideological force. Dickens further remodels the idea of recognition by revealing the disparity between sincere role and public recognition. Mirroring the hero's social indistinctness, he writes that "Nobody was ever mentioned" (Dickens, 1854, p. 612) ^[3]. This brief account summarises the methodical rejection of recognition undergone by ordinary workers in spite of their crucial role in maintaining society. Via this portrayal, Dickens critiques a social system that assigns reverence according to rank and advantage instead of productive role. Therefore, the story depicts recognition as an ideological instrument that authorizes existing class hierarchies while making the labouring poor socially unseen.

4.3.4. Class Inequality and Power Relations

At the level of social practice, the text connects immediately with Victorian class relations. The story depicts society as organised by unfair distributions of power, visibility, and recognition. Via its representation of *Nobody*, the story reveals how working-class people reinforce economic systems from which they receive restricted profits. The story repeatedly displays differences between contribution and reward.

Furthermore, Dickens shows unfair power relations by displaying how the profits yielded by ordinary labourers are seized by those in places of power and advantage. Referring to the accomplishments of the nameless worker, Dickens notes that "Somebody got all the praise" (Dickens, 1854, p. 612) ^[3]. This account stresses the difference between productive role and recompense, exposing that acknowledgement and authority are allocated along with social rank instead of accomplishment. With this dissimilarity, Dickens critiques the hierarchical order of Victorian society in which the working class continues to sustain economic and social progress while receiving neither appropriate acknowledgment nor a fair share of its rewards. This then endorses the broader ideological condemnation of class discrimination and inequitable power distribution throughout that narrative.

Accordingly, it is still humanitarian rather than revolutionary in nature. It requires ethical reform instead of a holistic social change. However, the narrative does highlight the illegality of systemic discrimination and pushes for social innovation. Thus, thematic discourse serves as the chief instrument through which Dickens critiques Victorian society.

4.4. Rhetorical Devices and Stylistic Persuasion

4.4.1. Repetition as Ideological Reinforcement

Repetition is one of the main stylistic features of *Nobody's Story*. Nobody appears 16 times in the short story. This repetitive term serves multiple rhetorical functions simultaneously. The first point backs up the mythical significance of the hero. The name Nobody is transformed from an actual character designation into an ideology. Secondly, this repetition reveals the tenacity of social extermination. In every repetition is a reminder that the main character still goes unacknowledged. Lastly, recurrence fits into the textual cohesion by connecting individual events to a broader thematic context. Stylistically, repetition functions as a foregrounding device. The paper highlights the problems of

invisibility and affirms that readers keep focusing on social critique.

4.4.2. Irony and Social Criticism

Another important rhetorical device is irony. A lot of the power behind the plot comes from Nobody's true importance against society's idea of worthlessness. This distinction is a kind of structural irony. The protagonist is worth the price of entry, and readers understand that while they watch social foundations not realize this fact. This irony works on economic, social, and moral levels. Economically, society hinges on labourers while devaluing them. Socially, those who contribute most obtain the least acknowledgement. Morally, systems claiming justice and advancement preserve elimination. Thus, irony acts as an influential instrument of ideological criticism because it bares incongruities within governing social beliefs.

A succinct excerpt that efficiently demonstrates the structural irony in *Nobody's Story* is: "Nobody was everybody's business, and nobody's business was Nobody's." (Dickens, 1854, p. 611) ^[3]. This extract is exceptionally pertinent because it condenses the fundamental irony of the short story. Though *Nobody* is indispensable to the working of society, no one sincerely shoulders responsibility for his wellbeing or acknowledges his humanity. The contradiction reveals the paradox between the labourer's crucial economic role and his social and moral indiscernibility. Thus, Dickens utilizes irony to criticize Victorian systems that hinge on ordinary labourers while disacknowledging their dignity and recognition.

4.4.3. Contrast and Binary Opposition

Dickens repeatedly employs contrast to highlight social discrimination. The story contrasts: visibility and invisibility; wealth and poverty; privilege and labour; and recognition and neglect. These oppositions shape readers' awareness of the social world described in the text. Contrast also plays a role in characterization. *Nobody* is distinguished not only by personal features but also through opposition to advantaged social groups. This relational structure strengthens the ideological distinctions which are vital to the story.

Dickens builds the chief two-fold contrast of the narrative by opposing the nameless worker with the advantaged Bigwig family. He depicts *Nobody* as a man who "had no hope of ever being rich enough to live a month without hard work," while viewing that "The Bigwig family were not above his money, though they were immeasurably above himself" (Dickens, 1854, p. 610) ^[3]. The narrator here displays the incongruity between the economic reliance of the advantaged classes on labourers and their concurrent social predominance. This difference underpins the ideological disagreement between advantage and work, fortune and poverty, and acknowledgement and neglect, in so doing highlighting the discriminations entrenched in Victorian society.

4.4.4. Personification and Social Abstraction

Another important stylistic strategy is personification. Social forces, institutions, and communal beings often acquire human features within Dickens's prose. Personification serves two goals. Firstly, it makes abstract social matters more reachable to readers. Secondly, it ascribes action to institutions that might, if not, appear impersonal or unforeseeable. By personifying social structures, Dickens

incites readers to perceive discrimination as a human problem rather than a natural condition.

Dickens personalises the social and political institution through the recurrent figure of the "Bigwig family," thereby altering abstract establishments into effective representatives of subjugation. As the narrator states, "The Bigwig family had undertaken to save him the trouble of thinking for himself, and to manage him and his affairs" (Dickens, 1854, p. 611) ^[3]. With his anthropomorphizing of the Bigwig family, Dickens encourages readers to view social discrimination not as a natural circumstance but rather as the outcome of deliberate state policies. And this anthropomorphic parlance is really just a frank expression of the ideological objection that the tale makes and how power acts by way of an exposure of class kingship.

4.4.5. Hyperbole and Emotional Engagement

Hyperbole is another thing that puts more power into the convincing of this text. To draw in the reader, Dickens repeatedly turns to hyperbolic devices linked to both the rigours of social suffering and its emotional fallout. It is important that this gross measure not be interpreted as a withdrawal from the real. Rather, it is utilitarian to highlight facts that are likely slipping through the cracks. Crucially, hyperbole animates a landed emotional pull that augments the broader reformist agenda of the text. You must command readers to understand social injustice not just intellectually, but morally.

This hyperbole resonates with readers' and Dickens's playful awareness of the lower classes of the socio-economic spectrum. The narrator describes this protagonist: "He was one of a vast family." (Dickens, 1854, p. 610) ^[3]. It is an overstatement and not precise enough as a demographic claim. *Nobody* represents the millions of quotidian-evocation laborers with no proper name holding society together. Dickens, however, makes a rational acknowledgement of the reality of working people and appeals to readers' moral outrage by generalising them so that they locate their own common experience of social injustice.

4.4.6. Stylistic Persuasion and Reader Response

The above rhetorical devices all come together to form an argument that is almost unquestionable. Repetition advocates for social invisibility; irony exposes hypocrisy; contrast reveals economic disparity; personification gives life to the abstraction, and hyperbole elevates moral urgency. They function as a constellation: sonic, naming strategies, thematic discourse. This leads to a rhetorical architecture that Dickens uses to deliver his critique of Victorian social mores.

5. Results, Discussion, and Conclusion

5.1. Results

This mapping of the many discursive layers that intervene in Dickens's social critique. A narrative voice exists to be the moral arbiter, and (hopefully) to explain things to its readers. *Nobody's* strategic use of distance is abandoned as a social vector all around, geographing one instrumentally. These thematic discourses address class disparity, destitution, trivialisation and work. Thematic elements like these are stressed through the use of stylistic devices in persuasive rhetoric.

These results combine to lead us to find that *Nobody's Story* acts like more than simply a video game. It tells the story of

everyday visibility that disrupts significant forms of recognition, and it honors an expansive vision of ordinary labor. In playing with multiple narrative, ideological, and stylistic strategies, Dickens alters a single Nobody into the very criticism of Victorian sociopolitical systems that fail to provide justice befitting his autonomy or dignity.

5.2. Discussion of Results

This study shows that one of the most complex sites of social critique in Charles Dickens's *Nobody's Story* is created when narrative, linguistic, ideological, and rhetorical responsibilities ramp up their ability to challenge/disrupt Victorian matrices of inequality and marginalization. Thus, the study illustrates possible ways in which Dickens's social critique is not just what he writes but how he arranges narrative properties of representation and language within a heteroglossic structure. The following pieces develop these insights in terms of theory and past research but then drive them home within their larger signification in Dickens's social imaginary.

5.2.1. Narrative Voice as a Means of Social Critique

The first, perhaps the most important, is the social significance of voice in the story. The narrator takes an overt and militant position, both as the narrative voice of the story itself and as a judge of moral importance. This assertion fits into earlier efforts characterizing the narration in Dickens as interventionist rather than neutral. And if Dickens's narrators tend to front-address clear, moral lessons for readers to take away, *Nobody's Story* is one of the worst offenders in that area.

This is grounded in Genettean narratology, which relies upon a capacity to expose the sleight of hand behind banal illusions of social reality. This idea is reaffirmed in various portions throughout the novel as the narrator delves into how Nobody really acts compared to how society allows these same individuals to be personified. This also means that the narrative voice can be a weapon for turning upside down our culture's common-sense ideas about who is, and isn't, valuable both economically and socially.

This discovery is part of the broader struggle for narrative authority in the field of Victorian literature. The narrator does not just replicate social reality but, rather, changes that reality through a different moral lens than the one in which it was produced. This brings me to the narratorial style culminating in *Nobody's Story*, where narration itself becomes a form of collective social intervention. Through putting a character in narrative form who is materially little more than socially better than Dickens, he challenges the already entrenched hierarchies of recognition and esteem.

It also argues that narrative voice acts in a democratic way. The trivial and the disenfranchised gravitate toward the center of narrative, as institutions and hegemonic groups are dragged away from their refuge within its cutting appeal. Thus, the story also narrates more than this; it restores agency to people and communities otherwise relegated to darkness.

5.2.2. Naming and the Politics of Visibility

The different naming strategies we analyzed showed that one of the best Aerospace mechanisms, in terms of the text, is embodied by Nobody. In Wodak's discourse-historical approach, however, the term designates an intentional act of nomination that performs a two-pronged message of at once

exclusiveness and togetherness.

The outcome acts to widen earlier appreciations of Dickens's exercise of symbolic names. Scholars have long observed and reported that Dickens often gives names of social, moral, or satirical significance. However, the new analysis proposes that the Nobody name operates on a much more nuanced ideological level than many of Dickens's character names. Far beyond merely demonstrating one human subject, it demonstrates a social-historical process through which whole assemblies are rendered invisible even where they are necessary.

This is mainly a material paradox in the name. Nobody begins as a simple identityless being, but that character eventually takes on more of a symbolic role. By having no personal name, the central character embodies unquantifiable labourers with skills and experiences rendered invisible in the predominant discourse of society. This makes them both a person and, in a way, the people.

This finding is consistent with a number of discourse-theoretical assertions that naming practices are inherently political. Names shape perspectives on identity, law, and social value. Nobody's Story sets the stage for a specific manner in which language acts to conceal and reveal social reality. By adopting the name Nobody for the hero, he illustrates all of the media through which recognition is unevenly circulated through society.

The implication, therefore, is that the very moment in which language as a form of representation fails in the story provides either the starting point (or near enough) of critique as regards discrimination. Social injustice is not just another more or less favorable economic and political condition; it is a discursive case of issues of visibility as well.

5.2.3. Thematic Discourse and Victorian Social Ideology

This positioned labour, poverty, identity and class inequity as the central ideological themes of the narrative. These are the themes that dovetail with other broader concerns of Dickens's social conscience, which he may have carried, even to varying degrees, until the end of his literary career. Nevertheless, the current study reveals that these interests are expressed through a carefully organised discourse that defies leading Victorian suppositions about value and success.

Fairclough's triple model proved outstandingly effective in exposing how thematic patterns work concurrently at textual, discursive, and social levels. At the textual level, recurrent indications of labour accentuate its foundational role within society. At the level of discursive practice, the narrative defies traditional connections between social significance and economic advantage. At the level of social practice, the story connects with wider arguments regarding industrial capitalism, class relations, and social reform.

The results advocate interpretations of Dickens as a critic of social discrimination while also showing significant fine distinctions in his position. The story evidently reveals the discrimination experienced by working people and interrogates the legality of social measures that fail to distinguish their roles. But revolution is not what the story offers. On the contrary, it promotes ethical consciousness, social duty, and humanitarian improvement.

This impulse toward social reform underlies many of Dickens's visions. He was channeling the abolition of slavery; he attacked institutions and long-standing social practices yet wanted his achievement through moral rather

than revolutionary redemption. This period of time is reflected in the study of *Nobody's Story*. Nonetheless, as much as the story challenges the reader to grapple with the deeply flawed ways we devalue labour and social value, it does not hold out any delusion of a united political answer. That is why the criticism remains strong, for it also reveals rifts in Victorian ideology. This story reveals the glaring hypocrisy that Progress is revered while those who enabled it are discarded. This explanation leads Dickens to an obsession with the moral implications of a society too concerned with status and progress.

5.2.4. Rhetorical Persuasion and Emotional Commitment

In the present case, the emotional analysis stressed that rhetorical strategies contributed significantly to the persuasiveness of the text. Social critique is staying in repetition: ironic contrast, mixed with personification and hyperbole. These are by no means mere ornamental accoutrements, but serve as functional tools with a certain ideological weight.

It puts the *Nobody's* shouts in service of its championing of invisibility and exclusion, but makes him an icon at the same time. This irony points to the discrepancy between social consciousness and social reality. One can see the contrast between privilege and labour, acknowledgment and neglect. By personifying the phenomena, readers can relate more to these social forces that shape systematic discrimination. It is surprising how many benefits using hyperbole can bring, due to the fact that it even increases affect and moral reasoning. These results support stylistic theories claiming that form and meaning cannot be separated. If Dickens's critique of Victorian society is effective, it is because of both what he says and how he says it. The structure of the story allows the reader to get fired up about social injustice both emotionally and intellectually.

This level of reflection is chiefly important with regard to how we consider Dickens as a public writer. In his capacity as editor of *Household Words*, Dickens addressed a more broadly based readership that included many middle-class readers who would not have experienced the scenarios depicted in the tale with perfect accuracy. The rhetorical devices discussed in this study elucidate Dickens' efforts to bridge the experiential gap. He also encouraged readers to sympathise with those who occupy a marginal social position by combining emotional demand with moral argument.

5.2.5. Incorporating the Four Analytical Strata

Perhaps the single most significant contribution of the present study is to demonstrate the interrelation of narrative, discursive and stylistic factors. The four analytical layers examined here do not exist as independent components, but rather interdependent parts of a common speech.

Arbitrary Moral Value: Narrative voice lays down the moral ground on which readers interpret events. Strategies of naming construct a symbolic avatar for social erasure. Thematic discourse denotes more far-reaching concerns about labour, poverty and discrimination. These interests become even more powerful with the help of rhetorical tools. These components therefore articulate one consistent narrative of social visibility. Dickens is not just telling the story of a labourer, but showing the social conditions that make such people indistinguishable. Its strength lies in turning one archetypal character into a portal through which

readers may reevaluate the society's moral institutions. Thus, this coupling of methods is very productive. This text aims to shed light on aspects that will be illuminated through frameworks, and together create a larger picture than what any one mode of thinking enables.

5.2.6. Implications of the Study

Using his short stories as an example, the results first demonstrate the benefits of interrogating Dickens's shorter writing that has received less attention from scholars than the big novels. *Nobody's story* becomes a much denser and more significant text than it has been afforded critical presence.

Second, the analysis demonstrates how criticism may uncover the semantic and rhetorical features through which social critique is produced. Discourse-oriented approaches move away from seeing literature as simply a reflection of social realities in the past, and rather focus on language not only in terms of description or reference to events but also analytically and politically.

Lastly, the paper asserts that Dickens's concerns have not stopped being relevant. Labour, recognition, and visibility or exclusion are still the major characteristics of our societies. While *Nobody's Story*, written in a Victorian context, may be bygone, its examination of invisible labour lives on and continues to ring through modern fights for economic justice versus social value.

So, it is that this tale of Dickens appeals to more than the creation of history. It retains its effectiveness as a discourse of recognition, because it tells readers that there are people whose work sustains societies, but they remain unacknowledged. So, the true significance of *Nobody's Story* is precisely that those who appear to be nobodies are in truth dynamic players in the social scene.

5.3. Conclusion

A multilayered discourse-analytical approach integrating Genette's narratology, Fairclough's Critical Discourse Analysis, Wodak's discourse-historical approach to naming strategies, and Leech and Short's stylistics has been adopted in this research paper, which examined Charles Dickens's *Nobody's Story*. This work aimed to analyse how Dickens uses narrative voice, naming practices, thematic discourse, and rhetorical tools in order to form a critique against Victorian social and economic oppression. Through this multipronged approach, the research has demonstrated that Dickens's social criticism is embedded as deeply in the narrative, linguistic, and rhetorical structure of a text as it is in thematic content.

Furthermore, the detailed exploration of narrative voice demonstrated that Dickens employs a strong and benevolently manifest narrator, both raconteur and moral instructor. The narrative voice thus serves less to mirror social facts than to intervene interpretatively upon them, nudging readers towards a reconsideration and reordering of perspectives on class discrimination and exterminatory violence. With this exercise of narratorial power, Dickens transforms the very nature of narrative from a mere vehicle for comparison to an arena for moral argument and social analysis. By moving the narrator's uncompromising attention to *Nobody's* episodes in and out of view of human systems of recognition, overlining draws marginal subjects toward distant proximity markings into moral concern.

Looking at the ways that names were nominated, *Nobody*,

with its most obvious connotation, is one of the heaviest broad weapons in the text. According to Wodak's system of nomination and predication, the research revealed that the name at once represents both anonymity and ubiquity. To some degree, however, it also reflects the social invisibility of working men passing through Victorian society. It allows, however, the hero to embody a whole class of people whose functions still remain obscured despite their importance for social and economic life. The name therefore doubles as an instance of purging and a commentary on the social processes that produce purging.

Through thematic analysis as indicated in Fairclough's Critical Discourse Analysis, the study found that at the ideological level, labour, poverty recognition, and class inequality or class struggle constitute the central ideological interests of the story. The narrative consistently emphasizes the importance of labour, exposing society as one that does not value those who perform it. Through this contrast, Dickens criticises systems that distribute recognition based on privilege rather than attainment. This has also been indicative that poverty measures bespeak a social determinant, not merely an economic reality, as they are rendered invisible as dispositions of effort and work, with no precedent for recognition in kind; in elaborating these discourses further relates to public life through their own mass immiseration processes, where the distilling comes up by way of or because of parameterized rendering; it is thus betokened.

In this judicious procedure, the rhetorical tools are placed down systematically so that the ideology of the text strikes our eye; here they would be regarded as stylistic devices. Contrast, personification and hyperbole work in harmony with alliteration and irony to reinforce the emotional impact of this passage. These tools re-contextualize socio-abstract quandaries into sensorial realities that excite both mind and emotion in their readers at once. Thus, the analysis shows how Dickens's rhetorical innovation cannot be separated from his social imagination. Language then is the vehicle for stripping social facts of their disguise and questioning as much individual as collective modes of perception.

Discussed together, the results suggest *Nobody's Story* is a mode of social visibility discourse. By presenting a narrative voice whose authority is undermined in the very naming of its subjects, and by dedicating the book to exploring representations of value, recognition, and social significance, Dickens crafts a story that goes against the grain of Victorian assumptions regarding these topics. It reveals, albeit in a manner justified by the aims of slothful capitalism, the disconnect between what society requires from workers and what it delivers to those carrying out this task, and it illustrates that a social system predicated on exploitative distributions of power and regard infringes upon moral boundaries.

Lastly, it will serve the field of Dickens studies by drawing attention to a lesser-known text and placing this work in relation to his broader social critique. Although most critical studies centralise on Dickens's larger novels, *Nobody's Story* is a brief but immensely valuable prism of issues that repeat through his writing. The extract illustrates Dickens' lifelong commitment to speaking for the disenfranchised and raising public awareness of social responsibility.

In relation to the term regarding this method, within our research we showed some of how narratology can establish

positive end results in the use of unique discourse and style analysis. The framework contributes to analysis of meaning-making at every level of textual organization. Future work may use these hybrid methods to explore other works by Dickens or even, stretching ambition upward on the ladder toward a larger Victorian context, the entire Victorian literary canon in order to identify ideologically significant differences between narrative form and social representation. This may still very much feel like either an important, larger work or a key piece of their portfolio because the issues it explores continue to reverberate beyond its contexts. Labour, recognition, invisibility and equity are questions that lie in the social heart of our contemporary societies. In a character we know all too well, Dickens tells an altruistic tale (often the poor are developmentally minded to each other, and really homeless individuals also maintain the systems they rely on) that goes in essential silence since those who help support systems contributed yet receive little credit. *Nobody's Story* asks us to re-examine the moral presumptions of social life and the human cost of exclusion through a new act of concealing the invisible.

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