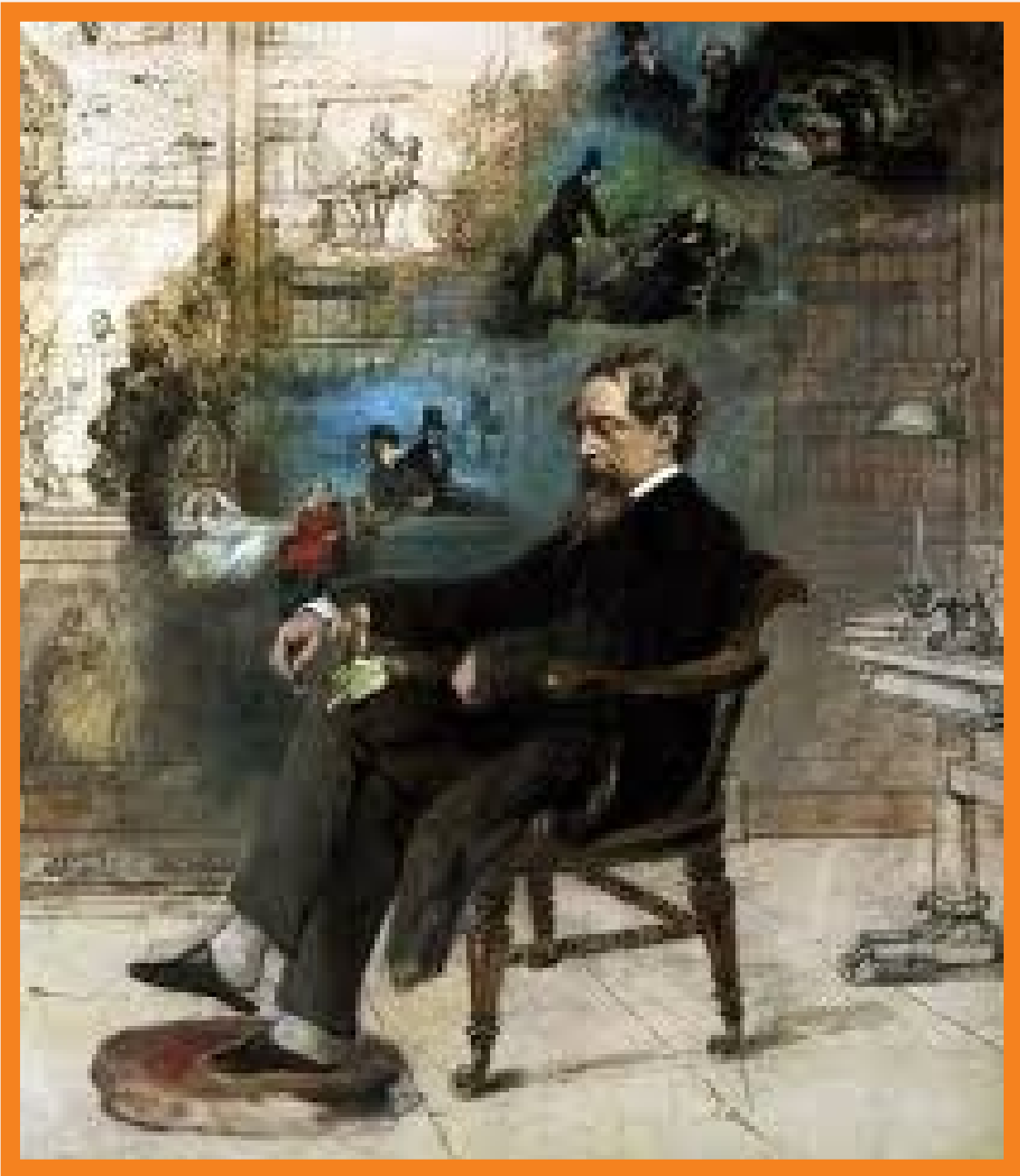


**A Critical Study of
Charles Dickens
Humor, Satire and Pathos of
The Victorian Era**



**Donald V. Bodeen
Neha Anand**



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Knowledge is Our Business

**A CRITICAL STUDY OF CHARLES DICKENS: HUMOR, SATIRE AND PATHOS
OF THE VICTORIAN ERA**

By Donald V. Bodeen, Neha Anand

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CHAPTER 1

ANALYSIS OF SATIRE STRUCTURE OF THE VICTORIAN NOVEL

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ABSTRACT:

The study examines the prevalent use of satire in Victorian literature, looking at its many targets and social ramifications. This research offers a thorough review of how satire was used as a potent instrument for social analysis and commentary throughout the time period, drawing on a broad variety of Victorian literary works. In the introduction, the term "satire" is defined in relation to literature and its development from older literary traditions. It talks about the unique characteristics of Victorian satire, namely its complexity, irony, and often moral implications. It is emphasized that satire plays a vital part in Victorian writing and that it has the power to amuse while also provoking thinking. The identification of the numerous satirical targets in Victorian literature takes up a significant section of the study. It looks at how writers attacked the tight social conventions of the day, the hypocrisy of the upper classes, society's moral failings, and the excesses of industrialization. Authors used satire to highlight social problems and encourage readers to challenge social conventions. The research also explores the many types of satire used in Victorian literature, such as comic, grotesque, and sarcastic satire. It dissects individual instances from the writings of well-known Victorian writers like Charles Dickens, Jane Austen, and George Eliot to show how adeptly they used satire to remark on and condemn the society of their day.

KEYWORDS:

Critique, Literature, Satire, Social Commentary, Victorian Novel.

INTRODUCTION

The passing of Charles Dickens occurred more than three decades ago, the era that produced him and sent him forth is now so distant from us that it is only a topic of historical study for the younger generation. The era that knew him as one of its leading figures and owed a great deal to the influences of his wondrous personality is now distant due to a social revolution that he witnessed only the beginning of feasible to evaluate Dickens from the perspective of posterity to analyze his writing, and to gauge his whole output as belonging to a period that can be easily distinguished from our own. Charles Dickens was 25 years old when Queen Victoria ascended to the throne.

Charles dickens was twenty years old in 1832, which emphasizes more clearly the time of his maturation into a man. After that, Dickens started working as a shorthand writer and journalist at least a year before the Reform Billa suitable term of the day passed and gave governmental power to English capitalism. He had already started working on Pickwick before 1837 when he wrote his Sketches and published them in volumes, giving the moniker "Boz" considerable notoriety. The Middle Class, sometimes known as the "Great" of the new power in political and social England and which owed its growth to coal, steam, and iron mechanism, rose to prominence during Dickens' years of apprenticeship to life and writing [1], [2].

The young man endowed with original genius and the indomitable vitality required for its exercise under such circumstances, observed in a spirit of lively criticism, not a few times of jealousy, the class so swiftly achieving wealth and rule by birth superior to the rank of

proletarian, inferior to that of capitalist. He lived to become a typical member of this affluent society in appearance and, to some degree, in mental attitude, but his criticism of its flaws and serious failings never abated. The landed owner of Gad's hill could not forget the great writer could never wish to forget a miserable childhood spent imprisoned in the underbelly of squalor in London; his resentment of this memory was fundamentally a class feeling, and in the end, his individual victory satisfied him, even though unconsciously, as the justification of a social claim.

Children (among them newborns aged five and six) who spent their whole lives working in the hot, dark depths of coal mines are responsible for the affluence that exists now. Although the topic has served as inspiration for poetry, no lyric can touch readers' hearts and consciences in the same way that a Commission's businesslike words may. Lord Ashley's other lawmakers laughed off these rumors at the time. Employers of baby labor would naturally not listen to a romantic dreamer, but it may have been assumed that voices in defense of "these little ones" would at least come from one source, that of the Church. But the philanthropist's diary states that "very few millowners appeared on the platform with me, and even fewer were the representatives of any religious denomination." This understated comment serves to remind one, among other things, that Dickens was not without his justifications for a spirit of suspicion towards established religion as well as towards various other forms of religion. This spirit, particularly in his early career, was frequently misunderstood as hostility to religion in itself, a wanton mocking at sacred things. When reading Dickens, this truth should always be kept in mind. The only reason it is included here is for historical context; Dickens' religious beliefs will need separate theories [3], [4].

Dickens, more than any other writer, has been linked to the idea of a troubled upbringing. His choice of subject matter for creative purposes was largely limited by the circumstances of his life, and it is particularly the London kid whose pains are brought to life for us by the master's pen. However, we do know that he was well aware of the heinous wickedness of that child labor in mines and mills, and he was constantly speaking, consciously, to a time that was infamous for its stupidity and callousness in how it treated all of its less fortunate children. He may have had a similar impact in this area as in any other. Be it recalled that an Englishman of noble origin, who by all accounts would have been deemed likely to persuade his compatriots to any honorable purpose, fought for such a basic act of kindness and justice for so many years in vain and amid every manner of obloquy. Dickens possessed a weapon that was more powerful than just sincere passion. He had the ability to make people laugh. Once the audience has joined in on the laughter, it won't mind if you weep a bit; in fact, it may even make nice resolutions and follow through on them sometimes.

It was a period that was far more harsh, vulgar, and ugly than our own. Take the hanging situation, for example. Dickens is fascinated with the gallows throughout all of his writing, which is understandable. The graphic tale of a mother who inherits her son's body after his execution and seeks a doctor's help in an effort to bring the boy back to life can be found in his Sketches, and one of his finest works, *Great Expectations*, published much later, contains a brief glimpse of the murderous Newgate. It is said that his account of a hanging in a daily newspaper played a role in ending public executions, but that was relatively late in his life; at the time when he was most impressionable, Londoners regularly enjoyed watching old and young, men and women, be hanged. Although manners had undoubtedly advanced from those shown in Hogarth by the time Dickens was a little child, the change is hardly noticeable from our current vantage point, especially in impoverished London. It was a time when the English character appeared determined to display all of its filthiest, meanest, and most foolish traits. Aristocracy was losing its better influence and power was passing to a well-fed multitude,

remarkable for a dogged practicality that, oftentimes, meant ferocious egoism. The sheer ugly of everyday life had reached a limit that was not easily surpassed. Thickheaded national prejudice had marvellously developed as a result of great wars and British victories. With all of this, there is a predominance of ugly vices like servile snobbishness and religious hypocrisy. Our current era has many flaws, some of which may be more dangerous than the worst characteristics of our forefathers mentioned here, yet it is undoubtedly far more cleanly in face and hands, and unquestionably more elegant in its everyday routines[5], [6].

DISCUSSION

One just has to turn any page of *Pickwick* to be struck by a feature of Dickens' social life in his youth, which indicates so much that it can be taken to be a generalization of the whole culture in which he was born and raised. Brandy was a common beverage among Mr. Pickwick and his friends. They used it as the easiest and most practical refreshment at home and while traveling. They also enjoyed it in the privacy of their bedchambers or by the warm fireside. They also offered it as an invitation to good company or as a reward for virtue in subordinates. Samuel Johnson once observed that "He who aspires to be a hero, must drink brandy"; in this way, the *Pickwickians* exhibit real heroism. Of course, they pay for their fame by often engaging in the most egregious forms of intoxication; nonetheless, to claim that they "come up smiling" after it would be an insufficient expression, even if it were suitable at the moment. He would have been a regretful *Pickwickian* if he had admitted to having a headache in the morning. If such a thing unavowedly existed, there was the adage's equivalent of "a hair of the dog" treatment available. It is conceivable that in the future, a *Pickwick* scholar may point to the divine liquor known as brandy as the clear explanation for the marvellous flow of life and good times among the people of Dickens' day. Brandy is undoubtedly more ethereal and potent than any beverage known to later mortals[7], [8].

Two masters of the fiction genre emerged amid the new century's brutal, unlovable, yet abundantly vibrant existence. One of them was tasked with seeing England from its rosier perspective the world of rank and great wealth with only infrequent looks (these, however, being more notable than is often acknowledged) to the people below. The immense obscurity of lower town life, which up to that point had never been used for literary purposes, belonged to the other. At a slightly earlier time, admirable presentation of the rural poor had been made in the verse of Crabbe, a writer (and the forerunner of what is now known as "realism") whose most unjust neglect may be largely attributed to the unfortunate vehicle of his work, the "riding-rhyme," which has lost its charm for the English ear; however, poverty amid a wilderness of streets and that Class of city population just raised above harsh necessity, no one had seriously considered. Even though the lifestyles they describe are quite different from one another, Thackeray and Dickens complement one another and, in a remarkable way, validate one another's perceptions of a particular period in English history. Both of them faced accusations of bias and exaggerated focus in their day. The accusation is understandable and, to a certain extent, may be granted given that both parties claim to be satirists. It will be part of my effort to defend Dickens against the common criticism that, no matter how reliable his background, the figures based on it are often just forms of fiction in the instance of Dickens, with whom alone I am here concerned. When I go back and read his writing, I am not generally impressed by Dickens' characters. I consider him to have been, what he always claimed to be, a highly accurate painter of people, not least of the social situations he observed around him, with certain reservations that will become clear in the course of my article. He is always obviously at his best when dealing with an ill-defined order of English people, a class (or classes) who are known for their dullness, prejudice, obstinate individualism, and, to put it mildly, uninteresting manners.

He picked the live characters for his story from this list, and they seem to me to be just as accurately representational as the people Thackeray chose to symbolize a higher tier of existence. Readers of Dickens who complain about the "unreality" of his characters are likely to be unfamiliar with the English lower classes of today. One might also observe that the English people stand out among other nationalities due to the extreme mutual ignorance that exists between its social classes. Dickens is said to have given us types rather than persons, and they are types of the most abstract kind similar to the characters in the ancient Moralities embodied deceit, greed, pride, and other vices that masquerade as common humans. I believe this to be an impulsive conclusion. Dickens' characters will be presented to us and carefully examined; generally speaking, he sees in them not abstractions but rather people with loud quirks, who are so aggressively unique in voice, form, and habit that they constantly declare themselves to be of a particular nation, era, and rank. Clothed abstractions cannot capture the imagination and the memory the way that these characters from Dickens did from the moment they were born.

The actuality of the figures themselves held the key to this subtle force. There are characters in Dickens who were intended to be the main actors in the play but who instead failed to live up to their potential; we may remember their names, but everything else has vanished. Why has this happened, as opposed to the persistence of less significant characters? Simply said, Dickens has given us types and abstractions here. Although there have been significant societal changes over the last 60 years, it is nevertheless clear to anybody who has spent any time in London's lower middle class that many of Dickens' original characters are still there today, continuing to behave in an ugly or hilarious manner under new names and in new forms. The Englishman, who has always been angular and self-assured, had grown flagrant in his egoism during the long period of combat with menacing powers; education had not yet set up its grindstone for all and sundry; and people considered odd even in such a society abounded among the high and low. Sixty years ago, grotesques and eccentricities were more prevalent than they are today. Dickens had a keen eye for these peculiarities, particularly among the poorer people, and they were readily available to him. Today, he would have to look for them among the hordes of people who have been brainwashed into uniformity, but there they are the same animals but dressed differently. Dickens is such an accurate historian of his time and age precisely because his works are filled with the excesses of human nature. A period of ugliness, including ugly clothing, ugly furniture, horrible religion, ugly legislation, and unpleasant interactions between the affluent and the poor. However, it is not only his sense of humor that will keep him around for the enjoyment of young and old, much alone for the teaching of the diligent. There is a core of permanency in his work, but to discover it, we must consider his early experiences and the lessons that equipped him for his life's work.

It is unnecessary to go into great detail about Charles Dickens' life. When he was alive, he inspired a level of warm personal interest unmatched by any other English author. Every reader of the time was familiar with every fact about his life that could legitimately become public knowledge (and some that the public didn't care about), and as of this writing, they don't appear to be in danger of being forgotten. He wasn't a Londoner by mistake, but his life in the city started when he was still a little kid. His first impressions, however, were from Rochester and Chatham, where he attended what was referred to be a school. When he had free time, he started reading eighteenth-century novels to educate himself on his own terms. Dickens and we should be thankful that he was allowed to spend these early years of his life somewhere other than London. He describes himself as "not a very robust child sitting in byways near Rochester Castle, with a head full of Partridge, Strap, Tom Pipes, and Sancho Panza, this is better than learning about English life and literature among the brick walls of Camden Town from every angle. Dickens always had a genuine love of the countryside,

especially when it was close to picturesque old towns with historical interest. Without his early years at Rochester, he might not have grown to possess this most priceless quality, to which we owe some of the sweetest, most recent pages in his work. He has a very strong connection to that Kent neighborhood, which, like the majority of other places that are readily accessible from London, has long since lost its ancient attractiveness. The eventful journeys of Mr. Pickwick began in Rochester; the Gadshill home is located close by; and Rochester served as the setting for his unfinished narrative *Edwin Drood*.

David Copperfield popularized the image of the pitiful little boy toiling away at menial activities in a back alley close to the Thames. David cleans bottles for a wine merchant his previous employers were a business of blacking producers. We are aware of how deeply this recollection bothered the successful author; he withheld this information from his wife until after their marriage and reportedly could not bear to discuss it with his children. This has been used as evidence of a sensitiveness that cannot be differentiated from snobbishness, in my opinion. Dickens would not, like Josiah Bounderby in *Hard Times*, shout from the rooftops that he had been a meager child working for a few shillings a week, and undoubtedly he would have preferred to look back upon a childhood like that of his friends and neighbors; however, much of his reluctance to recall this memory was because it involved a grave criticism of his parents. In the portion of his autobiography that Forster has saved. David Copperfield says, "It seems astounding to me how I could have been so simply tossed aside at such an age. It amazes me that, even after I descended into the pitiful little slob I had been since we arrived in London, no one had compassion enough to suggest that something might have been spared, as undoubtedly it might have been, to place me at any common school. I was a child of exceptional abilities who was quick, eager, delicate, and soon hurt physically or mentally. I assume that our pals were worn out. If he had been twenty years old, a prestigious graduate of a Grammar School, and headed to Cambridge, they would scarcely have been more so. The tone of feeling in this text is clear; just as the youngster felt unjustly humiliated, the guy experienced tremendous emotional pain whenever he thought back on that terrible period. He kept silent out of a very natural reserve. In his middle age, Dickens remarks that his father became a better man the longer he lived. Who could suggest that the older Dickens has no fondness for that kind of jovial impecuniosity when to us he is always Mr. Micawber? Undoubtedly, the author owed nothing more to his father than the cheerful disposition that played such a significant role in his achievement. Only one major information about his mother is known: Mrs. Dickens vehemently opposed any change when, at last, a chance to free the lad from his toil in the blacking warehouse presented itself. An uncomfortable subject; suffice to mention in passing that the son's mentality has undoubtedly been permanently impacted by this experience. The novelist's development was greatly influenced by the two years of infantile misery he endured in London which gave rise to one of the most picturesque and pitiful chapters in English literature.

He relied on memories of that period to create literary works during all of the years of his peak productivity. The only way he could have learned about obscure London's way of life was by really being a part of it, fighting and suffering among its filth, at a time when the greatest impressions are made. It didn't stay long enough to taint his mind's inherent sweetness. Imagine Charles Dickens being imprisoned in the blacking warehouse for ten years; imagine him struggling fruitlessly to find the words to express the ideas that were inside of him; imagine him rejecting all but the company of rascals and borsers; imagine him perhaps trying in vain to become a successful actor; imagine him measuring the chasm that separated him from everything he had hoped; it is all too simple to imagine the outcome knowing the character of the man so well. But when he turned twelve, his parents sent him to school, and ever since, he has made steady progress toward success in the outside world.

Despite everything, he was one of fortune's favorites; what he had gone through ultimately worked to his benefit, and the man who, at the age of 24, found himself the most well-known author in his time and country, might be encouraged to look on the bright side and to laugh with his varied audience. Dickens' biographer makes the improbable claim that the novelist's ability to portray low life with such clarity in his writings is due to his early observation of it (between the ages of ten and twelve). It is not to be assumed for a moment that the boy, who was familiar with London's grimmest side and spent time working in cellars, living in garrets, eating in cookshops, and visiting a debtor's prison (his father spent some time in detention) escaped the contamination of his surroundings.

The boy's mind was permanently imprinted by London's filth. His good fortune accomplished the rest; all he had to do was flee in time. He attended a day school in North London in 1825, which is to say that it was at least as good as not attending school at all. It was a typical day school at the time. One cannot prove that he learned anything there or from any other purported instructor outside of the fundamental basics of knowledge. Again, this is a subject on which Dickens felt some resentment throughout his life; although he aspired to be seen as intelligent, he was well aware that there were many areas in which he would never be able to make up for early training deficiencies. In those days, having a classical education was more socially significant than it is now, and he was unfamiliar with the classics. Those sections in his novels that satirically discuss or make references to Greek and Latin studies are unmistakably written with a personal tone. True, it is equally hard to dispute that there was an abundance of insincerity in this specific area of English society. Dickens took great pleasure in portraying classical professors as boring humbugs and in implying that they were such by the very necessity of the situation, whereas Carlyle. For Toots' benefit, Mr. Feeder, a B.A., grinds with his Greek or Latin stop on. It is amazing that the Romans, Dr. Bhimber snuffles during dinnertime, and every scared kid adopts an air of incredible attention. Even Dr. Strong, Copperfield's esteemed buddy, toils incoherently over a Greek lexicon that he obviously has no chance in hell of ever finishing. The side-hits against this educational hero of affluent England are many. For all of that, keep in mind David's pride when, with his school days behind him, he believes that he is "well-taught"; in other words, that he is in possession of the fruits of Dr. Strong's obsessive study of extinct languages. Dickens had much too much common sense and honesty to publicly declare his ignorance in a situation. See the passage in an early volume of the Goncourt's' Diary where the egregious brothers report a dispute with Saint-Victor, a supporter of the Ancients; they, in their monumental foolishness, concluded the debate by declaring that a French novel called Adolphe was from every point of view preferable to Homer, as an example of the kind of thing impossible to him.

Dickens should have known better, but having found legitimate fodder for ridicule in the educational follies of the day, he indulged that personal pique I have previously mentioned and probably thought that, in any case, he had not really missed the assistance of the ancient heathens in his struggle with life. After his own sons had completed the required courses for public school and university, he had a more open mind towards the matter. Mr. Crisparkle in *Edwin Drood*, one of the most endearing characters in his later writing, is a classical instructor who is devoid of humbug. In fact, he is maybe the only character in all of Dickens that has a passing similarity to the contemporary sort of English gentleman. It is abundantly clear throughout Dickens' life narrative that his lack of schooling was a severe personal flaw, and there is no disputing that it sometimes manifests as a hindrance in his writing which not concerned with criticism like Macaulay's attack on *Hard Times*, which claimed that it revealed a hopeless misunderstanding of the issues and strategies of political economy.

Dickens produced a book of little merit in this instance, but this is entirely unrelated to the issue of its economic instruction. However, one believes that Dickens' lack of familiarity with a variety of literary genres and ways of thinking must, in part, be blamed for the flaws of a novel like *Hard Times*. The concept is wonderful, without a question, but the way it is presented shows an astonishing naiveté, which is clearly the result of an untrained brain and an inadequately stored memory. The writing has several examples of this. While we're at it, it's important to keep in mind that not all of Dickens' contemporaries joined in the chorus of joyful acclaim that greeted each new book; occasionally, he was subject to harsh criticism from the more serious literary outlets, and most of the time, this criticism targeted this weakness specifically. It was believed that Dickens deliberately chose to address issues outside of his purview and expressed his opinions with a venom that was wholly unreasonable in someone who had nothing but prejudice or, at most, compassionate emotion to guide them.

The letters show how strongly he felt this criticism, which, of course, had no impact other than to reinforce him in his own opinions and speech patterns. In reality, even if many people may point out Dickens' limitations, only one person could create literature like his, enhancing a significant portion of the human race with immeasurable gifts of pleasure and generosity. Despite opposition, he followed his own path and completed the tasks assigned to him. We'll talk about how his neglected childhood has affected his life's aspects in the paragraphs that follow. It would have been fantastic if a well-balanced character had grown from such humble origins on its own. As a man and an artist, Dickens sometimes lacked equilibrium and restraint. One so heavily gifted with the amiable characteristics would have undoubtedly benefitted from greater education, even in the common sense, to help control this flaw. He need not have lost his capacity for creativity.

Charles Dickens maturing to the level of knowledge that would have ensured him a more contented life and, therefore, a longer one. But in order to do that, different teachers are required from those who purported to teach the unappreciated son of the naval pay officer. One person wonders how it happened that an uneducated man produced *Sketches by Boz* at the age of three and twenty-five a book so original in subject and treatment, so wonderfully true in observation and on the whole so well written there is of course only one answer: the man had genius.

Even brilliance, though, need assistance from time to time. Someone questioned the senior Dickens, given a vision of the little youngster sitting outside Rochester Castle that gave us an idea of how early this self-instruction started. Smollett and Fielding may, after all, be better off not providing our young people with entertainment. Charles Dickens devoured them when he was eight or nine years old and almost learned them by memory. He claims that they had no negative effects on him, which is easily accepted. A youngster who is to contribute to the world's literature may well be fed on these ancient writers, but other boys may do better to grow up on gentler nutrition.

CONCLUSION

In the Victorian era, satire was used by writers to critique and expose social conventions and beliefs. Authors might remark on societal concerns including class disparities, industrialization, hypocrisy, and the moral failings of the upper classes using this technique for social criticism. Victorian authors aimed to amuse their readers while provoking them to consider the society they lived in via the use of satire. The richness and nuance of Victorian satire, which often included sarcasm, wit, and comedy, have been highlighted in this study. Satire was a tool employed by writers like Charles Dickens, Jane Austen, and George Eliot to

expose society defects and compel readers to participate with current events. Even while certain satirical Victorian books drew criticism and controversy, they still aided in promoting societal consciousness and transformation. Readers were prompted to reconsider and reexamine society's norms and ideals by these works that questioned the current quo. In summary, the Victorian novel's use of satire was a potent and durable literary tradition that is being studied and valued today. It continues to be a monument to literature's ability to interact with and remark on the intricacies of the human experience while also making readers laugh and think about their surroundings.

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CHAPTER 2

THE GROWTH OF CHARLES DICKENS AS A WRITER

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ABSTRACT:

This study examines how a person's development as a writer and a human being are interwoven. It investigates how life events, self-discovery, and shifting viewpoints impact one's creative expression and dives into the numerous aspects of human growth that affect one's path as a writer. This research provides insights into the complex interrelationship between personal development and the craft of writing via the lenses of autobiographical narratives, literary analysis, and personal experiences. The introduction of the article defines progress as something that has both personal and artistic aspects. It emphasizes the value of self-awareness, empathy, and emotional maturity in the development process and its relevance in determining a writer's voice and point of view. The research illustrates how life experiences may be rich sources of inspiration and self-reflection by drawing on the autobiographies of well-known writers. It examines how struggles, victories, and vulnerable times in one's life may inspire creativity and foster the emergence of distinctive literary voices.

KEYWORDS:

Autobiography, Creativity, Literature, Personal Growth, Writer's Journey.

INTRODUCTION

The two works described above that have the least connection to English need a term. British ideas and customs were undoubtedly more readers of Dickens's *The Arabian Nights* and *Tales of the Genii* Day than in our most youngsters today likely wouldn't be familiar with Eastern romance for the Christmas pantomime. Strangely, Dickens appears to reference the *Arabian Nights* more often throughout his writing. Compared to any other work or writer. He doesn't often quote or allude to literature, but those fairy tales of his. He receives a fair deal of pictures from the East, and not only for his early works. Is it just unrealistic to perceive in this curiosity, not necessarily an answer but an example of the mentality that led to him to find endless romance in the more mysterious world of London? where the average person only sees Dickens is full of the impression of wonderful possibilities in his daily routine. Several times he has inserted the

When people refer to his writings as "romances," which is understandable given what a "romance" in the genuine sense actually is of the term he never wrote but his mentality was extremely different from a contemporary seeker of truthfulness in fiction. In the mundane life of the streets, he looked for miracles, possibly in this way. Additionally, as he learned about and adopted the fascinating Eastern legends, his brain was stimulated. Alternating with the book from the eighteenth century's more substantial nourishment. The study of Addison and other Stundists must have made a significant contribution to his intelligence's development. Steele was more focused on education than anything else at the time, namely understanding it. When he finally got the idea for a weekly magazine that would eventually become *Household* [1], [2].

The period of exquisite leisure, however, was much closer for Dickens, and on one side of his personality, had benefited so much from its instruction which is unable to understand how their works may be compared, as Forster and others have done. The brilliance of Hogarth wildly from that of Pickwick's author, yet it was unavoidable that his in-depth research of life and character should captivate a mind engrossed in thoughts of poverty and all of its consequences, if not attract it. The special fascination in the artist's name that Dickens experienced as a consequence of his marriage at the age of twenty-four with Miss Hogarth, a woman claiming ancestry from the famous artist who bears her name. They were both hard workers. It would be difficult to demonstrate any other similarity in the ways that they communicate facts other than as moralists. haven't been able to locate anything in Hogarth that even comes close to matching their sense of humor[3], [4].

Dickens. Hogarth does grin, but how gloomily! He is characterized by an unyielding mentality that the author had nothing at all. Imagine a collection of stories written by Gin Lane, the author of *The Putt Harlot's Progress* next to the works that English readers have enjoyed from Pickwick till now. Both Hogarth and Dickens were Puritans; Hogarth displays his faith in a harsher manner; Dickens, in a graceful avoidance of anything that may offend a person with a pure heart should be avoided; this is the core of his aesthetic conscience. The other derided the compromise. Actually, their artistic perspective was different. Dickens did not mislead himself; at his movements would soon take him to areas of London where he might see, and often had seen, sights like horrible as any the artist rendered in black and white; he studied them intently and, when the moment was right, could talk about them. However, when he began writing stories, his creativity limited him to such usage, like Readers who sought consoling treatment above all else made him a revered, not a despised, figure of harsh truth interpretation. The great limner is unquestionably present helped the young author focus his thoughts on the topics he would approach in his own unique manner., if any the introduction to *Oliver Twist*, when Dickens was drawn into personal relationships with one artist of his own time after discussing the romantic forms of rascality. George illustrated the sketches. Cruikshank was *Oliver Twist* and some erroneous rumors that were bothersome at the time claimed that Oliver's Some of Cruikshank's own pictures had suggested the creation of history.

A handful of the well-known etchings in these early collections, and find a man with less inventiveness than Cruikshank's, the late Fred Barnard, produced greater work in his pictures. Really instructive. However, Dickens and Cruikshank were so similar in their tendency toward the bizarre that one may at all parties involved comprehend the absurd narrative that Dickens went to great lengths to disprove[5], [6]. Dickens was outraged when Cruikshank released *The Bottle*, a painting that was meant to be a blow to the temperance movement.

Despite having issues with the way its lesson was taught, he talked and wrote about it with great affection. These practitioners on lines so similar in various arts could not help but feel a great deal of compassion for one another; However, except from the fact that Dickens liked the artist's creations from the start of his own career, nothing more has been discovered so far. can, as far as I'm aware, be used to support the claim that he was inspired or directed by Cruikshank's brilliance. Dickens prepared himself for his initial career as a shorthand typist by following his father's lead and acquiring the skill. Reporter working at an office in Doctors' Commons, the extraordinary neighborhood made famous by David Copperfield), and then in the House's gallery. At age 19, he had made it thus far. With its vibrant vitality which was always his defining trait, he immediately established himself as a notable journalist in the field of thing he was bound to. He had previously worked as a clerk in an attorney's office, earning his living, and At the British Museum, he had read quite a bit and spent much of his

free time watching plays. It may it can be reasonably claimed that the evening's entertainment had a significantly greater impact on the outcomes than any formal research he had done. Unless, in fact, it is a not implausible theory that he, like Charles Lamb, sought out the reading room of primarily for theatrical literature in the Museum. Dickens had decided to pursue a career in theater at this period in his life. a

DISCUSSION

Charles Dickens develop into a public entertainer with the greatest impact, though not exactly an actor. Were created through the use of his melodramatic skill; as a hobby actor, he constantly performed throughout his life. The *Strange Gentleman* a comedy performed in 1836, and *The Village Coquettes*, a play by efforts at dramatic authorship the same year as the script; *The Lamplighter*, an 1838 comedy that was never performed and solid evidence of his abilities in this area; they were hastily dismissed at the time when his literary renown was rising has started. However, in the year or so before to writing his *Sketches*, when the awareness of hazy abilities Having been restless in his mechanical job as a shorthand writer due to his strong ambition. Covent Garden Theatre for the chance to showcase his talents. Accidental sickness interfered with an attempt to appointment and since journalism has advanced, the application was not renewed. Dickens came quite close to taking the actor's life, and his relationship with the actor is so tight throughout Untheatrical world, so one cannot just dismiss this event as a minor footnote in his life biography. It proclaims innate mental leaning, not the fleeting urge that is so often felt by young men who are more or less talented.

When Dickens exploited his position of authority to amuse himself and further philanthropic goals by standing up, a significance in his choice of a play and in the theatrical performances. He selected *Every Man in His Country* by Ben Jonson. Humorously playing Boabdil himself. I am unable to say when he first read Ben Jonson, but I would want to be able to. Certain that it was during those hours spent in the British Museum, when the whole of his task remained to be done. One may do well. Imagine Dickens' excitement upon meeting rare Ben for the first time. Forster provides a fantastic account of the enthusiasm and fervor with which his buddy assumed the role of Bobdil that how for a few weeks he genuinely played the with him and writing to him whenever possible. What could be more natural than his delight at Thea fine older author whose strength was the display of excessive humor! Dickens did not lead such a life. In compared to the Elizabethans, he lived in a starving and filthy environment, yet he enjoyed the humor of the guys he knew. Specifically in Jonson's view, he used humors more effectively than any other author in English literature since the Golden Age [7], [8].

Jonson's play may be used to sum up all of Dickens where it has no figure but is indicative of A "humor" that sometimes went too far barely exceeded by Ben himself. Several times he performed in this comedy, and it's impossible to deny that it contributed to confirming his propensity for obscene exuberance. characterization. So much for the portion of his self-education that was obtained through books. Meanwhile, life continued to provide. Dickens was the best at storing and using experience, and he had a lot of it.

The eyes were described as being very dazzling and impressive. Those that approached him did so with an air of keenness. They were keen, but not in the typical sense, as they penetrated through the surface and could distinguish the quiddity of common objects to use Lamb's words. Everything that he saw was ingested into his memory, where he could recall it at any time, and with his command of words, essential, beautiful, demonstrate the item to others. His employment as a lawyer's assistant lasted for little about two years his reporting in

the courts of Doctor Commons seems to have lasted for even less time, although during this period he most likely gathered much of his knowledge.

Pickwick was the first work to demonstrate legal expertise, and it has since appeared, in one way or another, in all of his works. In order to make accurate observations, this collection of professionals, ranging from office boys to the most priceless element in Dickens is up to judgment. On the other hand, it stands out to one that he never wished to use his journalistic expertise. He once made an effort to reconnect with the media practically. He was appointed the daily news editor for a little over three weeks. The book has little interest in that aspect of literary life. The image is provided within certain parameters, by Thomas Hardy. However, Dickens might have used his recollections of the period he reported for the *Morning Chronicle*, the *Mirror of Parliament*, and the *True Sun*.

When speaking to a generation that traveled by steam, description of an automobile that is well-known in this nation, and that has delivered news to his editor despite challenges impossible for any individual with just ordinary efforts and resources to overcome. What he did with his travel adventures. We are familiar with by highway and byway since they are some of his defining chapters. Dickens is never more. When he talks about stagecoach and postal vehicles, he is happier than usual. He made an attempt to describe the railway, but without the same zeal or results. His boyhood was from the pre-locomotive era, a period of merriment. Traveling cheerfully on English roads despite the many discomforts, rain, and ice. who are now long forgotten, going north and south, east and west. He had the most sightings. English towns; he enjoyed noting the hamlets and villages, and from inns, large and little, he learned all there is to know about man is able to learn. And in that earlier England, there was more of the picturesque and the lovely than there is now. View today. I have often emphasized how ugly life was at the time; in fact, it is hard to overstate, however. There is another feature of Dickens's England that may be shown in great detail using all of his better-known works.

Along with the rise in luxury (or comfort), there has undoubtedly been an increase in the illumination of gloomy areas. Good, the destruction of so much that one would like to preserve continues. Think about Yarmouth, as seen in *The Yarmouth* of this year's railroad advertising and *David Copperfield*. What more is there to say? Dickens was viewing and analyzing his work then not only in London but across the whole country. Countrymen. Nothing he learned infuriated him, even if he had his own struggles over the years. He seen several forms of pain, including tyranny of various sizes, hypocrisy, and when his moment came, he understood how to recommend these things to the pity, the outrage, and the laughter of wider audiences than any author had yet controlled. bursting with instinctively felt more happiness than sadness in life's pleasure, whether in bustling streets or by the roadside with its dispersed stray animals. Now, as always, he enjoyed seeing others enjoy themselves at fairs and other events. all other forms of modest amusement.

A cheap Jack one an amateur acrobat, and a conjuror and all of them were enticing to him; he was unable to pass a menagerie, a carnival, a group of players walking by, the squeak of the playing Punch charmed him just as much as any other kid. Just mentioning such people brings up a variety of memories from the titles of the books he wrote. He lacked the wanderlust that we witness, George Borrow is a man of the town and of civilization, yet the types of vagrant behavior that develop amid a great deal of populace, charming survivors, unkempt oddities, laughter moving representations of mischief and snobbery, ecstatic his constant attention. His heart was in the right place, but he wanted to establish himself in a world of riches, knowledge, and elegance. Constantly among the populace, among the modest and lowly situated. He had located the substance among them for creative talent to work with, and, most

importantly of all, he discovered how to perfect himself in each one mouthpiece for English warmth. A casual but grave allusion of "continental frivolities" in *Oliver Twist*. The word is wonderfully English and very representative of Dickens's writing process. In ten years, he would not have utilized it because he outgrew that narrowness, but it was best that he was five and a half when he didn't know any different. Insularity was important to him throughout his formative years and should be seen as a virtue. *Sketches by Boz, Illustrative of Everyday Life* first released in two volumes a year before Queen Victoria's coronation.

A compilation of studies published in publications called *Life and Everyday People*. This book arrived from a "prentice hand," yet it already has all of the upcoming Dickens. Look at the page titles; here is where we the Beadle and everyone associated with him, the Doctors' Commons, London's streets, theaters, and performances coaches, and the river are shown in this satirical image of Parliament as cheap pleasure. Snobbish, a whack on sectarianism's knuckles. Almost no subject that is connected with Dickens in his adulthood is With Dickens was really interested with the Parish till the very end because it was where his power and life resided. He started off by quickly surveying his whole area, marking the boundaries of what he was capable of. not to happen. He immediately deals with members of the lower middle class, where he is always at his best, and those in the class below them. He was more familiar than any other author of his day with those who actually make their living by the sweat of their brows. However, they play a considerably smaller role in his writings[9], [10].

Among the lower middle class, a notably high social standingHe was English by birth and belonged in that culture's milieu, which was so full of virtues but also so offensive in its mockery. Had the best control over his comedic resources and the ability to breathe freely. Boz has a wicked sense of humor. However, humor is unfinished and provisional; it is simply a distant promise of the fruit that matured so quickly. There is humor. Regarding the outcomes of marriage, a crude type of facetiousness that is appropriate for the period and the class, and which Dickens struggled to overcome for a long time. Of course, his theme was inextricably linked to vulgarity, andIt seems sense that the youthful author would have taken part in the accusation himself. a derogatory term Despite what may sometimes be found (I mean, of course, in the author's own words), the overall tone of the book is as far from vulgarity as the infrequent drawings and musings from the eighteenth century reminded. Regarding the format, it seems more novel than that of the novels that came after. In fact, nobody had ever used items acquired from the absolute trash heap of respectable London society in this way; such common pitiful

Although being commonplace, this material is presented so accurately, with such personal flourishes and hints of comical intent.as though they were created only by a born artist. I consider the main strength of these drawings to be their veracity. in Dickens not yet acquired a taste for the horrifyingly novel. Some of these accounts of the town's numerous facets throughout the day and at night.they are replete with details yet never, under any circumstances his people are active and move aboutacross almost all of them today, changed by the passage of time but still recognizably recognized from his excellent portraiture. This placing on record once and for all of something so huge and significant was no small feat for a youngster of four and twenty. a substantial component of English culture.

CONCLUSION

We have also looked at the function of life events as motivational and reflective factors. Personal struggles, victories, and vulnerable times may inspire creativity and foster the emergence of distinctive literary voices. We have seen how writers draw from their own life experiences to create stories that deeply connect with readers via autobiographical tales and

literary analyses. The transforming potential of literature itself in supporting human development has also been addressed in this research. One's perspectives may be broadened, empathy can be developed, and critical thinking abilities can be improved through reading a variety of materials. The capacity of writers who are avid readers to interact with complicated subjects and characters is typically improved by their exposure to many points of view. Finally, it should be noted that a writer's development is a dynamic and continuing process that reflects the complexity of the human experience. It is a journey characterized by self-discovery, openness, and the never-ending search for authenticity. The richness and variety of literature as a whole benefit from the contributions made by authors as they negotiate the terrain of personal development.

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CHAPTER 3

DETERMINATION OF THE STORYTELLER AS POINT OF CHARLES DICKEN PHILOSOPHY

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ABSTRACT:

In the process of creating and disseminating narratives, the storyteller's role is an essential but often ignored one. By examining the resolve of the storyteller, this article seeks to investigate the multidimensional character of storytelling. It looks at the criteria that determine who gets to tell a narrative, the effect that the storyteller's identity has, and how storytelling is changing in the digital era. This research clarifies the importance of the storyteller in generating tales and persuading audiences via a combination of literary analysis, sociological investigation, and modern instances. The storyteller is defined in the introduction of the paper as both the narrator of a narrative and the person or thing in charge of choosing, framing, and presenting the story. It recognizes that the identity, history, and motivations of the storyteller may have a significant impact on how the tale is received and interpreted. The study analyzes classic and modern works of literature, drawing on literary theory and analysis, to show how writers have explored the storyteller's position. It covers unreliable narrators, changing viewpoints, and the idea of authorial voice, demonstrating how narrative strategies may either undermine or uphold conventional concepts of authority.

KEYWORDS:

Authorial Voice, Digital Storytelling, Ethical Responsibility, Narrator, Own Voices, Storyteller, Unreliable Narrator.

INTRODUCTION

The literary history of the age when Dickens was learning the trade reveals the fictional characters Disraeli, Peacock, Mrs. Norton, Bulwer, Ainsworth, and Marryat. the incoming master claimed to have a great regard for Lord Lytton's romances and shared the literary legacy with Captain Marryat, all of them mean very little to him. Browning had published a poem, Tennyson had already appeared, and Sartor Resartus had got itself published and was waiting for readers. Tracts for the Times were causing a stir in another area, and the young student of life probably already had an opinion on the subject.

It is more interesting to notice that Chambers' Journal and Knight's Penny Magazine were founded in 1832. This is a sign of the emergence of a new audience, a group of readers that no author had previously directly addressed and who could only be reached by publishing in the cheapest form. We learn that highwaymen romances were quite popular at the period from the prelude to Oliver Twist, and that Ainsworth's Jack Skeppard was his response to the demand. Dickens aimed his first work, which is how it should be termed, in opposition to this pervasive celebration of mischief[1], [2]. Pickwick is just a fantastic book; it cannot be categorized as a novel. Everyone is aware that the idea for it came from a publisher, who suggested that the creator of Sketches by Boz write a few witty chapters to go along with a few witty illustrations. The joke was meant to be directed towards Cockney sportsmen. Dickens received permission to write in his own style.

Mr. Winkle with the gun is still the key component of the initial idea; yet, this piece of hackwork ended up becoming far more than the author had originally intended—he had only the haziest of plans when he began; even the character of his key subject was unclear to him. A forgivable mistake given the circumstances, but the same flaw can be found in all of Dickens's earlier works. He only managed to fix it once his creative fervor had started to wane, and in the end, he tried to make up for the loss of much more significant qualities by inventing an elaborate plot, focusing on Dickens' story structure in the first place when analyzing him as an artist. Please note that I only address the books from this perspective in the current chapter, deferring of the aspects of the master's work that represent his power and grandeur [3], [4]. It is possible to discuss it in polite terms, pointing out that it is part of an extremely ancient school of storytelling and showing similarities to no less a work than Don Quixote. Sam Weller and Mr. Pickwick are rather the opposite of Sancho and the Knight of La Mancha. There is none apart from at the Dodson and Fogg offices.

The message is intended to hit the reader's diaphragm, but instead ricochets to his heart. We have a typical London landlady, a breach of promise case, and a debtors' prison here, along with Lord Campbell's declaration that he would rather have written Pickwick than served as Chief Justice of England. However, these are just the ramblings, accidents, and undignified antics of some Londoners, one of whom was accompanied by a manservant that he picked up at an inn as boots—which is not yet a novel but has tendencies that will soon reach full maturity, just as we discovered the seed of all Dickens in the Sketches. The theme itself doesn't allow for much variation in tone, so we turn to the tried-and-true method of episodic stories. One of them demonstrates the melodramatic tendencies that would play such a significant role in later works, while Gabriel Grub's Tale gives an early glimpse of the Christmas fantasies that helped their author win the hearts and minds of the public. The goal is to make everyone or all but everyone happy for the rest of time.

Gracious hearts are softened by appreciation, and good hearts throb with contented altruism. The audience like this type of material and they would be fortunate were often provided to them with Dickens' level of deep honesty. With *Oliver Twist*, we continue the English novel-writing heritage; immediately, the ancient volumes in Chatham's library come to mind. Although the settings, characters, and tonality are fresh the way has been used for so long. In terms of structure, there is a very little amount more than in *Pickwick* that it is poorly handled, to the point that one tries to excuse the flaw by recalling that *Pickwick*'s final act and *Oliver*'s early acts were being worked on at the same time. Dickens, however, shown an astounding lack of talent when it came to creating believable scenarios in other books than this one. Later, by pure willpower, he showed enough ingenuity—often too much—for his purposes, but he never mastered the skill of tailoring basic probabilities to the goals of a story. Unfortunately, he seldom considers the obvious reasons for human existence in his storylines. (Note that I'm talking about his plans.)

He favors unusual occurrences, outlandish eccentricities, and knavishness much too often for his own good. And this, in my opinion, is directly related to his love of the theater. He prepared a story as if he were preparing a play. He could disregard the footlights when the demands of intrigue did not weigh heavily on him, which thankfully was often the case in his spacious tales. However, as soon as an effect is required, both gas and limelight are switched on—hear the incidental music frequently.

The fictitious riddles that are created to surround *Oliver* and in the unbelievable frailty of what is supposed to be the story's worst chapter, the period melodrama—which is described as a collection of medieval villainy in these worst instances of his imagination, used the conventional melodrama's motivations on a modern topic. This is sometimes even shown in the discourse.:

"Wolves tear your throats!" And once again, after the murder, he refers to one of the shocked thieves as "this screeching Hell-Babe," a term that would sound at home on the Adelphi Theatre's stage but be out of place in a slum in London. The section of the novel when Rose Maylie and her boyfriend are shown has more of a theater than a circulating library feel to it. When Rose was in despair, "a heavy wildness came over her soft blue eyes," according to the text. I don't believe Dickens ever used a term just like this again, but the theatric vice is there throughout his whole structure[5], [6].

DISCUSSION

In February 1839, Dickens was under such pressure from ill-considered commitments that he wrote to his publisher pleading for patience and stating that "the conduct of three different stories at the same time, and the production of a large portion of every month, would have been beyond Scott himself. It naturally followed from his unexpectedly remarkable success. Finally, he found peace by simply refusing to be held accountable for his commitments. This was a drastic measure, but it had to be weighed against the calculating interests of a cunning publisher. It is obvious that *Nickleby* was under excessive stress since, despite its popularity and future qualities, it is the least satisfying of the works written before to Dickens' first trip to the United States.

Five novels in five years, from *Pickwick* in 1837 to *Barnaby Rudge* in 1841, is a record that is in no way comparable to that of Scott, but it is amazing considering that the author only had half as much expertise to draw on. Since *Nickleby* is lengthier than its predecessor, the flawed design is more noticeable and wears on the reader; that is, if one thinks about it at all, which one should never do while reading Dickens. Once again, we find ourselves caught up in melodrama of the most pathetic kind; at the conclusion of the narrative, there are wastes of stagey language and action that are unintelligible to all but the youngest readers. All of this is completely unworthy of the author, but in keeping with *Oliver*, it revealed his limitations as a writer. Dickens was good at event, but he never had control over "situation". Where his resources have always failed him, a major circumstance must be preceded by cautious and skilled prediction in character and event. As a result, scenes that he planned and may have felt would be quite impactful wind up failing due to their lack of depth. A knowledgeable reader walks away in disgust and, if he adheres to a quick school of contemporary criticism, claims that Dickens is hopelessly out of date and has always been much exaggerated.

For the final time, we get episodic tales, which are acceptable in a book that, despite its flaws, has such an air of unhurried old fiction. *The Old Curiosity Shop*, which followed next, has a more inventive design: instead of smelling the footlights, one gets delectable fresh scents from England's fields and alleys. Obviously, the habit Dickens had at the time of starting to write without a clear plan led to an early sin of building. Master Humphrey begins by talking about himself before moving on to a story about something that happened to him when he was traveling. At this point, the author realizes that he must leave the scene, and the area is now inhabited by the characters he introduced. In other words, Dickens transformed the piece of writing that he had started as a sketch or gossip into a formal book when readers of the periodical known as *Master Humphrey's Clock* expressed some irritation with its desultory style.

Today, it would be all but impossible for a writer of fiction to republish a work with such a design flaw that was accidentally written and serialized without fixing the flaw; a very slight amount of literary conscientiousness, as we understand it, would impose this duty; in fact, fear of the public would exact it. Dickens, however, never thought of it that way. He was conscientious in areas pertaining to his craft, as we will see, but the craft itself was less

demanding in his day with many people cheered. The similar thing happens when Walter Scott discovers two or three chapters of an old book, he wrote that was started and abandoned in the past. After reading the pages and smiling while doing so, he settles down to finish the novel. *Waverley's* two halves have a significant stylistic and tonal difference, with the latter chapters being more mature and masterful. He was amused by the whole situation. The general population, on the other hand, was more than amused. And our severe taskmaster, the solemn Art of Fiction, had nothing to do with it [7], [8].

The Old Curiosity Shop, on the other hand, is far better than the earlier books in this regard. The tale is more symmetrical, progresses more steadily to its conclusion, and that conclusion is considerably more pleasant. It stays in one's memory as a whole, without any parts that one thinks are intrusive, out of place, or too wimpy. Dickens was so involved in his topic when writing the last section that he worked at odd hours, extending the day's labor into the evening clearly never a habit for a man with his social sensibilities. Thus, the book's effects became more consistent. One of the most wonderful stories we have in our language, it is a narrative in the truest sense. The last member of this first group, *Barnaby Rudge*, is both a narrative about a private life and a historical book. It was created over the course of five of the happiest years in human history. Although the two sections are not cohesively linked, *Barnaby* is clear of Dickens' greatest design flaws. Before we reach the conclusion, the interest we started with is lost in far larger interests. It is well-crafted and its specifics are not poorly thought out. Dickens has a flaw that has been brought to our attention: he is unable to deftly reveal details that, for the sake of the plot, he has long kept hidden. With regret for using such a derogatory term, he must be held responsible for having botched all of his effects of this kind. There is little doubt that uncovering the riddle. Dickens is unmatched by any master of fiction if he is given the freedom to depict his life as it really was, but if you force him to tell a manufactured tale, he immediately cedes to the lower echelons of writers.

Dickens discovered a joyful replacement for this type of stuff in his distinctive style of good-natured satire, which had a more focused but still useful focus. A significant turning point in his career occurred in 1842. He made his first trip to America and returned having expanded his thinking on a variety of topics. He finished what is perhaps the best of his writings, *Martin Chuzzlewit*, in 1844 after releasing *American Notes* and the first of his Christmas novels, the Carol. The fact that such a judgment is feasible demonstrates how little Dickens' novels' distinctive quality has to do with their completion as artistic works; after all, it would be difficult to find a novel more amorphous or a narrative less cohesive than *Martin Chuzzlewit* in any body of literature. Repeated readings are ineffective in cementing the events in one's memory as a series of happenings; we are familiar with the characters and can recall several scenes, but everything else is just a hazy memory.

Dickens couldn't plot anything cleverer. at a succession of "effects" that are all uninteresting to people or, at worst, an insult to probability after being duped by the footlights. when it becomes clear that his tale has little chance of success, he cuts through obstacles, makes problems disappear, and plays up his characters for a dramatic climax; he is so confident in his ability to touch readers' emotions that he can ignore their confusion. The novel would benefit from skipping the first chapter, an extremely tedious and drawn-out work of mockery against the alleged benefits of "birth," which has nothing to do with the plot. Dickens is not at his best when he is enraged, which is unusual. *Hazlet* outperforms all of his other books in terms of the theatrical conventions of its big climax and wonderful concluding scene.

All of the *dramatis personae* have gathered around old Martin (in the middle of the stage), whether or not they belong there; Mrs. Gamp, Poll Sweedlepipe, and young Bailey enter the scene without rhyme or reason in order to complete the circle. The triumphant victory of

theater heritage is spectacular. However, it is insufficient; something more is required to fully satiate the reader's desire for a happy ending. As a result, just before the book comes to a close, the miserable emigrant family that Martin and Tapley had left behind in the wild west of America shows up in the center of London.

It is important to keep in mind that the author started releasing these books with only three or four sections finished, and that there were twenty parts total. A writing style like this explains a lot of things. Dickens acknowledged certain drawbacks, but he always believed that this was the best method to further his artistic goals. The book naturally turned into an improvisation. The decision to transfer Chuzzlewit's hero to America was made unexpectedly after a diminishing sale revealed that the monthly instalments were no longer as alluring as normal. When the next big book was completed Dickens had traveled and lived on the Continent, which was a happy period in his life but had little effect on his writing. The guy is typified by his Italian drawings; more cannot be said. *Dombey and Son* was one of the books he struggled to write while in the Alps because of the strange environment. He tells Forster, find in getting on swiftly. this is a combination of the two years of relaxation and the absence of the streets and statistics. I have no words for how much I want them. They appear to have given my brain something that I can't stand to lose while I'm busy. In reality, he was cut off from his source of inspiration while he was gone from London, but he had images of London stored in his mind. He claims, and we are inclined to believe him, that while he was writing, he visited every bed in Paul's school's dorm and every seat in the chapel where Florence was married. In this context, it's important to note that Dickens didn't maintain any kind of literary journal until 1855. He felt reluctance after finishing all of his greatest work, which inspired him to take notes. A French or English realist with a library of papers may think about this fact and draw any conclusions he wants from it.

The first book with a clear moral message is *Dombey*, which is about pride. There is no question that Dickens had established the broad strokes of his plot in advance and had kept to them. The progress is evident but one cannot help but notice that with Paul's passing, a book that is finished in and of itself comes to an end a novel that is, in my opinion, more successful than what comes from the extended effort. Dickens describes the struggle it took to shift the focus of his narrative from the deceased child to his sister Florence right away in letters; the unpleasant need for it. Dickens may have never more brazenly challenged nature's modesty, both in terms of the character and the setting, as when the little girl Alice and her dishonest mother are hanging from Edith Dombey and Mrs. Skewton.

Mr. Dombey's discovery of the location where his wife has left is an example of a fantastical and laborious plot, compounded with a great deal of improbability. There is nothing simpler than achieving the same goal using reasonable and straightforward methods, yet Dickens had an "effect" in mind of the type that so oddly delighted him. His melodrama accomplishes a goal that is novel to Dombey but later becomes commonplace: it brings characters together in weirdly intimate relationships so they may take pleasure in it. His most effective application of the incentive involving societal extremes. Dickens' first published work was *Bleak House*, and in his last pages, there is a startling example. The writer first considered using his own youth as inspiration for a work of fiction when he was presenting the tale of little Paul, who was the victim of overprotective parents. According to Forster Dickens wrote a chapter of memories in 1847 that he originally meant to serve as the prologue of his autobiography. He quickly abandoned this idea, perhaps wisely, but the memory of his own unhappy upbringing lingered and served as the inspiration for his next book, *David Copperfield*.

The world has since agreed with Dickens that this is his finest work. In no other does the story go from beginning to end with such complete force. He wrote from the bottom of his

heart, vividly describing all he had gone through as a boy and even mentioning the spousal strife he would later experience. *David Copperfield* is challenging to discuss in terms of cold critique, but for the time being, I must set aside the fascination of its subject matter and focus just on its form. Once again, though, we see a lack of originality and misuse of drama along with opulent abundance of description, character, sadness, and humor. After her childhood, Emily's whole story is unhappy in conception. Such a topic was completely beyond Dickens's purview and could only be handled inadequately by him. Even Mr. Micawber, with all his solid actuality, has to stroll amid these airy figments and play his theatrical role; the riddles surrounding Mr. Wickham, the knaveries of Uriah Heep, have no claim on our belief; intrigue is half-heartedly presented only because intrigue seems essential. The orchestra plays quite loudly during the scene between Emily and Rosa Dartle in Chapter L; each syllable has an accompanying squeak or tremolo. But enough; one doesn't have the heart to ruminate on a book's flaws.

However, it should be observed how frankly Dickens acknowledges the commonality of a first-person narrative. Without apologizing, David describes in great detail that occur before he is even born. How could he? The absorbed reader never realizes the purpose. Such audacity is not shown in *Bleak House*, where the same tactic is adopted (in part), but the convention still calls for a significant amount of probability to be sacrificed. The first-person narrative in *Great Expectations*, which grants the narrator nothing less than Dickens' own equipment of genius, preserves verisimilitude with remarkable care. Nothing is related as having been seen or heard that the writer could not have seen or heard. This example demonstrates that Dickens was aware of his creative shortcomings and took steps to remedy them. However, he had already reached the pinnacle of his creative life, and even a modest gain in technical accuracy could not make up for the world's loss when his distinctive strength started to falter and his natural power started to wane.

The construction of *Bleak House* (1853) is really perfect. Here, Dickens laboriously worked on polishing the sort of narrative he had always envisioned and came up with a superb illustration of a theatrical storyline. In this instance, it cannot be said that the mystery is difficult to recall since it is a jigsaw that is deceptively straightforward and the pieces fit together flawlessly. That filthy thing is so nice Life denies any involvement with these actions, but she may voluntarily identify a few of the performers as her offspring. There are mistakes, to be sure. Dickens expect a reader to believe that Lady Dedlock who was unaware of her lover's employment as a legal writer, recognized his handwriting in a piece of work he had completed? What unfortunate circumstances arose for him that prevented him from coming up with a mechanism more persuasive than this for such a straightforward goal? But even with a pointless goal, the author managed to succeed. The story is child's play in comparison to many invented stories.

CONCLUSION

The sociocultural dimensions of storytelling, taking into account how things like gender, ethnicity, and social standing may affect who has the authority to tell certain tales. The "own voices" approach emphasizes the value of tales being delivered by people who have had firsthand exposure to the topics of the story. Through online platforms, we have seen the democratization of narrative in the digital era. New voices in the digital arena are undermining the power of established story gatekeepers. This change has increased the variety of narrative voices, but it also calls into question the authority and accountability of storytellers. The ethical obligations of storytellers have been underlined throughout this investigation. Sensitivity, empathy, and ethical considerations are required while developing a narrative because of concerns about cultural appropriation, portrayal, and the potential for

damage In sum, the function of the storyteller in crafting tales and swaying audiences is crucial. In a world when storytelling is more accessible and diversified than ever, it is crucial to comprehend the resolve of the storyteller. It serves as a reminder of the authority and duty that come with the act of telling a narrative.

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CHAPTER 4

ANALYZING THE DICKENS COMMITMENT TO THE NOVEL

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ABSTRACT:

A well-known name in 19th-century literature, Charles Dickens was not just a storyteller but also a social critic who was deeply committed to tackling the concerns of his day via his writings. In this study, Dickens' dedication to social change, his position as a literary activist, and the influence of his works on the Victorian period are all examined. It explores how Dickens utilized his books as a platform to expose social inequities, promote reform, and arouse readers' empathy. The introduction of the study establishes Dickens' status as a literary icon who was intensely involved in the social challenges of his day. It talks about how urbanization, the industrial revolution, and the resulting socioeconomic inequalities defined Victorian England. Dickens became passionately committed to tackling these problems since he had personal experience with poverty and injustice as a youngster. The study examines important works like "Oliver Twist," "Hard Times," and "A Tale of Two Cities," drawing on Dickens' own experiences, to show how he used his mastery of storytelling to expose the harsh realities of child labor, the dehumanizing effects of industrialization, and the harshness of the legal system. Dickens pushed readers to address these concerns and identify with the misery of the oppressed via enduring figures like Oliver Twist, Ebenezer Scrooge, and Sydney Carton.

KEYWORDS:

Charles Dickens, Literature, Social Activism, Social Reform, Victorian Era, Victorian Literature.

INTRODUCTION

Most Egregious, which Dickens commits everywhere in his exploitation of "coincidence the epitome of his carelessness is Bleak House. The idea that novels and fairy tales should adhere to distinct rules in the field of event appears to have never occurred to him so far in his career. When Oliver Twist meets an elderly man in the streets of London, it soon becomes clear that this guy is a relative who, of all people, wanted to find the little lad. When Steerforth returns to England after his adventure with Emily, his ship naturally sinks on the Yarmouth dunes, and his lifeless corpse washes up at the feet of David Copperfield, who just so happened to have traveled a little distance to see his Yarmouth friends that day. There aren't many pages in Bleak House without some obvious coincidence like this. Therein lies the plot's worthlessness, which is only preserved by the most blatant examples of coincidence. If anything is allowed to happen when or where the tale needs it, a nice drama may be put up quite quickly. Readers are discouraged from evaluating it by its sheer audacity; in fact, most readers adopt the author's viewpoint and assume that all artificiality is acceptable in the realm of fiction[1], [2].

Dickens was happy to have sparked people's curiosity, amazement, and a host of other feelings. The book's premise is impressive, the mood is perfect, and even the melodrama (such as the rook's death by spontaneous fire) is justified by the incredible craftsmanship. Without a doubt, the majority of readers are intelligent, and it is pedantry to criticize the

logical extremities of convention in a field of art where convention is essential to its existence. One wishes Esther Summerson had not been given the freedom to write in her own voice or, rather, to successfully adopt Charles Dickens' character. Obviously, this well-intentioned young lady, who was so oblivious to her own abilities, had no notion that she was a gifted comedian and a talented storyteller; yet, readers (again, the reflecting few) are only too much delighted by her abilities. Once again, one shuts his eyes and experiences a happy illusion[3], [4].

The moral topic of the sins of avarice and obnoxious ambition is once again present. Generally speaking, this novel is rejected with a fair amount of scorn; it is seen to be dull and unlike to Dickens in its pervasive air of melancholy. Despite all of that, I think it has some of his best work, including certain moments where he achieves a level of creative finesse seldom seen elsewhere. I'll come back to this. The book was written during a period of domestic unrest and much unrest, the natural outcome of which became apparent three years later, when Dickens left the study for the platform, so there were reasons why it should lack the old vivacity that could never truly be recovered. Little Dorrit fails miserably as a story because it is weighed down by mysteries that turn out to be pointless and lacks balance in its opposing elements. The master's hand may be seen to be a little worn here and there.

More so, however, in the only other book of that length that he survived to finish. None of his novels are more susceptible to the accusation of monotonous superfluity as *Our Mutual Friend* on many pages dialogue that is literally no conversation at all, but only verbosity in a vein of forced humor, drags its ponderous length along in parody of the author at his finest. Depending on all kinds of fantastical events, a story develops with dull elaboration and is guaranteed to bore no one. However, I feel ungrateful for mentioning *Our Mutual Friend* in this way since Dickens broke many of his worst theatrical conventions there, and nowhere else, in my opinion, does he annoy such a severe improbability in the handling of his events. As Dickens stated in response to criticism, the proliferation of wills need not concern anybody who reads the newspapers; at worst, it lacks interest. However, with anything other than satisfaction, one observes that the author is adjusting to a new period, new people, and new customs. The stagecoach and brandy drinkers are well behind us; even if the age is more respectable, it has definitely gotten duller. Dickens, however, feels the pressure of a period to which he was not born, and although he submits to its demands, he only succeeds in making us lament the past[5], [6].

Because in the meanwhile, new schools of fiction have emerged in England. Three of Charlotte Bronte's works have been published; Anthony Trollope, Charles Reade, and George Meredith are also writing; Ben Kingsley and, later, George Eliot I haven't spoken anything about *Hard Times* since there isn't anything in it that stands out as important. The Christmas books *A* belong to a class that does not call for criticism in this place, leaving only two other short novels to be mentioned. Dickens intended for Pip to remain alone and naturally so ironically, he was forced to ruin his work by a fellow novelist's yearning for a happy ending, which is a weird thing to happen to Dickens. It starts with the somber image of foggy marshes spreading gloomily beside the seaward Thames. Dickens never achieved anything so well in that regard. Despite the theme, there is no stage action other than the figure of Mr. Wopsle, a beautiful piece of satire that compares and recalls the distant days of *Nickleby*. The portion with Miss Havisham and Estella is the only disappointing aspect. Here, the old Dickens persists in an unpleasant way; unable to resist the allure of eccentricity but without the zeal with which he used to portray it as more than just an explanation.

It is better written than that first book, but it's far from being as lively as *Barnaby Rudge*, another historical tale. Dickens takes aim at the two contemporary issues he detested the

most: religious fanaticism and social oppression, in his two books set in the past. *Barnaby* is a distinctive novel in every way. *The Tale of Two Cities* rarely qualifies as such in terms of anything other than its topic. The author of this book exercised self-control; he set out to write a narrative just for the sake of telling a story something he had never before been able to achieve. Humor is among the presumptions that are rejected. Although I acknowledge that my author has created what might be considered a real tragedy,

DISCUSSION

Dickens embarked on his second transatlantic tour in the fall of 1867 from England to conduct the protracted series of public readings that destroyed his health and condemned him to death. In a subsequent chapter, something will be stated about this facet of his public life. He returned in the spring of 1968, and before the end of the year, he had started a series of farewell readings in his own nation. It was not in the man's nature to think that he could be defeated in anything he attempted, so he persevered through a self-imposed duty that would have been extremely taxing even in the days of good health before finally saying goodbye to his audience on April 5, 1870. In the meanwhile, he had started writing *The Mystery of Edwin Drood*, a new work that would be published in twelve monthly parts rather than the old heroic twenty (after being forced to take a few months off by medical advice. Only six digits were completed. Forster notes that Dickens miscalculated the length of his first two parts by no less than twelve pages: a concerning error in someone who had rarely found his calculation in this matter wrong even by a line. This is mentioned as an indication of the disturbance of mental habit caused by the author's life as a public entertainer. Only a fragmentary scene was written after the sixth segment. He labored at his garden house at Gads hill, the building made special to him by its Shakespearean connections, until the evening of June 8 before succumbing to a deadly sickness a short time later.

Edwin Drood would have likely been his best-written work as far as it goes the plot flows well and demonstrates attention to detail, which is often justified by the outcome. One can't help but wish that Dickens had chosen a topic other than mystery or murder, which were both so alluring to him but so distant from being the genuine focus of his work. It is regrettable that a brilliant writer's last work would focus on a trifling mystery centered on a vile act of blood rather than anything more human. My impression is that his public readings may have contributed to this. His portrayal of Nancy's death in *Oliver Twist* during the previous season left a lasting effect. He had to go through a lot of suffering to get the object, which was completely unworthy of him in this form; his mind was filled with gruesome terror. He looked about him in search of a fresh narrative and found murder at every turn. If he had led a quieter life and allowed his ideas to grow naturally, things may not have turned out as they did. If such had been the case, *David Copperfield* could have had a real successor. His choice of setting was Rochester, the historic and hopeful city of his youth. His descriptive paragraphs also have a far more fitting tone than the topic would suggest. But Dickens had already made his decision on his route in life, which ultimately led to his career in writing [7], [8].

It is a thankless effort to write disparagingly about a person like Dickens. I can't wait to get to the part of my study when I may extol the master where he is unrivaled, talk with unreserved appreciation, and concentrate on the power of his work. But a path must be made plain. The philosophy and practice of fiction in modern-day England have undergone such significant transformation that we must now see Dickens as, in many ways, obsolete. As long as there are no weapons of mass destruction involved, being antiquated in art is not necessarily a bad thing. However, as a result of the previous chapter, we believe that Dickens suffers from comparisons to other novelists, including some who were strictly his contemporaries. It will

be clear that he had nothing in common with the school of pure authenticity, or realism, as you may like; a school that, independent of extravagances, has guided fiction in a direction it is likely to follow for many years to come.

A novelist who avows and extols his moral purpose, who would under no circumstances cause a blush to the middle-class cheek, who at any time tampers with the truth of circumstance so that his readers may have joy rather than sorrow, is the target of harsh criticism from young writers whose zeal far exceeds their discretion and knowledge. From the advanced posts of modern criticism, any stone is good enough to throw at such a novelist. So, as Captain Cuttle says, we need to investigate this issue and determine its ramifications. When attempting to assess Dickens as a man of his time, it is important to consider the mindset with which he approached his work and the goals he actively set out to pursue with his storytelling. Sincerity of intent is one thing that will never go out of style in a mocking way. Modern novelists prioritize being perceived as honest in their depictions of life. If Dickens proves to be no less honest in accordance with his standards, we must then take a closer look at the factors that set him apart from us in terms of his creative conception and execution.

Forster's biography has received a lot of criticism for giving the biographer an excessive amount of importance. Infactthere is no book more motivating and strengthening for a young man starting his battle in the world of letters than this one by Forster and simply because it vividly depicts the plot and style of Dickens's work, showing him at his desk every day and narrating his hidden struggles and triumphsin other words, bringing the finest period of his life to life once again for us. Every page of the biography teaches us something new, but one thing is clear: Dickens worked tirelessly. Whatever our opinion of the outcome, his fervor and intensity belonged to a true artist. Numerous passages from his letters may be cited to demonstrate how much he delighted in the labor of creation, how deeply he immersed himself in the imagined universe with which he was preoccupied, and how it was impossible for him to devote anything less than all of his magnificent energy to the work at hand. The following is a suitable illustration. I was very depressed for a short time since I had gotten up early to go to work and was enthused about what I had to accomplish. But after letting that message from me to you calm my nerves and moving about the room a little, I started working on it again. Soon, I became so engrossed that I didn't stop until nine o'clock last night, pausing just for 10 minutes for supper.

I could complete it today as a result, but I'm taking it easy and laughing asHe consults him on many issues, both big and minor, and is never satisfied with gossiping about himself, which never comes off as egotistic because of the creative seriousness stated in every word. He keeps his buddy meticulously updated via letter of the progress he makes with each book year after year. He carried out his responsibilities as a magazine editor with exactly the same level of diligence. He then writes to Forster, saying, "I have had a story accepted from a contributor who is only marginally qualified. It has taken me four hours of close attention to hack and hew the story into some form for Household Words this morning." Dickens spent four hours on this issue in 1856, when an ordinary editoror perhaps his assistantwould have been satisfied with a few blotting's and insertions, confident that, labor or no labor, "the great big stupid public," as Thackeray put it, would not be any happier. The audience was not everything to Dickens; he was unable to rest until those writing's imperfections were fixed and stopped offending his sight. It makes no difference in terms of Dickens. Dickens never craved the freedom to insult his audience, and he had no such aesthetic ideal before him. To him, empathy with his readers was the fundamental essence of existence; the greater the depth of that empathy, the higher he valued his work. He was well aware of the limitations

placed on him, and there is evidence that he could understand the creative benefit that would come from loosening the restraints of English delicacy, but he never thought to publicly challenge the biases in place. Dickens would never have thought it was within the purview of a storyteller to try to persuade his audience of a new set of literary values. He would utilize all of his artistic resources to combat social injustice or political stupidity because he knew that decent people would support him in doing so.

In the prologue to *Pendennis*, Thackeray addressed this issue in a straightforward manner. Since Tom Jones, no English novelist had been granted such frankness, he openly warned his readers not to anticipate finding the complete truth about a young man's life in his book. Dickens makes a similar observation in a letter that Forster publishes; the letter was sent from Paris and makes fun of the inconsistent behavior of English people who read foreign writers while living abroad and whine that "the hero of an English book is always uninteresting." *Martin Chuzzlewit* was first published after the first trip to America, and it was immediately apparent that the monthly installments were not as well received as the prior works. Nearly 60,000 frequent buyers saw a reduction of nearly two-thirds. Whatever the reasons, Forster claims that there was an unmistakable decline in the writer's writings' value that wasn't followed by a decline in either the quality of the works themselves or the writer's renown. Even if it was only there for a short while, it needed to be dealt with as such Dickens dealt with it by having his protagonist decide on the spur of the moment to go to America. *Number Four* concluded with that proclamation, and it is said that its effects led to an extra 2000 buyers. However confident an author may be that he is doing his best, a decline in the sale of his work must inevitably cause him grave mental disturbance; nay, that it must naturally prompt him to changes of plan and careful calculation.

Forster's words, of course, represent Dickens's perspective on the matter. In other words, he must write while keeping a constant eye on the sale room of his publisher, never losing track of that gauge of public opinion. To anybody with a tinge of modern conscientiousness in artistic works, the term "to be dealt with accordingly" is more repulsive than one can possibly convey. It may be explained in a way that does Dickens no harm at all, but how much more enjoyable it would be to read some very unparliamentary statement in its stead, like the one Scott used in response to William Blackwood's suggestion that he rewrite the ending of one of his tales. From this vantage point, it seems strange to highlight Scott while disparaging Dickens. As a diligent worker, Dickens is incomparably superior than *Waverley's* creator, who never imagined going to such lengths as with the other writer became routine. We also know that Scott openly wrote for profit and changed his topics to suit shifting popular tastes. But suppose his books were published in monthly installments and he had the same unfortunate experience as Dickens.

Christmas publications did not then debut three or more months in advance of the holiday they were supposed to commemorate. The Carol first appeared shortly before Christmas Eve it was eagerly embraced, and edition after edition was published. We have the letter below, sent to Forster in January 1844, saying, "Such a night as I have experienced! Unfortunately, the publisher had not taken caution in the 'cost of production'; the earnings were minimal. I really thought I shouldn't stand up again till I had survived the worst of a fever. The Carol accounts were the culprit, and I discovered them waiting for me. The first 6,000 copies display a profit of \$230! and the last four will produce much more. I had my heart and soul set on 1,000 clears.

Due to the enormous amount of outstanding debts I have for the whole year, clearing myself before I go will demand all of my strength and willpower. Now, reading this letter is exceedingly unpleasant since, even at this early stage in the author's career, it already predicts

the end. How much better for Dickens and the rest of the world if those "terrific" bills had been less terrific, say, by just one fourth, and had been regularly maintained at a point below the scary! It is impossible. The British imperative of maintaining appearances did not exclude him from belonging to the huge middle class, which was becoming extremely wealthy thanks to its coal mines and steam engines. Consequently, everything saves the "horrors of a fever" are now known thanks to a little book.

CONCLUSION

The study also examines Dickens' involvement in social activity and charity outside of his writing profession. It draws attention to his engagement in a number of charity projects, such as his work to better the conditions in workhouses and his support for educational reform. Dickens' dedication to social improvement was ground-breaking for his day. His works, which were often serialized, attracted a large audience and sparked debate. The research looks at how Dickens' writings were received in the modern era, demonstrating how they influenced cultural consciousness and even legislative changes. In conclusion, Victorian society was significantly impacted by Charles Dickens' dedication to solving social inequalities via his books and charitable initiatives. His books functioned as both a window into the injustices of his day and a call to action for reform. Dickens' legacy as a literary activist lives on, serving as a constant reminder of the ability of writing to promote a more compassionate and equitable society.

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CHAPTER 5

CHARACTERIZATION OF CHARLES DICKENS: HUMOR, SATIRE AND PATHOS

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ABSTRACT:

One of the most well-known novels of the Victorian period, Charles Dickens is known for his masterful use of humor, satire, and tragedy. This study examines Dickens's complex portrayal as a writer who skillfully used these components into his writings to weave a rich tapestry of narrative. It explores how Dickens' distinctive fusion of comedy, satire, and melancholy led to the works' ongoing popularity. The study starts by analyzing Dickens' use of humor, highlighting his sharp wit, wordplay, and humorous characters. Dickens often used comedy as a means of social criticism, satirizing the absurdities and foibles of Victorian society. This research demonstrates how Dickens' humor connected readers to his books while at the same time highlighted social difficulties via the examination of beloved characters like Mr. Micawber in "David Copperfield" and Mr. Pickwick in "The Pickwick Papers." The article also looks at Dickens' deft use of satire as a social critique weapon. Dickens' satire was razor-sharp, taking aim at establishments like the court system in "Bleak House" and the flaws in education in "Hard Times." Dickens used satire to highlight the inequities and hypocrisy of his period, encouraging readers to consider the need for change.

KEYWORDS:

Charles Dickens, Humor, Literature, Pathos, Satire, Victorian Era, Victorian Literature.

INTRODUCTION

Dickens' characters are sometimes criticized for being so unreal is partially based on the statements of those who would be the last to explain and partially justified by tales have a dramatic tone. What unreality there is comes mostly from "plot" requirements. This Comparison of two figures where the master has incorporated so much domesticity might serve as an example. Both sweetness and uprightness are favored qualities. Piggott, a boat captain, and Joe Gargery, a blacksmith is portrayed along similar lines, with the gentlest nature showing through behind a toughness appropriate to their professions in both. The storylines in which each character plays a role have certain similarities as well; they are simplistic and infantile. Both develop deep attachments to a kid who lives under their house who is not their own, and both experiences. The boatman's niece gets seduced away from him to her death, and the blacksmith's young girl experiences severe disappointment in this regard. Relative develops into an arrogant teenager who is embarrassed by the old friend and the old house [1], [2].

A superior piece of craftsmanship which considering the main factor that made him stand out so much more was sticks out more in one's memory because Little Emily's uncle lives in an ordinary cause rather than a dramatic one. The unusual actions of the prisoner Magwitch don't need as much belief as the tale does. Counted in its current form, complete with grandiose circumstances and blatantly manufactured development, of Emily and Steerforth. Pip is really so alive that we are able to forget about his shadowy relationships, Embarks on his hunt for his niece via Europe's motorways and backroads? Who can, even for a time, confidence in Emily herself once she is no longer Ham's bride? One may very well think that

David Copperfield really overheard the missing girl and Rosa's outrageously wonderful conversation at the guesthouse.[3], [4].

Children should read him with Don Quixote, Cervantes who just knows him through a 10-year-old. To a child's perspective Dickens is, intriguingmost Dickens's ability to romanticize everyday life is undoubtedly one of his many accomplishments, but has less worth and appeal to an aged intellect. Children miss much of his best humor; a lot of his great characterization, and his best work yet in characterization. Those who read Dickens "as read" do harm to others. The reader will recall that a home really comes down in a very dramatic fashion, but other from that, everything else is a waste in his eyes. Accordingly, we have heard nothing nice about Little Dorrit. For instance, you may put down Thackeray's Pendennis and pick up Dombey and Son shortly after. There are comparisons. It is difficult to dispute Thackeray's significant superiority in the depiction of character; his aristocratic Major and his affluent young jackass are so much more "real", that is, so more recognizable than the affluent whipper-snapper Toots and the boosted vulgarian Bagstock. a hurried person would be able to say that Dickens clearly borrowed ideas from Thackeray and made only bad use them. But note that Pendennis debuted in 1849, whereas Dombey and Son first appeared in full in 1848. Observe. The reason for the situation is that Bag stock and Toots represent the most accurate characters in aspecific class, much as do the characters in Thackeray's works those who belong to a clearly higher position. No recommendations from other book was aware of this absurd connection, we can only awe at the talent. The precision with which he completed it. But he was certain that he had no animosity against Dickens's performance[5], [6].

There was crafted using various materials. Even in this age of change, social divisions remain sufficiently fifty They were far more so a few years ago. And the specific thing that alienates the educated reader in Bagstock and Toots is nothing more nor less than proof that their author is telling the truth. When one looks intently at the works of a writer who is interested in the lower, one is faced with a larger question. Sometimes the most deplorable, ways of living in a big metropolis. None stands out more among the names Dickens glorified more people know it than Mrs. Gamp's. Everyone agrees that Mrs. Gamp is a fabrication of the kind that can only be found in the best authors; a character who is both unique and typical; a miracle of comedy Presentation is crucial in the highest possible sense for this kind of literature. From the moment of her debut till now Mrs. Gamp has been a pleasure, a marvel, and a household name on stage. She is distinctive; no other author can demonstrate. We must reach the pinnacles of global literature to find a piece of work of the same sort that is worthy of being read alongside her.

Mrs. Gamp replacementsher despicable vices and criminal ineptitude from home to house like she was an institution. Dickens was intimately familiar with her and had witnessed her through times of marital stress. I picked up her lingo and was quite accurate in reproducing itwe are referring to a lady who is a slutty, inebriated, avaricious, and dishonest monster. We should recoil in revulsion because of how well her filthy persona and lowly mentality line up. We should turn away in half-amused scorn after hearing her talk. Then then, when we meet her in the pages of Dickens, we can never get enough of Mrs. Gamp's company since her conversations always make us laugh out loud. Never ever attempt to judge her moral character; rather, laugh more and she will behave as outrageously she deems fit.

DISCUSSION

The literary character fit the definition of a copy of the human originalam quite aware of how fundamentally connected to the philosophy of art this question examines all the concerns raised by a subject this straightforward and natural; nonetheless, if we want to discuss the

characters in Dickens' work, we must first have a basic comprehension of what is meant by Call them real, realistic, or beautifully presented. Is it not striking that by virtue of omission writer of fiction may create something that makes us turn to another kind of art by using the precise characteristics that in life most powerfully strike us. Look at the many figures of ladies that provide a variety of perspectives in the large Hogarth bookreasonable agreement. [7], [8].

With everyone and everything. In the strictest definition of the term, Hogarth has copied. He gives us life, which we are unable to endure. It. The Mrs. Gamp from our book is a fine example of idealism. It is the sublimation of Gamp's essence. No author, say what you will, ever provided us a realistic depiction of reality, yet there are differences. Different levels of power and purpose. Despite being a romanticized portrayal, Juliet's Nurse is substantially closer to the truth. we cannot completely do away with the frank dame of Verona in our middle-class England; Naturally, when we Bowdlerize her, we hurt her. Richard Feverel idealizes Mrs. Berry, yet she screams too much reality for boudoir readers.

Serves simply to increase the impact of his figure. He departs with vulgarity, and that is the crux of the affair; The message from Mrs. Gamp is the height of vulgarity. On the other side, vileness magically transforms into grotesquerie. Transformed into a source of humor. Her remarks, which is among the most offensive ever heard from the humanIts limitless complexity, which keeps it the same yet different, makes it an unending source of fun and quotations because smiling lips are incapable of speaking indecently. Then idealism: admitted idealism. However, let's look at another character from a different novel who is supposedly a woman, also recall that this being had a daughter, Alice Marlow, whoa misled by Mr., who had likely been a household servant, shop girl, or someone of the kind.the former carker with the white teeth evolved into a wandering nondescript? We once again have Alice Marlow. Idealism, but not the same type. On a chilly night, while tramping towards London, this kid of the excellent Mrs. Brown is discovered. Discarded at the side of the road and kindly brought home by Mr. Carker's sister, neither of whom knew the other's identity; and the girl leaves after agreeing to this charity and accepting the money. She discovers that same evening who has become her friend and immediately goes back through rain and darkness to throw the alms at the donor. story's outlines are adequately dramatic, but the conversation! One cannot comprehend how Dickens compelled himself to write the lengthy words he inserts into the lips of this puppet.

It is unlikely Perhaps one could choose just one statement or sentence, as the actual Alice Marlow may possibly have done.] had utilized. She has a fierce enthusiasm that makes nothing difficult. She uses language that would be suitable to whatever it may be, the stagiest of wronged heroines. No literature has a character who is less realistic. Dickens probably meant it to be a genuine idealization, a form of the despondent multitude ofcheated on ladies. He intended it to elevate ordinary reality via imagination. But the truth isn't elevated; it's just vanished. The imagination is of a sort that is useless for any subject. In Mrs. Gamp, some truth is revealed. falsehood is substituted in Alice Marlow. True idealism may be attained by the earlier approach; nonethelesse ends up with nothing but pretense and attitude. Of course, concealment and omission are insufficient to produce Mrs. Gamp. Dickens had mastery of the processes of alchemy. Humor is the menstruum that, by itself, is strong enough to produce such a conversion. The two are intertwined, it should be recalled. It not only allowed him to find amusement in this vile creature. He was motivated by that expansive tolerance that sees beyond the surface and accords everything its full weight.

maintains a modesty, a humility, in human judgment in all circumstances. We can get a general idea of Mrs. in the hands of a strict realist, Gamp would have become, with derision

and disgust (implicitly indicated) taking the place of admiration for humor. We reject the image because it offers us nothing in terms of art or life. Humor softly confronts reality and destiny; in its grin is patience, and in its laugh is kindness. Despite its good intentions, lying is incompatible, after serving as a solvent, it clears away the petty devotees, leaving just the fundamental truth.

The group it symbolizes must be eliminated as soon as possible; that's OK, but we can't tolerate such an annoyance in public. But the genius of a great writer's pen will ensure that the type is maintained for all eternity. Wry humor, and she will be referred to as Mrs. Gamp. Compare for a minute this masterpiece to a drawing where Dickens applied his idealism to the subject matter further. However, sought in circumstances adequately like those in Kingsgate Street's description the most popular character in his Christmas-themed writings. She is a member of a class. It stood out both then and today for its filthiness, rapacity, knavery, and stupidity.

The sweetness, gentleness and bright honesty ready to his hand, so it is not possible to change a topic that is repugnant to the senses. London lodging place; in person, we shouldn't precisely look for her social circle. Her remarks too often jar on the ear; to put it mildly, her appearance would be unappealing. To provide his reader with the very vivid vision in He only recounts and describes, in his own thinking. In general, we have a fairly accurate and full picture of externals include the gesture, the face, and the habit. Dickens excels in this area, as shown to us by the vast volume of observable detail. How clear the mental image he drew from was. We study the voice inflection and speech technique; he said that he could hear every word his characters spoke. Then, does the guy come out in colloquy; perhaps all at once, occasionally gradually, in chapter after chapter, but this is seldom the case. We are aware of these individuals since we can see and hear them. He contributed purposeful analysis in a few cases, but it was never properly done and was always unnecessary. Quite seldom Character analysis supported itself in literature. Dickens was unable to employ the approach since it was foreign to him of it. We have some dull chapters dealing with Nicholas Nickleby, the first book that shows all of his flaws with Ralph Nickleby's inner self; seeing as how the outside is just hazy, these particulars can't be interesting; demonstrate a lot of clumsiness and conventionality of mind as well. Later, Mr. Dombey is the subject of an analysis.

Quite time-consuming and lengthy. It does not even somewhat assist us in understanding Paul's father, who is one of the least List of Dickens' key characters. One may infer that the author felt something about this and made an effort this customary manner in an effort to breathe additional life into the picture. Dickens seldom creates a plot because of his flaws in event creation and tale design. Circumstances that provide character. There are conversions, but we don't really believe in them since they have a religious vibe. Stage. Young Martin Chuzzlewit could be an exception, but he never seems to have much life. From Pip, the narrator of his own narrative in *Great Expectations*, is the greatest piece of writing by Dickens from this perspective.

It is clear who is speaking from behind the scenes. a real self-revelation apart from this. What could be more accurate than a little boy's portrayal of his mental condition after he leaves his boyhood home in the country and moves to London after discovering that he had "great expectations"? I came up with an outline for a plan to serve everyone in the community a supper of roast meat and plum pudding, a pint of ale, and a gallon of condescending. It is just one of the many little details that make this book so valuable. Dickens often had less luck figuring out character the more intricate his notion was. He made a concerted effort to portray individuals with extraordinarily intense sentiments, the type of people that stand out on the boards while grimacing, clenching their fists, and uttering horrible words. Beginning with the

character known as Monk in *Oliver Twist*, the killer then appeared in *Barnaby*, while Chuzzlewit included an old sawdust puppet known as Old Martin. Later, the efforts in this regard are more diligent and laborious, but they seldom provide better results. One possible exception is Bradley Headstone, Lizzie Hexam's boyfriend, whose sometimes overpowering passion persuades due to its clever contrast with the personality of the guy Lizzie likes. On a lesser level, Charley Hexam is also realistic. Sidney Carton is being pleaded for by the loud voice; indeed, he is brilliantly presented, but he is also quite forgettable. On the other hand, consider the extensive list of women who were intended to be tragic but who were all ultimately failures. When instructed to make the sacrifice by her idiotic mother, Edith Dombey, with her mute rage and ridiculous behavior, goes through with it dumbly before ranting at the old worldly for the suffering she unnecessarily inflicted upon herself. Rosa Dartle was initially a bright idea, but she quickly devolved into hyperbolic publicity seeking. Which of the two wax figures of Lady Dedlock and her maid Hortense is more obvious? One regrets Mrs. Clennam's impossibility in *Little Dorrit* because she is crafted so meticulously and set in such a beautiful situation; her so-called discourse is possibly less reading than anything by Dickens.

The same novel depicts, or attempts to depict, Miss Wade and Tattycoram, both of whom we find unbelievable. One has resentment for Miss Havisham since her spectral presence tries to ruin an excellent book. All of these women are just female in name, which upsets the master's admirers and makes his idler detractors laugh. When it comes to ladies who are average height, the situation definitely changes. These are so numerous and vital to understanding Dickens's capacity for characterisation that I feel compelled to devote a whole chapter to them. He wasn't very skilled at being a villain, despite taking satisfaction in his accomplishments in this role. The first-person worth mentioning is Jonas Chuzzlewit, and all that is known about him is that he is a surly thug. Although the character stays mechanical, the "setting" of his role is quite strong, and much great prose is used to explain his past. Mr. Carker scarcely strives for such total scoundrelism, but he would be a vicious rogue if he weren't so determined to show off his teeth, which like functioning wires. Other forms float in horrifying obscurity. Last but not least, it is improbable that John Jasper would have made any progress. In the first part of *Edwin Drood*, he is only briefly and picturesquely shown. We find no indication of a true tragedy. We find the guy to be a pretty disgusting assassin, thus we could care less what happens to him.

Dickens has shown us the legal landscape of his day in the gallery of pictures, which are placed against various backdrops. Here, he used natural subjects and painted them with the passion of an artist. One's eye sweeps down a sequence of masterpieces, from the solicitors and barristers of *Pickwick*, who are amusing in and of themselves and a source of endless laughter in others, to the Old Bailey practitioners so magnificently gloomy in *Great Expectations*. It is pointless to use a picture to describe these individuals since some of them have a lot of blood on their hands while others have it in their veins. Whether we watch the lighthearted humor of Jorkins and Spenlow or take in Mr. Jaggers' somber seriousness, we can be sure that they won't be forgotten. Dickens can only be called to idealize in this area of his work in the sense of the highest art; no compliment can overstate his skill in presenting these illustrations of the highest realism. *Bleak House* is his best work as a depiction of real life in a particular little universe; from office worker to judge, everyone who lives in "the valley of the shadow of the Law" is represented here. Despite how much one could appreciate it, it is impossible to go through the list.

There isn't a more vivid figure in all of literature than this one, who is shown in such brevity but with such completeness, with such accuracy in each gesture and such an impressiveness

in the whole impact, that it almost seems miraculous. These dingy forms are unaffected by any strain of implausible intrigue. The law stationer always stands face to face with Mr. Turkington, and Inspector Bucket has warmer flesh than any other investigator in the library of detective fiction. The clerks are just as alive as their masters. When it comes to Jaggers and Womack, we should assume that they are unbeatable even if we were unaware of their forebears.

CONCLUSION

The study explores Dickens' command of pathos, the emotional depth of his storytelling, in addition to comedy and satire. Dickens stirred up strong feelings in his readers with touching moments like Little Nell's passing in "The Old Curiosity Shop" and Ebenezer Scrooge's transformation in "A Christmas Carol." His narrative relied heavily on his capacity to arouse sympathy for his characters' situations. The research investigates how Dickens' views of the human condition and his own life experiences impacted his portrayal of characters. His early difficulties with poverty and his interactions with the underprivileged influenced the way he portrayed individuals dealing with hardship, giving his stories a real and moving quality. I would conclude by saying that Charles Dickens' particular use of humor, satire, and tragedy led to his long literary legacy. His books, known for their vivid characterizations and social criticisms, continue to enthrall readers and provide insightful perspectives on the human condition. Dickens' mastery of balancing these components resulted in a body of work that stands as proof of his creative brilliance.

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CHAPTER 6

OVERVIEW OF HUMOR OF CHARLES DICKEN AS A WRITER

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ABSTRACT:

One of the best authors of the Victorian period, Charles Dickens, provides an overview of humor in his works in this study. Dickens is recognized for his deft use of humor, which permeates and enhances his narrative in all of his works. The study analyzes Dickens' use of wit, wordplay, humorous characters, and bizarre settings, among other types of humor. It also explores the deeper meanings of comedy in Dickens' writings, such as its function in character and societal commentary. The introduction of the study explains Dickens' clever and lighthearted linguistic style. Dickens was a master of puns, astute wordplay, and amusing character naming customs. His linguistic comedy not only amused readers but also demonstrated his mastery of the language. The study also looks at the comic characters who appear in Dickens' books. From the cocky and always optimistic Mr. Micawber in "David Copperfield" to the clumsy and well-meaning Mr. Pickwick in "The Pickwick Papers," Dickens crafted a cast of endearing and comical characters. In order to expose the absurdity and faults of Victorian society, these figures often acted as vehicles for social satire and criticism.

KEYWORDS:

Charles Dickens, Comedy, Humor, Satire, Victorian Era, Victorian Literature, Writer.

INTRODUCTION

Although satire, irony, and humor are closely connected, there are significant differences between the three. Satire as a type of criticism employs humor to achieve its objectives. Irony is one tool that satire employs. Simply said, satire and irony are closely connected since one, satire, often employs the other, irony. Irony focuses on the differences between what is said or seen and what is truly intended. Satire employs irony to produce a humorous critique, just as a comedy uses jokes to make people laugh or an action movie uses explosions to delight the audience. There are many different kinds of irony, but they all get their humor from deliberate ignorance that is frequently chosen. Irony may be as easy as using words in the opposite sense from how they are meant [1], [2]. The ability to make others laugh via action, speech, or writing is known as humor. In literature, particularly, humor is described as the attribute of being funny or humorous and as the capacity to make other people laugh. One of the most successful literary methods for pleasing the reader is humor; it helps build characters and creates memorable and helpful stories. It performs a variety of tasks in any literary work, including piquing readers' interest, grabbing their attention, assisting them in empathizing with the characters, emphasizing and relating concepts, and assisting them in visualizing the scene.

Through this instrument, authors may also raise the quality of their writing by making the audience happy. Other than that, the main attribute of humor is surprise, which enhances both the quality and the style of a literary work that is remembered. Humor is a feature that readers like, and it is by itself a trait that may assist authors increase the caliber of their literary fictional works. Humor is a topic that is difficult to define and make generalizations about with accuracy. Humor is built on concepts that are often ludicrous, fresh awareness,

analogies, and discrepancies that are widely accepted and understood the idea of irony, which may be found at this higher end of the humor spectrum, is perhaps the most helpful for authors of literary fiction. Whatever we may define as humor is always reliant on a variety of instigating circumstances and variable receptive moods.

The use of an ironic statement plays a significant role in any literary text because it compels readers to use their imagination and their interest to understand the meaning of the text, in accordance with who defines irony as the use of a word in a specific way that its intended meaning differs from the actual meaning of the words. Irony is an ambiguous rhetorical and literary technique that has been used for a very long time in speech, art, and everyday life its lengthy history of use, the term itself lacks a precise definition. One of the various meanings that have been suggested throughout the years is that irony is a conflict or muddle between what is expected and what actually occurs. The word "Irony" has its origins in the Greek comic book character "Eiron," a cunning underdog who continually defeats the arrogant character. This humorous beginning is where the Platonic get their Socratic sarcasm (ibid.) [3], [4].

The form of sarcasm or mockery in which laudatory terms are employed to indicate condemnation or disdain, which characterizes the primary characteristics of the characters in ancient Greek plays centered on the struggle between two characters, is where the term "irony" first appeared. The "imposter" was portrayed as the arrogant idiot who purported to be more than he really was, while his counterpart was the sly dissembler who disguised as less, in the story the imposters "the ironic man." The genuine definition of an ironic remark may be found in one of three categories of irony.

The reader shouldn't come out as self-consciously droll, and there shouldn't be any hints of sarcasm in an ironic remark. Verbal irony occurs when a speaker purposely uses words to convey a different meaning than what they are really saying. This distinguishes verbal irony from the other three forms of irony. When someone wants to convey a different meaning than what their words really indicate. Verbal irony works best when the target audience groups that the speaker is emphasizing are aware that the utterance's literal meaning is false; otherwise, the irony will be unsuccessful in conveying the message and the funny impact won't exist. Situational irony arises when the outcome deviates from expectations.

Typically, the reader will be able to foresee a specific resolution or finish based on the events in the story's storyline. Situational irony is the word for an absurdity that results when an anticipated conclusion doesn't happen and another one does. A different point of view results in this kind of irony since what is known and expected at one time varies from what is known afterwards. Some people may not find situational irony to be ironic very often or at all. In most instances, it seems to be more of a. The two types of irony of circumstance and irony of existence cover everything from statements to the trajectory of human actions and intents (It happens when the actual consequences or results differ from what was predicted, and many authors utilize. Thirdly, dramatic irony happens when the reader interprets a character's words and actions differently than the character does, as in a piece of fiction. This happens because the reader is more knowledgeable than the characters are. Dramatic or tragic irony is more of a literary construct than irony itself.

The irony will be discovered in the predetermined narrative in this circumstance when the audience sees a drama that has an already planned ending and the play could only unfold an already given destiny. When the reader is made aware of the mismatch between the situation's facts, dramatic irony occurs. In contrast to the characters who are unaware of what is going on around them) defines satire as a literary genre; irony is the rhetorical device used to support the argument; humor is the key element. Additionally, he describes satire as a

pictorial and performative art form in which vices, follies, abuses, and flaws are exposed for what they are, preferably with the goal of holding people and society as a whole accountable for their faults. Even while satire is often intended to be entertaining, its main objective is frequently constructive social critique. It does this by utilizing wit as a weapon and a tool to attract attention to both specific and more general concerns in society[5], [6].

DISCUSSION

Strong irony and sarcasm are two characteristics of satire; however, parody, burlesque, exaggeration, juxtaposition, comparison, analogy, and double entendre are also frequently used to add humor to satirical speech and writing, which helps to refine the criticism and make it acceptable. The things the satirist seeks to criticize are frequently said to be supported by this militant irony or sarcasm, or at the very least accepted as normal. Nowadays, satire may be found in a wide variety of creative mediums, such as songs, plays, commentary, and television. Using irony and exaggeration to generate amusing observations, authors employ the art of satire to portray and critique the stupidity and corruption of a person or a society. It aims to make mankind better by exposing its flaws and vices. In satire, a writer creates fictitious characters who represent actual individuals in order to expose and denounce their wrongdoing. Satire may be directed against an individual, a nation, or even the whole planet.

A satire is often a humorous piece of literature that ridicules someone or something in society to highlight their ineptitude and flaws. Irony and satire go hand in hand. Irony is when what is said or done differs from what is genuinely intended. As a result, satire is commonly used by authors to bring out the dishonesty and foolishness of people and society and to condemn them by making fun of them. Satire includes everything from the political cartoons we see every day in newspapers, magazines, and TV programs like the daily show to George Orwell's *Animal Farm*. These tales poke fun at people's behaviors and problems. They assert that they are after societal perspectives that they believe to be foolish. One of the early satirists was the Greek playwright Aristophanes, whose plays *The Clouds* and *The Wasps* mock the Athenian court system and Socrates as the personification of atheism and sophistry.

Two Roman poets, Horace and Juvenal, set the standard for following authors with their satirical writing styles. Juvenal's satire is venomous and rife with moral outrage, but Horace's is calm, softly amused, and intelligent. According to Motto and Clark (2015), a writer may use satire to criticize an individual, a nation, or even the whole planet. A satire is often a humorous piece of literature that ridicules someone or something in order to highlight their ignorance and flaws. The satirical tradition grew throughout the Middle Ages and the Renaissance, reaching its zenith in the late 17th and early 18th centuries. Examples include the beast fables, fabliaux, and Chaucerian caricatures as well as extended treatments by John Skelton, Shakespeare, Ben Jonson, Erasmus, and Cervantes. Not only did Nicolas Boileau-Despreaux, La Fontaine, Moliere, and Voltaire in France and Samuel Butler, John Dryden, Alexander Pope, Richard Steele, Henry Fielding, and William Hogarth in England suggest the nature of the controversies that served as a target for the satirist's darts, but they also suggested the rediscovery and subsequent adaptation of the classical models to individual talents. Satire gave place to a milder type of criticism in the 19th century.

Critics have noticed several changes in the source of 20th-century satire, even while it still registers Horatian or Juvenalian responses to the enormities of an era dominated by the dread of the atom bomb and marred by pollution, racism, narcotics, planned obsolescence, and the misuse of power. In certain cases, the audience rather than the artist is the satirist. The so-called put-on, whether it be a playblack-out stage, a joke or an artifact (John Chamberlain's

smashed-up cars), seeks to perplex the audience by representing the fraudulent as a true work of art, thus casting doubt on the term "art"

Because we have a preconceived notion of how the world ought to or might be, we extol with pleasure what we appreciate, enjoy, or gain from and decry with outrage what is vile or causes harm. Horatian satire strives to rectify via humor and is tolerant, humorous, smart, clever, intelligent, and self-effacing. Horace, a Roman satirist who wrote during the Augustan era in Rome, is referenced in the name. Horace uses soft, mild humor to mock many social vices. It targets what it perceives as foolishness, rather than evil, with wit, exaggeration, and self-deprecating humor. The sympathetic tone of Horatian satire is prevalent in contemporary culture. In today's culture, using a sympathetic tone is widespread.

Juvenalian satire is irate, corrosive, individualized, unrelenting, harsh, and serious. Named after the Roman comedian Juvenal from the Augustan era, this style of satire is harsher and more disdainful than Horatian satire. Juvenalian satire incites a more sinister kind of laughter, exposes societal ills, and despises persons and institutions by mocking them savagely and with disdain. This style often has a somber tone and is distinguished by irony, sarcasm, moral outrage, and personal vitriol, with less focus on humor. Marx claims that historical materialism, which affects how resources are distributed, how much money is made, how much is produced, and other related issues, is the ultimate force guiding countries. Marxism was initially created as a method for analyzing historical, economic, and social problems. Since the Marxist principle does not directly address literary theories, there is no one traditional Marxist school in the same way that there is no traditional Freudianism, but rather a variety of Marxist interpretations.

The political progression includes and would in the future involve feudalism leading to bourgeois capitalism leading to socialism and lastly to utopian communism, according to Abrams in his book *Marxist Criticism* (1999). In bourgeois capitalism, the proletariat, the workforce necessary for existence, is dependent upon the privileged bourgeoisie. Marx postulated that when earnings are not invested in the workers but rather in building additional factories, the workers would get poorer and poorer until there is no longer any hope for a temporary fix. Revolt will trigger a system restructure at a critical juncture. The political economist Friedrich Engels found that his opinions on Marx were comparable to Marx's. Because of this, they made the decision to work together, explain the foundations of communism later known as Marxism and to set up an international movement [7], [8].

Neither the government nor the police must be owned by the underclasses for a political system to be deemed communist. Communism has not yet truly thrived with the exception of a few first-century Christian communities and other transient communes. Marxism may inspire art to emulate what is often imitated in real life by emphasizing the struggle between the oppressed and dominant classes in each particular epoch. Factory workers those with nothing but their hands make up the Proletariat. Marx held the view that all human institutions and ideologies are both created by and subject to the management of money and the means of production in a society. The whole social, legal, political, educational, and even artistic superstructure is included in this. These ideologies do not evolve in opposition to economic methods of production. Additionally, he developed the idea of dialectical materialism, asserted that the institutions and ideas of a society are controlled by the means of production, and claimed that history is moving toward the ultimate triumph of communism. A major step forward in the evolution of Marxism was the notion of socialist realism. It was seen as a more advanced continuation and development of bourgeois realism. To Western audiences, socialist realism, the official creative approach of the Communist Party, seemed dull and narrow-

minded since it treated the class character of art as a straightforward issue of the writer's stated class loyalty.

Dickens seldom expresses care for the average in character, or what (all things considered) we would call healthy normalcy. There are, of course, his domestically focused "little women," about whom more will be said elsewhere. And then there are his good old guys, as I like to refer to them, whom one would want to be able to class with regular people but who cannot strictly be taken into account here. There are plenty instances of walking gentlemen, friendly shadows like Tom Pinch's pal Westlock, and characters designed to be noticeable like Arthur Clennam. There are still a few examples of true categorization that falls within reasonable bounds. I disagree with the perception that Dickens never depicts a gentleman. He has done so at least twice, with the intriguing difference that in one instance he portrays a

Although we are not explicitly informed of his intellectual accomplishments, it is obvious that he had a liberal arts education and that his preferences are serious. It is impossible to not admire and like Mr. Jarndyce. When compared to Mr. Pickwick or the Cheryle's, we can immediately notice the author's hint of social superiority, not to mention his improved portraiture skills. The second character, from a different era, is Mr. Crisparkle, for whose benefit in particular one laments Edwin Drood's incompleteness. His easygoing demeanor, his active lifestyle, and his pleasant voice do not convey the wrong impression of a classical instructor who is neither a rebel nor a purist. Dickens was meticulous in his name selection; we can understand how he came up with Crisparkle and can appreciate its appropriateness.

Two additional names come to mind, but their bearers barely fit the bill as common people. They have a hint of actual gentility, if the phrase is allowed. Although not in any way unsympathetically shown, Sir Leicester Dedlock is more in the realm of mockery. He is a gentleman and is intended to be a class representative, but his unique attribute overcharges the painting. He was incomparably more human than his wife, and with less sarcastic emphasis, he may have been a real gentleman. The name is unlucky since the scion of the nobility should have been treated better. Because he is not a phantom, he has nothing to do with the puppets of alleged high birth that Dickens periodically raises only to enjoy bringing them back down. Cousin Feenix has the instincts of birth and breeding, despite his inability to walk across a room straight and his constrained outlook on life. He is, in my opinion, Dickens' least debatable triumph in a (remember, it's just a sketch) portrayal of the aristocratic life. His is exceptionally intriguing and doesn't appear too dramatic; his heart is in the right place, and his apprehensions are subtle. There are no overtly intellectual characters in his writings; David Copperfield is only an apparent exception since few people consider David to be a writer. With the caveat that we see the guy himself less clearly than every other person he writes about, let's give his autobiography all the acclaim it deserves. Without a doubt, he is not "the hero of his own story". Dickens would have failed miserably if he had attempted to portray a man of letters in this passage. Of course, he didn't; otherwise, he would have lost half of his audience. As a result, one never considers the nice David to be a character and never for a second attributes to him the beautiful talent that inspired the writing of his life.

The Meagles family from Dickens's *Little Dorrit* is the greatest representation of a typical middle-class family in his day: nice, kind, and not stupid people. This family unit might be compared with, for example, the Maylies' home in *Oliver Twist*, which is just immature work, as well as with the more typical family units on whom Dickens bestows his merriment and his generosity. We are not very interested in the Meagles, which is perfectly understandable given that they have been fully realized and have a position in social history. The Pocket family in *Great Expectations* is very beautifully done.

It is a fascinating companion to the Jellyby family in *Bleak House* and demonstrates how effectively Dickens could parody when he wanted to without going overboard. Mrs. Pocket is unquestionably more plausible than Mrs. Jellyby; it might even be argued that she is more of a product of the 1960s than the 1950s, which is a significant distinction. The similarity in dissimilitude amongst the spouses of these females is really instructive. Herbert Pocket, the son, is a perfect example of a young person from the middle class who is healthy, upright, and reasonably educated. He and Pip are positioned side by side quite deftly, each highlighting the inherent and acquired traits of the other. We may see how long it will take the foster kid of the blacksmith, who is himself narrating the story, to develop to the level of moral and intellectual sophistication to which Herbert Pocket has been raised.

Another example of the commonplace in life and character. Evidently, Dickens put a lot of effort into creating Walter Gay in *Dombey and Son* with the intention of portraying a typical middle-class child who is high-spirited, open, loving, and full of cheery aspiration. I've previously highlighted the darker design that was so hastily scrapped; we are certain that its success would not have been convincing since Walter Gay, from the beginning, does not exactly ring real. Richard is more fascinating due to his wealth and to his creative endeavors. He has a place in a novel that exudes a sense of impending doom. We don't perceive him as a guy fighting for his life; rather, we regard him as a passive victim of fate. If he put up a greater fight or if we were permitted to see more of his human frailty (partially prohibited by our propriety), his fate would touch us more than it does. In actuality, Dickens' limitations prevent this kind of thing from being done. Thackeray might have done it well, but "the great, big, stupid public" stood in the way.

CONCLUSION

In literature, Charles Dickens continues to be regarded as a humor master. His ability to use a variety of comic techniques, including satire, linguistic playfulness, and funny characters, has irrevocably changed the face of literature. Dickens' humor not only amused his contemporaries but also served as a potent platform for social commentary and social criticism on the concerns of the day. Dickens highlighted the inequities, hypocrisies, and follies of Victorian society with no fear via the medium of satire. His writings, like as "Oliver Twist," "Hard Times," and "Bleak House," questioned established conventions and institutions while highlighting the misery of the oppressed and promoting social reform. Dickens' wordplay and linguistic humor enhanced his stories and demonstrated his mastery of language. Puns, witty character names, and humorous language gave his books depth and joy, keeping readers interested but also mesmerized by his writing. Dickens' humorous characters, such the endearing Mr. Pickwick and the iconic Mr. Micawber, also made a big contribution to the comedy and charm of his works. These characters, who were often odd and distinctive, were crucial to the development of the story and demonstrated Dickens' talent for character development.

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CHAPTER 7

EXPLORING THE VICTORIAN NOVEL OF CHARLES DICKENS: LANGUAGE AND STYLE

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ABSTRACT:

The Victorian novel, which was a popular literary genre from 1837 to 1901 under Queen Victoria, is a complex tapestry of language and style. This abstract explores the diverse range of themes, narrative devices, and the function of realism in the distinctive qualities that distinguish the language and style of Victorian novels. We explore how the literature of the Victorian era captured the spirit of a time characterized by social, political, and industrial change via an examination of a few selected Victorian novels. The language and style of the Victorian novel weave a complex web of literary devices, narrative strategies, and thematic complexity. This genre, which was most popular during Queen Victoria's reign, perfectly captures the dynamic, ever-changing dynamics of 19th-century society. Victorian novels utilize language and style as potent instruments to investigate and comment on the complexity of their period, from the nuanced realism of George Eliot to the social criticisms of Charles Dickens and the gothic mysteries of the Brontë sisters.

KEYWORDS:

Victorian novel, Language, Style, Realism, Narrative Techniques, Thematic Diversity, Social Transformation.

INTRODUCTION

The Victorian explanations of humor, comedy, and laughing devote a lot of attention to these concepts. Culture and literature comic book depictions were commonplace and acquired a high cultural standing. Several Victorian authors regarded as masters in the use of humor. Some notable examples of humor are works by Charles Dickens and William Makepeace Thackeray. In the use of comedic methods (ibid.). In the meanwhile, it was a humorous era; it was the publication was most closely related to the time's popular culture. The Victorian-era authors created the caricature of the humorless and uptight Victorian. Books that seem to be wary of humor and levity. Victorian literature, language, and style. In the tales of the Victorian era, humor, comedy, and laughing are prevalent. Culture and literature comic book depictions were commonplace and acquired a high cultural standing. Several Victorian authors regarded as masters in the use of humor. Some notable examples of humor are works by Charles Dickens and William Makepeace Thackeray [1], [2]. Publication was most closely related to the time's popular culture. Additionally, the Victorian-era authors created the caricature of the humorless and uptight Victorian. Books that seem to be wary of humor and levity.

Queen Victoria is associated with the Victorian era. Britain was developing steadily, becoming the most stable and affluent country in Europe. Nation. Additionally, since there were so many distinct ideas emerging in England, it was drawn to discoveries and research in science. During the Victorian era, the absolute of England's history, including the most important advances quickly industrializing, mechanization, social change, and welfare reform that led to the development of critical theory and literature. The reader's understanding of the impacts of mechanization and Impact of the Industrial Revolution on the social and economic system. Many authors attempt to convey humor may convey the reality and truth that the reader can

encounter in his or her own life loves to use humor to criticize subjects he deems absurd, as shown in his book *Hard Times*.

The bulk of authors exaggerate a materialistic view of the Victorian era. Life is absolutely wonderful. It is an idealistic period with many firmly held ideals. Poets and novelists of the 19th century, as well as the novel, which was seen as a leader of literature at the time, emphasize equality, love, fraternity, and brotherhood at this period. Its significance to the time period is readily comparable to that of the Shakespeare's plays were written for the Elizabethans outstanding literary masterpieces

Written by renowned authors in the 19th century portrayed some of such circumstances. The Authors Charles Dickens (1812–1870) is a great novelist with the ability to make the exterior seem inside. Dickens attempts to capture the psychological makeup and behavioral habits of the people in his community temperament and outlook on life, as well as their ability to express their emotions honestly, and approach which Charles Dickens was referred to by Ruskin as "the master of stage fire," and this Shakespeare's fire was taken from him. He is a genius because of his racial empathy.

Mary Ann Evans, who wrote under the pen name George Eliot and was Dickens's Important novelistic contemporaries were characterized as psychological realists and free spirits Their respective styles are quite different: Charles Dickens emphasizes speaking, whereas as opposed to George Eliot, who emphasizes emotion, style, and action Psychiatric subtlety (ibid.). she is one of the female authors who deals with social and gender concerns; among her numerous works are

The Mill on the Floss, *Brother Jacob*, *Romola*, *Daniel Deronda*, and others. Dickens's main adversary at the time was William Makepeace Thackeray (1811–1863). With a manner comparable to his, but with a little more distanced, scathing, and biting perspective on his characters. In contrast to Dickens, he also preferred to portray settings with a more middle class feel. He's well known for his book *Vanity Fair*, a work that exemplifies a style common in Victorian literature.

The historical book that depicts extremely recent history is far from the metropolitan areas and the literary society in West Yorkshire's Haworth, which served as the birthplace of the brief lives of the Brontë family gave them time to create works of fiction, albeit Victorian reviewers did not instantly laud them. Emily's only published work, *Wuthering Heights*, is heightened emotion and emotional detachment, violence, passion, the supernatural, and a strange combination for any fiction, but especially now. It is a model of Gothic architecture. From a female perspective at this time, romanticism examined class, myth, and gender. In the Victorian era, humor was a crucial instrument for social criticism and it was often used as a technique for controlling individuals. The impact of humor is to make you laugh, which is amusing but not a crucial one given that how happy individuals may be through laughing.

Consider things to be amusing through association. Humor's purpose is to make the unpleasant truth known. And to convey the actual issues and occurrences that existed in Victorian society. Literary devices are often used by renowned authors including Charles Dickens, George Eliot, and Oscar Wilde using comedic techniques to satirize and urge their audience to seek medical treatment. Providing remedies for social ills, readers must be trained to perceive humor better on the Victorian era's social mores and setting. Victorian authors mocked the norms of their societies by using formal language to make their assessments of the flaws. Humor that transcends its source's period and location. It's considerably harder to do anything that can be appreciated and understood decades from now [3], [4].

DISCUSSION

The fact that these plays and books deal with universal concerns is what keeps them amusing. Human attraction, even when certain elements age. And only a knowledgeable reader would know the specifics of the Victorian neighborhood can comprehend them. since they disclose, any steal a chuckle yet. Facts about ourselves as people and as a community (there are so many good and terrible characters who have been ingrained in the English imagination, and their names are Dickens heard them talk and saw them; to us, when we chose to enjoy without them. Every such invention was a good act; the benefits for good have been there, despite criticism, they appear no less present.

I will only allow myself to lament that he could be so close to the truth and still move others so much. Affections, like in Joe Gargery, were sometimes pleased with the weaker idealism that merely addressed undeveloped brains or fleeting emotions. The thing to remember about these ideal people is that, whatever how little their words or behavior may Tom Pinch worshipping in the temple, their worldly surrounds are shown with amazing realism. We may not be interested in the Pecksniff shrine, but Tom Pinch going toward Salisbury on the icy road, or Going to Market in London with His Sister Is Memorable Is What Separates An Average Person From Agnone cannot replicate Dickens' unattainable character or lesser authors' works with the same type of vision. He "visualized" every character in Little Nell more frequently than Mr. Jaggers, to use our literary language.

The dining room table where they dined, and all of their daily rituals. If a writer can use it, this is a priceless illusionary technique. Thus strengthened, Dickens's least significant The tedious accuracy of an uninspired artist cannot be aspired for with imaginations because of their permanence. Dickens revels in another group in this hardly exhaustible universe, the admitted eccentrics. An English author must unavoidably be somewhat preoccupied with bizarre mental and behavioral anomalies. Dickens saw them around him much more often than we do now, and he took great pleasure in observing, choosing, ante outcome is evident in those characters of his play who have been honestly given up by those who would support haemantamine, for intermarry that nothing can be emphasized apart from the trivialities of who we know him to be; he turns into one of Extenuation weakens even the worst examples of this kind of humor, which even Dickens sometimes experienced. Consider how lengthy his books are, and be amazed that the challenge does not more clearly reflect the need to fill a certain area.

We often consider Mr. Boythorne to be derived from Landor, although Landor is really the source, as it will frequently announce itself. His screaming as softly as a sucking dove does not really attract us, but his language has all the sophistication left out. Harold Skimpole is more of a character in the truest sense of the term, whose image offered such Skimpole is one of the few characters in Dickens that we despise, hence, a priori as it stands out with good distinctiveness in comparison to other plays such that the genuine embodiments of unworldliness. The ability to survive without a paycheck may be effectively developed. It is conceivable for a guy to accomplish great things in this field of work while having quite distinct emotions. Notwithstanding every effort, the reality is that someone will eventually have the honor of paying off his debts [5], [6]. Even the most diligent critic cannot speak harshly about Mr. Micawber, whether in reality or in art The most rigorous economist would be happy to take him by the hand and pay for the bowl of punch that this person is now enjoying.

The least compromised realism would enlarge on his embarrassments and hopes with a kind of delightful impecuniosity. Only glance at a letter or conversation where Mr. Micawber's name appears, and immediately forgets his own name. His bill may not have been paid when

he said it was, but there is no evidence of selfishness on his part table for "the dearest girl in the world" may be lost, but poor Mr. Micawber had always been certain that something will surface; he would have a great deal of empathy for raddles, then send him a letter in which you make up for the numerous tables you lost. There has never been a guy in history who was as Dickens' father could not have been so constantly lovely, but in this romanticized picture we Men of this kind do not abound, yet they are encountered even now. Typically, he who waits while making punch, keeping a very close watch on his neighbor's pocket, he waits for anything to appear.

Skimpole's strange levity nor Micawber's eloquence and warmth of heart have been suggested to us; However, one is aware of the unflinchingly optimistic guy, full of kindness and often defined by unconscious speech affectations, who passes through life as an unwilling pensioner on the friends acquired by his many good acts. The one area where reality does not corroborate the creative figure's claims is his conversion storm. Micawber in Australia does the heart good, but he is a pious vision. The warmly embrace the prospering colonist, but this is because the wife is exhausted by worries about the children growing up in filth. Dickens never produced more effectively for both his personal and our enjoyment, which is a compliment to the writer we adore. He is always at his finest when addressing a likable shortcoming, and in Micawber he provides us no completely selfish motive. national type; such guys are unusual in no country; all the elements of this beautiful image may be attributed. It is not so with many of his masterpieces, yet all the civilized readers throughout the globe have read and enjoyed all the If time doesn't deal with him well, should his focus be on time and place? best have qualities of universal humanity. It is hard to think that Wilkins Micawber's cheerful face is beginning to weigh against his widespread approval. won't be honored anywhere men appreciate literary work in the future.

eccentricity and insanity, and in one instance he portrayed what he himself refers to as a fool, although stupidity is not technically speaking. Lunatics were more often discovered in the open in his day than in ours; maybe due to the kind of sickness they manifested. It explains how Mr. Dick and Mrs. Nickleby's wooer, as well as Miss Flite, were introduced to us. The eccentric guy on the garden path, who both flatters and scares Mrs., has another significance. Nickleby is scarcely anything other than a performer in a large-scale comedy; his speech is, in fact, midsummer lunacy. It is solely intended to make people laugh since people do not laugh as easily in the modern day, according to Mrs. Nickleby demands our respect while keeping a polite distance from us, and she acts in line with her usual manners here. But the maniac we cannot tolerate. Betsy Trotwood's apprentice grows closer to the everlasting feminin unfamiliar, but Mr. Dick's inclusion in a work like *David Copperfield* would appear wasteful. He demonstrates the imposing lady's kindness and common sense; he fulfilled a very important purpose, but for some considerations. He had a position in the pages of an academic journal with the practical objective of advocating for the treatment of the crazy with reason. author whose compassion extends to all those who are in any manner harmed, whether in body, mind, or property. Moreover, the frenzy about King Charles's head has been, and is likely to continue to be, a fantastic resource for writers looking for a well-known figure. Passing reference to *Barnaby Rudge*, we're on separate terrain despite the fact that *Barnaby* is a very lovely Dickens chose such a hero, I assume only on the basis of this fact, as I said in a previous chapter.

Madge's memory has inspired Some lunatics have very vivid imaginations, and *Barnaby* is a wonderful lyrical example of one of these lunatics. Of psychology, a term unknown to Dickens, we obviously have nothing; to request it is inappropriate. All things considered; the concept cannot be deemed a joyful one. Dickens wrote the last section of the book during this

time. I briefly considered portraying the riots as being led by a strong individual who would ultimately reveal to be understand his motivation, but are not unhappy he gave up the dream of escaping from Bedlam. Much though *Barnaby Rudge* is fantastic, it might have been much great if the idea of a dim-witted lead character had been included in Dickens's admiration of the "gentleman" was a nod to Bruns's adage that a man gets his "patent of gentility straight from Almighty God." He either indulged his noble compassion in the mistaken notion that they were plentiful or found them in great plenty among the lowly of estate and the impoverished in soul.

From this dream emerges Newman Nogs, a shattered squire forced to menial labor but maintaining despite all of his flaws and tragedies the greater half of his honest and loving personality; 6bizarre in person, of fantastic demeanor, but always endearing. Tim Linkinwater is the name given to the vision of a city clerk who is gray from years of hard work for one home and who takes great pride in the accuracy of his ledger. He takes shape and is known to us as Tom Pinch. He is a young man with a bumpkinish appearance, who is shy and ungainly, who has somehow found his way into the home of a country architect, who feeds his soul at the church organ, and who is so good, simple, and reverent that years of experience cannot teach him what everyone else sees at a glance, the hypocritical rascality of his master. What other name could there be for a village blacksmith with a heart as soft as his wares are hard, delighting above all in the company of a small child, so dull of brain that he gives up in despair trying to learn his alphabet, so kind of temper that he puts up with an unreasonable wife's nagging, and so delicate of sensibility that he perspires at the thought of seeming to intrude upon an old friend risen in life? Joe Gargery. These and many others were meticulously crafted by the maestro, and to examine his work dispassionately would be sacrilegious. It is unclear whether or not their models were present in the hectic English lifestyle.

Every scenario is hilarious because to the word play and sarcasm the author uses, which also adds depth to the overall meaning of the work. In his writing, Wilde regularly employs epigrams. They enhance each piece's sarcasm and humor. In both plays, this kind of humor is used, as Algernon observes in *The Importance of Being Earnest*, all women become like their mothers. Their tragedy is that. That is his, and no man does. The distinctive artfulness of Wilde's humor is what makes his writing so engaging. Only Wilde, who makes subtle societal digs on every page of his works, can get away with it. Irony is also one of Wilde's go-to literary devices, particularly in *The Importance of Being Earnest*, where the primary conflict centers on the name "Ernest." By revealing the joke to the audience, Wilde gives his tale more depth and personality. These words play a significant part in the play because Gwendolen and Cecily are attracted to males who identify as "Ernest" because of the connotation of the name [7], [8].

Oscar Wilde enjoys humor, particularly when dramatic foils are used. One such instance is the friendship between Lady Chiltern and Mrs. Cheveley, who had different moral standards and a different demeanor. Lady Chiltern takes tremendous pride in her husband and his integrity, yet the reader is left to infer that Mrs. Cheveley is extremely sleazy and cunning. Dickensian habits of characterization, particularly in the way people speak, offer style as a value and source of pleasure Henry James claims in (1990) that action is character; talk is action; and talk is character, but without neglecting how this character feels, behaves, and appears. Charles Dickens has come under fire for depicting characters' speech in the same manner. According to Hyland (1981), Dickens improved the suspenseful methods in his writings to a high art. Dickens portrays his integrity and sincerity in a caricature-like manner. He uses imagery that he develops and topics that deal with societal difficulties. Al-Maliki

claims that the novel *Hard Times* is an example to the standards of female discourse in which the female of the fictional world is constrained by their social position, living under Gradgrind's powerful system discourse. Many literary critics praised and gave Charles Dickens identity as a feminist, realist, and satirist writer. Charles Dickens often used satire to critique the philosophy and social structures of his day. Additionally, he employs a variety of ironic devices, including situational, linguistic, and dramatic irony, which gives his work a vibrant ton.

Dickens is categorized as a naturalistic writer of his day and as an example when he depicted Gradgrind's family tale in *Hard Times*. Naturalism is another characteristic that characterizes and is embraced in Dickens's style. Dickens abuses humor, and it's been noted that he only ever employs it to show Mr. Gradgrind's skull in order to critique Coketown's problems, notably the life of laborers in *Hard Times*, Charles Dickens used a lot of figures of speech and literary devices, which gave his writing color.

CONCLUSION

As a significant aesthetic element, realism allowed writers to show the complexities of daily life and the problems of common people. Victorian authors aimed to create immersive settings that plunged readers into the heart of the 19th century via painstaking attention to detail and vivid descriptions. The extraordinary topic range of Victorian literature reflects the complexity of the time.

These works explore eternal human experiences like love, morality, and self-discovery as well as the difficulties and inconsistencies of a society that is rapidly changing. Essentially, the language and style of the Victorian novel are a tribute to how writing has the ability to embody the spirit of a time period and transcend its chronological limitations. These books are still highly regarded today for their literary skill and capacity to illuminate the human condition. Victorian literature transports us to the universal landscapes of the human psyche as well as the 19th century, where language and style serve as the means by which we negotiate the intricacies of existence.

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CHAPTER 8

EXPLORING THE SATIRIC PORTRAITURE IN VICTORIAN ERA: AN OVERVIEW

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ABSTRACT:

Satiric portraiture, a potent and sometimes subversive style of creative expression, is used to make societal commentary and criticism. In this abstract, the diverse realm of satiric portraiture is explored, along with its historical development, technical aspects, and creators' underlying motivations. We explore the ways in which satire in portraiture questions established conventions, reveals absurdities, and encourages viewers to consider the current quo via an examination of notable instances from various eras and media. Satirical portraiture is a vibrant and provocative subgenre of art that has developed through time to question social mores and provide a perspective on the follies of human conduct. Satirical art has been utilized by artists to reveal the shortcomings and follies of their individual civilizations, from the scathing caricatures of Daumier to the beautiful parody of Rowlandson. Exaggeration, caricature, and symbolism are all effective methods for satiric portraiture that may be used to make a point and evoke a reaction from viewers. Using these methods, artists may simplify complicated societal concerns into easily understood and sometimes hilarious visual tales. Satirical portraiture is motivated by a variety of goals that span a wide spectrum. While some artists work to expose the rich and powerful, others try to highlight the problems of the underprivileged. Satire in portraiture may be an act of self-expression, societal critique, or a call to action.

KEYWORDS:

Artistic Expression, Satiric Portraiture, Social Critique, Satire, Societal Norms.

INTRODUCTION

Dickens is not simply England's satirist; he also gives lyrical form to the finest aspects of English society. His satire, which was frequently directed against abuses that were only temporary in nature, has in some ways lost its sharpness and would only have historical interest if not for the great preservative of humor that permeates all of his works. However, much of it is of enduring significance and serves as a reminder that the more serious flaws of Englishmen cannot be remedied by a few years of popular education, an increase in comfort and refinement, or the spread of a democratic spirit. True, some of these flaws are more or less universal to humanity, but in Dickens's England, the worst of them seemed inextricably linked to the national character. Even if they adored and praised him, his compatriots did not refrain from raising objections when they were hurt by the power of his satirical portraiture. "Exaggeration," was the scream. Naturally, this outcry was especially loud at the publication of *Martin Chuzzlewit*, a novel that strongly attacked a vice seen to be uniquely English. Dickens used the preface as an opportunity to address his critics. He noted that character quirks frequently go unnoticed until they are pointed out, and he questioned whether the accusation of exaggeration leveled against him might not simply refer to the fact that he, as a self-described student of life, saw more than the average person. There was without a doubt validity in the argument; Browning gave Fra Lippo Lippi the same idea as an excuse for art [1], [2].

Dickens saw unquestionably a lot more in each day of his life than his typical readers did in three score and ten years. But it was still debatable if the satirist made this oddity the whole of the person in an effort to stigmatize an unacceptable quirk. Unquestionably, Pecksniff's portrayal was exaggerated in that no individual is capable of portraying a bad mental habit with such consistency. The figure was out of proportion and lacked human symmetry. Similar to how the one-sided depictions of American life in the same book were inaccurate. Dickens wrote satire that was as sharp and potent as any in literature.

Let the galled jade wince as a multitude of voices cried out in protest, appealing to common sense. It should be observed that these same sensitive reviewers never complained to "exaggeration" when the subject was purely artistic; they only became aware of the flaw in their favorite author's work when it was a moral or national character problem. Dickens did not, however, ever put his reputation in risk by just being a satire. As was already noted, Martin Chuzzlewit's less popular reception than the books that came before it had nothing to do with its moral message and must instead be attributed to factors that occasionally influence how well-received each author's work is; not long after it was published, this book rose to become one of the most popular. There is satire that leaves the average person cold or alienates them because it goes over their heads or goes against their deeply held prejudices. Then there is satire that, by appealing to his better self, that is, to a moral code that he theoretically or actually accepts, commands his sympathy as soon as he notices its direction.

Dickens benefited greatly from having the "popular conscience" on his side and from being able to make people laugh even as he was imparting a lesson. This complete understanding between author and audience, which allows a man of genius to express out with impunity what all of his listeners say inside themselves dumbly, inarticulately, is among the rarest of things. Dickens never overstepped his bounds or attacked the widespread sincerity of the people's belief. Imagine him voicing critique of the prevalent view of sexual morality at some irrational time. Would it have helped him if he had served the state in any way? Would force or argument have even temporarily persuaded someone to listen to him? We are aware that he had no wish to incite such conflict[3], [4].

He was, in general, one with his readers, and that gave him the power to effect change. Regarding the accusation of exaggeration, Dickens didn't exaggerate any more in his satire than in his empathetic depiction, in actuality. It is a pointless defense. Naturally, he overstated on all pages save one. I mentioned rare examples of literal or suppressed honesty in the previous chapter. He did not attain his successes with them; instead, they are waiting for the inquisitive to find them. Given his idealistic approach, such criticism is off-base. Simply said, we are more deeply moved when a character is shown to be packed with treachery or monstrous brutality than when it displays actual kindness. The only issue we can legitimately raise is if his portrayal is true to itself. I think the answer must be yes in the vast majority of circumstances. If that weren't the case, Dickens' reputation would still exist today only among the uneducated and among those who are satisfied to laugh no matter how it is generated.

His satire touches on many aspects of public and private life in England. Education, charity, religion, social morality in its widest meaning, society in its most constrained sense, legal process, political apparatus, and governmental structures. Having the freedom to express himself, he takes aim at every obvious wrongdoing of the day with levity or sternness, but always with the same wonderful attitude. He writes an entire book on the most egregious instance of the law's delay, which had destroyed many houses. He also does a fantastic short skit during a Christmas performance that makes everyone laugh at the ridiculous flaws of railway rest areas. We are astounded by such depth of tireless observation for the benefit of

others. It is impossible to follow him through every accomplishment he makes in his satire; I can only choose examples from each area and go in the direction already said.

It seems sense that he would focus on abuses that were happening in the parish, the school, and the house of worship during the start of his career. These were nearby; they had been staring at him since he was a little boy and during his career as a writer. So, Mr. Bumble, Mr. Squeers, and the Rev. Mr. Stiggins are the next people we encounter. The Yorkshire schoolmaster is the one of these three people who is most susceptible to being accused of exaggeration, but who can say with certainty that Squeers' violence exceeds what is likely in his time and culture? Both the portrait and the painting of the Dotheboys, whose overcharging undermines its own purpose, display poor craftsmanship.

DISCUSSION

The seamless fusion of jocosity with terror is this piece of work's outstanding quality. Sotheby's remains an example of the overflowing spirits in a genius; Dickens would have made it far more remarkable later, when he had complete control of his resources. Seeing the passionate zeal with which the Squares family pursues its huge enterprise, we can barely help but feel kind toward them. The children who suffer because of them are so ethereal that we are unable to feel the injustice as we should; such a scene ought to destroy the heart, but we continue to laugh. Of fact, Dickens did not intend for this grouping of slain children to have a real-world impact. It is sufficient that he brought attention to the presence of a horrible condition of affairs; thinking will follow; his immediate concern is story-telling, or enjoyment. He did a wonderful job of matching means to ends; in fact, we discover that nothing could have been practically more effective than this display of peculiar gaiety. Despite arriving sooner, Mr. Bumble actually does a better job than Squeers[5], [6].

. We are told in one sentence in a delicate touch that this is the case. Oliver's request for considerate use calmed Bumble to the point of a temporary pause. Such an event has never happened in the history of Squeers. And it is clear why not. The master of Dotheboys is just supposed to serve as an example of a despicable institution; he is not intended to be the subject of an objective examination of a human person. Accepting a hidden humanity gives us a hint about potential change. Observe the absolutely human behavior of some of the guardians in front of whom Oliver appears, and the parochial system then, as flawed as it was, was necessary and simply required a complete renovation; nevertheless, with the Yorkshire schools, it was root and branch, and they had to be wiped from the earth. I don't believe this is too refined; Dickens' brilliance was evident in his adaptation of literary devices to a variety of purposes, and regardless matter how juvenile the performance's technical aspects, he demonstrates this exquisite accuracy in impact right away.

Of course, Dotheboys was an unusual approach to child parenting even in these difficult times. Dickens must defend the whole field of education against obstinate ignorance, not cold-blooded brutality. We have seen his attitude toward the classical education system; the affluent private schools of his day encouraged mockery and gave him some of the material for his most amusing chapters. The institution of Dr. Blimber is a good example of the kind of thing that pleased well-off parents; mild derision is all that is necessary to denounce it. Dickens, however, went farther and emphasized the development of the ludicrous system. Despite having a unique personality, Mrs. Pipchin's approach to dealing with young children who had just left the nursery was not unique.

Dickens, who had a lifelong passion for these tiny ones, grasped the terrible effects of the carelessness or misguided enthusiasm that were all too typical in houses of all socioeconomic classes, even if he never came to a particularly clear vision of change. He was aware that

these undesirable beginnings were often the root of society's vices. Leader in this and many other areas, he inspired his readers to value children at a time when England needed an educational awakening more than most. His so-called sentimentality as well as his sarcasm served a significant function, and on a better day, both Mr. Creakle's little victim's agony and Paul Dombey's deathbed provided comfort. In Victorian literature, satire is a significant element and literary tool (Weisgerber, 1973). In addition to other techniques, satire also makes use of irony to expose human foibles such as burlesque, contempt, and human ignorance in Victorian culture. Irony is described as militant in satire that has the power to approve things the writer hoped to criticize and attack, such as social injustice, the educational system, poverty, and others. In the Victorian era, humor is not the primary concept or purpose of satire; rather, the purpose is attacking issues and things the author is disappointed and disapproved.

Charles Dickens is very adept at using satire and irony in most of his novels, including *Oliver Twist*, which is full of humorous elements, and also in *Hard Times* to comment on the bitter and miserable conditions of law and workhouses (Bloom, 2006). Jonathan Swift's *Gulliver's Travels* (1726) is another well-known satirical work in English literature. Thomas Hardy and George Gissing exhibited and produced urban and country life by making sardonic attacks and commentary while taking into account societal immorality in the late 1880s, when satire first reemerged as an active medium.

Oscar Wilde (1854–1900) is a well-known writer and satire whose social comedies poke fun at Victorian drama's moral codes and structure. In conclusion, the Victorian era's education, mechanization, and Industrial Revolution transformed England from an agricultural to an industrial nation, which is what caused the issue of social class divide, such as poverty and child labor. The various events that occurred influenced writers to write about the flaws in their society by using satire and irony to create a sense of humor and shift from the real setting, characters, themes, and events to contentious ones, as in Dickens' *Hard Times* and *David Copperfield*. Dickens' portrayal of his philosophical beliefs, particularly the conflict between reality and fancy and the social classes, may be found in *Hard Times*. He demonstrates his support for religion and the necessity for it in mankind throughout the book.

Additionally, he critiques capitalism and depicts the detrimental impacts of industrialization in his writing, writing in parallel to the literary culture of the period (ibid.). The story offers a variety of societal changes and thoughts and is one of the many criticisms produced at the period. Dickens portrays himself as a satirist in *Hard Times* by using strong sarcasm and humor in a variety of contexts. Satire and irony often serve moral and corrective functions in the book. Given that the book is a social critique, we shall study it in this chapter using Marxism literary theory. Dickens mocks and criticizes the educational system throughout this statement for the main character's speech, highlighting how this institution aims to rob kids of their creativity. Dickens gives the reader a vivid caricature of Thomas Grand grind in the opening chapter, "The One Thing Needful."

In life, facts alone are desired. Remove all other plants and plant nothing else. Only facts may be used to shape thinking creatures' Dickens makes fun of Gradgrind's main educational tenet in this quotation. Dickens uses irony primarily to highlight the hypocrisy of Victorian society. The quote illustrates Dickens' deliberate sarcasm. The quote's last phrase, "considering how to go on," demonstrates Gradgrind's lack of direction. This excerpt, "Plant nothing else, and weed out everything else," makes it clear to the reader that Gradgrind sees kids like machines that should only be fed facts. Dickens thus makes fun of the whole Victorian educational system that kids go through. He seems to concur that facts are an essential, but not exclusive, component of existence [7], [8].

In addition to other undignified situations in which the reverend gentleman finds himself, it suited the author's mood and the day he was writing to have Mr. Stiggins soundly defeated in a pugilistic encounter with Tony Weller; however, Mr. Chadband may speak about "Therewith" in Mr. Snagsby's parlor for however long he pleases without fear of such outrage. It is hard to see the guy who has so rudely shook our sides with anything other than disgust or hatred, which is why these lectures rank among Dickens' most amusing passages. The satirist openly exalts in the race of Chad band, and to us he is a delight forever even if it could be best for the world if they vanished a culmination that is yet far off in the distance. While we have several glimpses of similar personages that are constantly shown to us with boundless enthusiasm, this is the greatest of the full-length photographs.

For instance, the Rev. Melchisedech Howler. He is described in a little paragraph of *Dombey and Son* with such extravagant humor, with what an ecstasy of vigorous joy! I must allow myself to enjoy reproducing it. The Rev. Melchisedech Howler announced the end of the world for that day two years ago at ten in the morning and opened a front parlour for the reception of ladies and gentlemen of the ranting persuasion, upon whom, on the first occasion of their assassination, the general enemy had raised a false suspicion against him of screwing gimlets into puncheons and applying his lips to the orifice. This uncontrollable joy has a very childish quality, although the paragraph was written more than 10 years after *Pickwick*. Except at the finale, it remains the same. A thoroughgoing humbug is treated with affection by Dickens. He revels in wild mirth over back-parlour proselytism and the brayings of Little Bethel because he is reverent of all pure religion and disposed to resentment at respectable failings in the high places of the Church.

Perhaps he offended many individuals who might have otherwise been among his followers deeply and permanently in this one way alone. Later, in *Our Mutual Friend*, he could depict or try to depict sympathetically a priest of the Established Church, and in his last work, he could speak warmly of Canons; but he never reconciled himself to Dissent. I think that some families who hold austere beliefs still refrain from reading his writings for religious reasons. While we consider the England, he presents to us, the fact that such antagonism did not become more apparent while he was making light-hearted fun of Stiggins, Chadband, and the Rev. Melchisedech is arguably the finest testament to his power.

His most satirical depiction of Mr. Pecksniff is related to religious hypocrisy but expertly maintained distinct from it. Consider all that this vile vice represents, and be in awe of the deftness with which a hundred traps of the cavalier satire are skilfully avoided. A moral hypocrite, an embodiment of middle-class respectability in the worst sense, in the sense so detested by Carlyle and by every other intelligent man then alive, yet he never made any references to topics taboo in the home or said anything that Mr. Pecksniff's famous Podsnap could possibly object to. Although it would seem impossible, the job was accomplished. Let the mind interpret what is not explicitly said; as in all great work, much is indicated but not stated. Mr. Pecksniff approaches us and chats, making both the young and elderly laugh, but exhibiting one of the most egregious flaws that any group or individual may possess. He appears in a book that is anti-self-interest in all its aspects. We see the cunning conman and the gullible victim whose deceit results in murder. The wealthy relative's sickbed is surrounded by the Chuzzlewit family, who are gathered there like vultures.

The gentlemanly phrasesmith, who hears himself called a hypocrite, announces his superiority with the immortal line: "Charity, my dear, when I take my chamber candlestick to night, remind me to be more than usually particular in praying for Mr. Anthony Chuzzlewit, who has done me an injustice." This individual is distinct from Tartuffe; he is from a different time and place. His prayers are inextricably linked to the chamber lamp, a banal object in the

spirit of British respectability. His religion is not an aim in itself, and he has no wish to be revered as a saint. All of Dickens' religious pretenders exhibit a similar subordination; their language never offends the average reader merely because it avoids using religious terms and expressions and seems to have a solely temporal purpose. Mr. Chadband is a trader who deals in a kind of encouragement that his listeners unanimously refer to as spiritual and value at a specific amount in terms of worldly currency; religion in its genuine meaning is never in doubt. He published his habit of praying because it was expected of an Englishman with a position to uphold and a stake in the nation to pray (over the chamber candlestick). Mr. Pecksniff, of course, could have become a shining light in some great conventicle, but destiny has made him a layman. However, a reputation for piety would not be sufficient for his self-respect and the demands of his company. He adds an all-encompassing kindness, and his grin showers everyone he encounters on a regular basis like the glorious sun. This is what so impresses Tom Pinch, who is a simpleton. Tom, an Englishman who is thorough despite all of his virtues, would not be drawn in by a display of purely religious exaltation; faith must be shown by good deeds. He must have a positive impression of Pecksniff, believing him to be a decent guy who is kind, kind, and excellent at what he does. In other words, Tom believes in a Pecksniff who embodies English quality and is obviously a good example for the rest of the world to follow. Such individuals exist, have existed, and will continue to exist; we seldom discuss them, despite their dying wish that we should; they live, for the most part, in quiet, for the honor of their race and of humanity.

But ever since the Puritan movement, it has unfortunately felt essential to our people as a whole to declare in an odd fashion certain odd type of religion, and this habit, gradually combined with social biases resulting from great wealth, produces the respectable man. Carlyle broke this individual down into his constituent parts and discovered that "keeping a gig" was one of, if not the, most important things for him to accomplish. One recalls that Mr. Pecksniff's gig wasn't a particularly imposing vehicle; it "looked like a gig with a tumor. The great guy, who was at this point intoxicated, adds, this is where we come to the truth of the situation. The Englishman must not be accused of immorality, even if he may go without a gig and yet maintain his respectability. The inebriated sage pursues Because we are a practical people, we can demonstrate our riches, and our experience has shown without a shadow of a doubt that purity of thought and deed is a nation's primary defense.

A civilization that is afflicted by illness. At the time, there were many people who were like him; now, they will be harder to find. The tenet "A man's a man for a' that" has solidified, and our victorious democracy will soon feel embarrassed of such a demeaning maxim. Heep, however, saw no opportunity while he was standing erect; it was only when he was crawling that a possibility of escape from that too meek an existence became apparent. He had heard the warning, "Remember your place!" since he was a little child. This primary obligation is always on his mind, prompting him to declare that he comes from a very humble family and that he is the humblest mortal. Envy, hate, and venom are consuming the man's vitals in the meanwhile. Because of his indoctrination, he cannot respect himself, and all other people are his adversaries. When he is discovered during criminal processes, we are quite harsh on him. Dickens is unable to show mercy to this victim of all that is wrong with the society he criticizes. Something may have been said for Uriah if he had refrained from committing a crime, but the man is fatally logical. We are unable to comprehend reasoning of that type for the time being, but we will take extraordinary care to ensure that the logic we use in the police court and assizes is flawless.

Both Pecksniff and Uriah possess some intelligence. Dickens introduces us to the gigantic humbug who is also an outrageous idiot in his last novel. Mr. Sapsea, who is a respectable

guy who weighs a lot of stone, wears pricey tailoring and a big watch guard, very openly worships himself. Sapsea has acquired a fixation of self-importance as a result of his constant extolling of his own merits in front of a world that is always, more or less, listening when such a speaker has social weight. His thick skin and stoicism are beautifully exhibited, but it seems to me that in this case Dickens has committed an act of exaggeration that completely goes beyond the bounds of art; this may be the one time that his illusion fails to persuade us to accept an excess even for a little period. I'm referring to Sapsea's tombstone inscription from *Edwin Drood*, chap. iv. When we compare this to anything in *Pecksniff* or *Uriah Heep*, even in his most fantastical works, we can see the tight limitations of his satire imposed by art.

CONCLUSION

Satiric portraiture, a potent and sometimes subversive style of creative expression, is used to make societal commentary and criticism. In this abstract, the diverse realm of satiric portraiture is explored, along with its historical development, technical aspects, and creators' underlying motivations. We explore the ways in which satire in portraiture questions established conventions, reveals absurdities, and encourages viewers to consider the current quo via an examination of notable instances from various eras and media. Satirical portraiture is a monument to the ongoing ability of art to evoke thinking, arouse emotions, and motivate change in a society where satire continues to play an important part in social debate. It serves as a reminder that every comical or exaggerated portrayal conceals a deeper message that challenges us to look critically at both ourselves and the environment in which we live. Satiric portraiture is a major and lasting genre in the field of creative expression because it functions as a mirror that reflects both the follies and the possibilities for change within society.

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CHAPTER 9

ANALYSIS OF ENVIRONMENT OF WOMEN AND CHILDREN IN CHARLES DICKEN CHARACTERIZATION

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ABSTRACT:

A vital component of the growth and well-being of society is the environment for women and children. This abstract explores the relevance, difficulties, and changing dynamics of this environment's many facets. It looks at how different groups of people from families to decision-makers have shaped this environment. This abstract emphasizes the value of building loving and welcoming settings for women and children via a viewpoint that includes education, healthcare, safety, and empowerment. Women and children live in environments that are not only physical but also represent social values, commitments, and priorities. It is a dynamic area that changes along with the social, political, and economic climates. It takes coordinated efforts from people, communities, governments, and international organizations to provide a favorable and supportive environment for women and children.

KEYWORDS:

Atmosphere, Children, Development, Women, Well-Being.

INTRODUCTION

Dickens was never a big hit with female readers. One is very certain that their contribution to *Pickwick's* success was minimal at best. They undoubtedly found something of fascination in the angelic Oliver, and from that point on they may have "taken to" the successful author due to the sorrow of his child's existence and, to some measure, due to his note of domesticity. Dickens wrote mostly for males, albeit, in general. Women who open a volume of his writings on purpose now must be quite rare. The comic has never really engaged that audience. Furthermore, it seems sense that a writer who is so often loud, who deals with such a significant amount of life's rougher parts, who offers us little of what is typically referred to as softness and a lot of bloodthirsty brutality, should cede to many others in women's choice. Dickens is just "vulgar" to some of them, and that's the end of it; they can't enjoy reading him any more than they can his predecessors from the eighteenth century. He is essentially unknown to moms and daughters who spend a lot of free time reading other forms of literature, and members of this public have been known to talk ill of him in a class where this would not be honestly perceived as an objection. It seems that there are deeper causes for such coldness in supposedly compassionate hearts than what at first appears to be the case. We need not be surprised that typical members of her sex view Dickens as a personal enemy, a proven libeler of all who speak the feminine tongue, if George Eliot was of the opinion that Shakespeare demonstrates himself unjust to women, and on account of that, could not wholly revere him [1], [2].

Because it is clear that Dickens wrote about women in his liveliest spirit of satire, leaving aside his would-be tragic figures the Lady Dedlocks and Edith Dombey, about whom enough has been said and neglecting for the time being his role models in domestic. The many images of more or less abhorrent widows, wives, and spinsters that emerge throughout his writings are wonderful as actuality and magnificent as art. They must be unquestionably considered among his best pieces; only one portrait would validate his claim to greatness. And I believe

it might be convincingly argued that Dickens' gallery of dumb, absurd, or obnoxious women is the best place to go for unquestionable evidence of his faithfulness in recreating the reality he knew.

Most of these exceptional species come from a single tier of existence, which we obliquely refer to as the lower middle class. Their lives are generally comfortable; they experience no hardship other than childbirth, which they do not perceive as a hardship; all that is required of them is a quiet and amicable performance of domestic duties; and they are accorded great, frequently extraordinary, consideration by their male kin. However, they are known for their quick temper and unrestrained use of offensive or obscene language. Their main goal in life is to make as many people uncomfortable as possible. They are always untrained, ignorant, and often blatantly stupid. If such people can be claimed to have any qualities at all, such virtues themselves become a curse[3], [4].

Their sounds are loud to the fearful ear in the byways and highways of life, by the fire, and in the bedchamber. It is impossible to conceive how death might suffocate them; one imagines them standing at the entrance to another planet, causing commotion among discontented souls who had believed to have attained calm. No historical research is required to confirm the veracity of these claims. Such women can be found today among the poorer people, especially in London. They are a multitude that no man can count, and every other house in the affordable suburbs will be found to contain at least one specimen, and often times two, for the benefit of fighting when men are not around. Education hasn't done much to help ladies in this rank's temperaments and intellects so far. A contemporary comedian believes that people fight because they have no other way to get thrill, which would explain their disagreeable behaviors. This does, in my opinion, contain some truth, but not all of it. Many women who attend movie theaters and music venues, go shopping, and live quite opulently have honed the skills of bad temper to an extreme degree. If Dickens were writing today, I feel he would have to add to the following: "In fact, I am not sure that increase in liberty is not tending to exasperate these evil characteristics in women vulgarly bred.

is an example of a woman the well-dressed shrew who, with minimal provocation, escalates from venomous discourse to violent action. Mrs. Snagsby is really terrified at the prospect that the respectful law-stationer may be harmed, but Mrs. Varden does not even consider hitting her husband since she truly loves him. These women would live considerably longer lives now, would purposefully ignore their children (if they wanted to have any), and would calm their anxieties by hurling any household item at the obstinate husband at times they meticulously planned. Dickens must have seen these social annoyances often during his early years. Such a voice would undoubtedly be heard in whatever lodging establishment he visited. His ladies spoke in ways that no man could have devised; he was always well aware of the lexicon, grammar, and metaphorical inflections of this revolting language. God's tremendous gift of speech being misused was the everyday occurrence in his society.

Another man might have walked away in disgust after finding relief from those depths; Dickens found therein fodder for his hilarity and inspiration for his art. When one stops to think about it, how odd that such an unutterable curse could become, in the hands of the artist, a catalyst for joyful laughter! In actuality, these ladies caused more suffering than is possible to measure. The uniqueness of Dickens' approach is that he does not show this aspect of the situation; this is obviously a flaw from one perspective, but it cannot be separated from his lighthearted approach to life. Women who may have destroyed households are shown as hilarious counterpoints to the unending benevolence and forbearance of the males around them. A legitimate complaint to the female reviewer, incidentally. Weller, Varden, Snagsby, and Joe Gargery are too good of examples of the typical husband; under such circumstances,

one of them would have lost his patience and either departed the country or turned wife-beater. Varden sometimes gets a little frustrated, but he shakes it off at his cheerful anvil and cheers back up with a drink from Toby. Despite his tense agitation and heartfelt yearning that things were different, Mr. Snagsby coughs behind his hand but never allows himself to reprimand his "little woman". What could be expected of Joe Gargery, who has the purest and most humanitarian disposition a man has ever been blessed with? No, it's unquestionably unjust. Even Jonas Chuzzlewit (who, of course, has a martyr of a wife) cannot make up for such a skewed record of spouses' long-suffering[5], [6].

DISCUSSION

It is worthwhile to give these advocates for public laughter some thought. Without this element of humor, *Pickwick* would not have been complete, and we won't soon forget Mr. Weller Senior's thorn in the flesh. Sam's father is likely to blame for the crude jokes about widows that are still appropriate for the theater or comic publications today. *Pickwick* elevates crudeness to a high art, so we can't let the old coaching hero's words slip our minds. Mrs. Weller is difficult to adequately explain; really, she has all the little vices that may be inherited by women, yet even just mentioning her makes people laugh. We are informed that she realized her mistakes on her deathbed. These people do it periodically, but her conversion happens a little bit later. Enough for Dickens to let us feel the forgiveness of the elderly guy. It is the glimmer of light in a scene that is otherwise seen to be dirty enough; it is the hint of wholesome humanity that our author constantly hopes to convey after making fun of unfortunate circumstances.

The female note in *Oliver Twist* becomes sexier when Mrs. Sowerberry, a vile dictator and scold, and Mrs. Bumble's mother appear. We are expected to consider that the "porochial" dignitary just receives his due; a blustering jackass who marries with his eyes set on a pair of silver sugar tongs can hardly be treated too harshly. For her husband's advantage, Mrs. Bumble so reveals her actual nature, and as far as we know, she has not expressed regret for her successes as an obese virago. Mrs. Varden and her maid Miggs provide value to Barnaby Rudge. Now, it may be argued about Mrs. Varden that she represents a sizable class of the most devout women. Her family has been pushed to the brink of despair by her continual sourness and sulkiness, despite the fact that she is not harsh, malevolent, or devoid of good humor. She just places such a high value on the gleams of that dazzling characteristic. There is just no explanation for it, and she enjoys offending others. She has flawlessly every mental illogic and all frustrating linguistic gimmicks that have undoubtedly served as her weapons for many thousands of years.

It is strange that evolution has permitted the survival of this skill, since we can be certain that many prehistoric women paid a high price for it in the form of a fractured skull. However, it is prospering here and would want to continue to do so. The art of irritability has long since reached its pinnacle, so generations cannot improve upon it. The future? There may be common sense errors and subtle fatuous phrases that Mrs. Varden is unaware of in the language of a future civilisation. She indicates a ceiling of possibilities in these areas for the time being. Her presentation is well documented; there is never a hint of embellishment, and nothing crucial is ever missed. The same thing is constantly noticeable in Dickens' foolish ladies; their words might have been recorded on a phonograph and then reproduced in writing. Few authors of novels can match Dickens' level of accuracy; it is really a marvel. His guys, though, are never given permission to indulge in plainly fake moments; their quirks are sometimes exaggerated, and their conversation turns into an elaborate fantasy of the author. It was extremely conceivable to overlook the absolutely correct in such a labyrinth of incompetence's, but I think that Dickens never accomplishes it. This is partially because one

cannot magnify what has already been exaggerated to tenth power. Mrs. Varden feels regret, feels repentance, and changes into a perfect wife. Let the Jew accept it. It didn't even happen while she lay dying; it just happened because the Gordon riots scared her. Yes, for a week or maybe two, she may have shown (even felt) repentance; but, after that, Heaven pity poor Gabriel for believing her when she said she would! It is obviously impossible. At her age, such ladies are powerless to change; they will only deteriorate till the pain of death overtakes them. In her 90th year, Mrs. Varden would have continued to mow and mop her foul humor when words failed her and smile illogically with toothless jaws. She underwent conversion in order to make our lives easier. We praise the author's goodwill and note that this is just a narrative[7], [8].

Miggs, Sam Appetit's fan, combines stupidity and cruelty. To be quite honest, reading about Miggs is not something we really like since we believe it is unfair to celibate women. Dickens's day was difficult for the hesitant spinster in particular, and we do not find this to be a commendable quality. Things are quite different now; it is normal to come across spinsters who choose to be single, and many of them are making a positive contribution to society. Every single unmarried woman of a particular age was the target of open or covert mocking sixty years ago because she had failed in her pursuit of men and was thus assumed to have animosity against both sexes. As for Miggs, it goes without saying that the abhorrent Mrs. Varden was substantially to blame for her terrible traits; when the handmaid was sent outside, the mistress ought to have followed suit. She amuses a certain group of readers, but she doesn't provide much in the way of humor, sarcasm, or straightforward truth. The gloomy face of Mrs. Gummidge is looming over us. Naturally, the primary purpose of this superfluous annoyance is to highlight the positive traits of the Peggotty family; the fact that she put up with it for a single day speaks volumes about their thoughtful care. The boatman gently sympathizes, explaining that she has "been thinking of the old 'un" as the cause of her depressive episodes. Perhaps this is the case, and as a consequence of her melancholy thinking, she acts with horrible ungratefulness toward those who help her avoid the workhouse.

"I'm a lonely, miserable creature, and everything works against me." Querulousness is one of the most unpleasant vices the sun has ever seen. Dickens just grins, which is obviously kind of him since he wants us to be patient with such helpless animals and recognize that they suffer as well as bring sorrow to others. One admits that the lesson was fair. But we're not done with Mrs. Gummidge yet; she immigrated to Australia with the Yarmouth family and flourished there as a bright, happy, and useful lady. She was changed by the severe loss experienced by her companions, and she became guilty of complaining about megrims while death and humiliation wreaked havoc in the little house. It could have been the case, but Mrs. Gummidge was far too elderly for such a light of reason to penetrate her. Anyhow, we don't consider her when we think about Australia. She sits for eons in the home on Yarmouth Sands (sands that haven't yet been contaminated by her relatives from Whitechapel), shakes her head, and pipes an eye as a memorial to her own little anguish.

The fact that this great Victorian English author so often depicts women who are the bane of their husbands' existence is undoubtedly troubling for sensitive female readers. They would probably take up almost a page of this book if I made a thorough list of them. I've previously spoken about Mrs. Jellyby. I mentioned Mrs. Pocket, a capital portrait that is considerably more realistic. I've already hinted at the unusual reality of Dr. Marigold's wife. Mrs. Macstinger, who embarks on such a promising new area of endeavor as Mrs. Bunsby, must at least be mentioned. One full-length film is still available, and its title is Mrs. Joe Gargery. We must not ignore it.

Mrs. Gargery is in the later Dickens style. His creative conscience forbade him from manipulating the situation as it had in the days of Mrs. Varden since his hand was still imperturbably true in this piece of work. The blacksmith's wife is a shrew of the highest kind. She never lets it be known when she has a good temper in the traditional meaning of the term; if there is no apparent reason for it, she is always abrasive and ready to erupt in an angry rage. She enjoys trampling on him greatly, knowing that he could kill her with a backhand blow but won't even respond to the harshest insult with an unkind word. She married the kindest-hearted person who has ever lived, and he also happens to be one of the strongest people physically. She also enjoys the fact that her brother is still a young kid, allowing her to mistreat him whenever she pleases while always keeping in mind that her husband, a huge kind man, feels the brunt of any harshness directed at the youngster. Do you advocate for Dickens to explain the reason for this foul disposition? Because there are none other than those scientific books that are inappropriate for English literature. The uniqueness of these ladies is that no one can guess why they act in such a bad way. There is nothing more to be stated about the creatures' nature.

Now take note that Dickens offers us more of the hard reality than ever before in Mrs. Gargery, despite the fact that he continues to cover over the worst aspects of the situation with his inimitable humor. That is a great moment when the lady instigates a fight between Joe and Orlick by telling a vicious untruth; it is a real representation of character and is nicely done. Mrs. Joe was once again punished. Here, we're a far away from the earlier books. How will Mrs. Gargery be persuaded to keep quiet? Through a terrible blow to the back of her skull, from which she will never fully recover. By this point, Dickens realized there was no other effective method to deal with these sex ornaments. Paralysis and a gradual death follow a falling, shocking, and almost fatal blow. A keen cure, but not even somewhat sharper than the evil it combats. Under such therapy, Mrs. Gargery learns tolerance and respect for other people's rights. We regret that she is unable to stand and use her knowledge, but there will always be room for uncertainty. She would probably start drinking and start a new phase of fury. The ladies who recognise Mrs. Nickleby as their great role model are of higher social status, maybe not more educated, but definitely better bred. There is a freshness about this lady, a naiveté that is up to a point agreeable, and her manners and conversation suggest long afternoons and evenings of endless leisure. This lady, all things considered—the term may be used without abuse as she has spent the majority of her life in a rural area, and morally I think she belongs more to the country than the town. Mrs. Nickleby is most upset by the accusation of selfishness. Unfortunately, the unfortunate lady was born with the mental capacity of a Somerset sheep.

Distinguishing her from the amiable, smiling fool whom we believe it needless and unkind to control would be a tricky psychological issue. In fact, one might argue that this flaw is prevalent in all of Dickens' female characters; although the better-hearted manage to conceal it, it becomes glaring and terrifying in the rest. The mental training of women was essentially unprovided for in England sixty years ago. If Mrs. Nickleby had been sent to a reputable school at a young age and remained there until, say, the age of one and twenty, she may have developed into a pretty enduring lady who was conscious of her inherent weaknesses and a humble social observer. Given the freedom to grow in her own manner and married to a partner who is just marginally less stupid than she is, she exhibits a magnificent luxuriance of benign fatuity. She doesn't have any thoughts in the literal sense of the term; her brain is just a blind machinery that activates an irresponsible tongue, which together they use to communicate the feelings of the aforementioned sheep in human language.

Mrs. Nickleby blatantly reminds her victims that she knew from the beginning and repeatedly stated what would happen if such obvious imprudence was carried out after exerting herself to the fullest in urging a course of conduct that, upon trial, turns out to have been the worst that could have been taken. If this results in a flare-up of male impatience, let alone wrath, the nice woman has a nervous shock, at which point she blubbers, pants, and stumbles as the domestic martyr, the victim of unanticipated harshness and irrationality. She doesn't really take her kids to the gutter and herself to the workhouse; we recognize the providence that guards against honorable idiots. And because males must laugh at something, it only seems sense that they would find Mrs. Nickleby to be a source of amusement. She is and forever will be omnipresent. She cannot be restrained, restrained from speaking, restrained from breeding her kind. She must be endured, just as we must suffer the sky's whims. A fundamental truth of nature and a powerful justification for individuals who don't take life too seriously.

This was Dickens's early effort, and no amount of experience or talent could have enhanced it. Many years later, in the overlooked novel *Little Dorrit*, which includes many of his greatest works, he created a parallel picture of Flora Finching. We are informed that the image is real (just as Mrs. Nickleby's was) and that the vivacious Flora in her youth had been to Dickens exactly what Dora had been to David Copperfield. A bit of biography one is quite eager to believe. After a lengthy familiarity with both women, I am inclined to believe Flora Finching has mental capacity greater than Mrs. Nickleby's. The preference may be seen as subtle, but I stand by it. Flora is, in fact, rather likeable. Of course, she murdered her spouse, but some people chose to ignore it. To be honest, Flora has a little poetic flair and imagination. In her heart, she believes that Mrs. Clennam would have made her happy. Although she lacks a little delicacy, she gives her former boyfriend some humiliation, but she never really wants to win him back. Instead, she utilizes the concept to add some elegance to her everyday life.

In actuality, her persona makes a compelling case for providing women with an equal education. Flora was lacking just that, which, in my opinion, would have made her very endearing. She was always the exception in the realm of the vulgar, and since then, her kind have been educated in the self-restraint that, under ideal circumstances, they are fully capable of. Today, one will seldom ever see somebody who is suggestive of her.

The kind of sentimentality that was evident in Flora at the time was nourished by poetry and melodies suited to the frail intellect; had Flora been born thirty years later, she would have developed a far superior taste in that area, leading to overall higher self-command. She is a good person and undoubtedly became a very good friend perhaps even a valuable one of young Mrs. Clennam. Only when she believes that the law has given her control over a real living man and has chained him hand and foot for her care and compassion will she become dangerous. She will not do any damage, nor does she desire to cause any harm, other than to annoy the tympanum and try the patience of anybody she amicably converses with.

CONCLUSION

The first step in fostering an environment of empowerment is to invest in the education of girls and women. They are given the information, abilities, and chances via education to escape poverty cycles, make wise life choices, and meaningfully contribute to society. Another essential element of this environment is healthcare, which has a direct bearing on women's and children's wellbeing. In order to lower death rates and ensure healthier futures, access to high-quality healthcare services, especially maternity and child health programs, is essential. Safety is of the utmost importance, especially when it comes to safeguarding

women and children from abuse and exploitation. To establish a climate where everyone may live without fear, it is necessary to implement legislative frameworks, awareness programs, and support systems.

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CHAPTER 10

COMICALITY AND PATHOS OF CHARACTERS OF CHARLES DICKENS

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ABSTRACT:

Charles Dickens' writings are recognized for their distinctive fusion of comedy and sadness, which have had an enduring impression on the world of literature. The value of comedy and pathos in Dickens' works are explored in this abstract, along with how these components may be effective instruments for social criticism and emotional involvement. It also looks at how Dickens expertly combines tragedy and comedy to create endearing characters and stories that still have an impact on readers today. With his unmatched skill, Charles Dickens created novels that stand the test of time and enthrall readers all over the world by fusing comedy and melancholy. He used satire to expose the flaws of his day by employing comedy to highlight the follies and inequities of society. As a result of his deft use of pathos, readers were simultaneously drawn into the lives of his characters and their challenges. Dickens often uses scathing, sarcastic, and revelatory humor in his writing. It is an effective tool for bringing up social concerns, making fun of hypocrisy, and upending the current quo. Dickens' humor was not simply for amusement; it also served as a vehicle for social criticism, forcing readers to consider the injustices and inequities of Victorian society.

KEYWORDS:

Charles Dickens, Characters, Humor, Literature, Pathos, Social Critique.

INTRODUCTION

To even mention Dickens is to assume his sense of humor. Due of the structure of my article, a distinct Taking into account the numerous aspects of his work, and at times it could have seemed like I found fault without while having a huge counterweight in mind, it was impossible for me to lose sight of his genius's incomparable excellence. This must now get our whole attention. Dickens first gained fame as a comedian, and in When looking back on his life's work, one can see that his most sincere goals relied on certain things to be accomplished. He shares this endearing quality with almost all of the best English authors. firmly believing that the first. The responsibility of a writer is to positively impact his audience, and Dickens is unquestionably regarded as the most valuable of his talents because of which he attracted such a large audience. Without his sense of humor, he may have been a strong proponent of social change, but he would have failed miserably as a writer. As for the promotion of English history offers the narrative of vast improvements made by those who had nothing but sincerity and eloquence at their disposal[1], [2].

Only because they were laughing so hard with him did a lot of people start talking about the issue on his page. If humor were to be removed, he would no longer be a storyteller in the purest sense. They wouldn't have helped him in his fight for creative Perfection is preferable, the heart of his work is humor. It pervades a living thing like the soul of a man. fabric that would not have been possible without its inventive breath His earlier writings hardly have a hint of this characteristic. The sketches include a hint of genuine humor, But there is much more of just (apart from the virtues of keen observation and strong descriptive skill)youth with a tendency toward the ridiculous. A play like The Tuggs's at Ramsgate is clearly farcical,

and not exceptional for its sort. Dickens continued to write in this style throughout his career, often with great success.

The humor in his work must be distinguished from the bits that just provide mild amusement. Precise definition of the term. It is not my responsibility to define that phrase, since it has already been sufficiently defined. Enough to be explained so that the humorist does not always have a giggle in his throat. Despite his overwhelming accomplishment, he will probably just manage to make us grin thoughtfully. Still, there is a completely acceptable and tolerably broad range for a laughing spirit's antics, and as a real comedy author, *I Pickwick* is abundant in it, now very different from, and now all but, if Dickens has never been outdone. Merging in with the superior quality. The acceptance of his sketches by the general audience might have provided him suddenly found himself in areas of exuberant buoyancy and joy because of a spur. the initial Few pages are the most honest farce.

The Eatanswill election is a farce, as are the disputes between the competing editors and several other things. another memorable passage. Being so eminently youthful is a pleasure that only a man of brilliance can enjoy. Even if the celebration was rather raucous, it came from the heart and not the lips with Overwhelming joy that won over Dickens' first audience. Consider, instead, the account of old Wardle arriving to say good morning to Mr. Pickwick in the early sunlight, out of breath with his own expectations of pleasure. Unfortunately, elderly males do not experience this kind of breathlessness, regardless of how merry they may be, who was just a young kid himself, wrote for the frantic childhood of many generations to come. In his earlier works, the comedy always emerges from this abundance of spirits [3], [4].

concerned in maintaining the reputation he had earned. He had written, "Madame Mantalini wrung her hands with grief and rang the bell for her husband; which done, she fell into a chair and a fainting fit simultaneously. "His intelligence forewarned him that the passage was very risky yet he nevertheless allowed it to stand. At QuippiestSwiveller's greatest is lavish entertainment; via him, we reach higher planes. The interaction between young David Although extremely nice, *Copperfield* and the Waiter strikes me as a comedy; rural innkeepers were never in the book. Practice of placing a dishful of cutlets in front of a little child who requested supper, and not even the cunningest of adults could avoid this. Waiters might convince people that the little child accomplished it after devouring them all, but the thing's hilarious vigor is impossible to resist. Even better is Jack Busby's forced union with the legendary MacStinger. This is where Dickens, in my opinion, hits his pinnacle. It appeals to a wide audience thus we cannot describe it as "screaming" comedy. Groundlings. It has never been more wonderfully justifiable to laugh while hugging both sides of his body. Gall and the megrims were never more successfully eliminated. It is absurd in its most unadulterated form, free from any type of cruelty, and It just leaves a good aftertaste of self-forgetful laughter.

After Sally Brass feeds the little slave in the filthy kitchen in the dungeon; we are informed that she was severed from the She instructed her victim to consume two square inches of cold mutton and forbade her to ever claim that the home was meat-free. Who could resist laughing at this If he had showed us the malnourished, disheveled kid instead of using hyperbole, Whocould have sustained eating the type of dinner that was really put in front of her? The key issue is that vital for comprehending Dickens' brilliance and appeal. The difference between "two square inches" ante distinction between gruesome reality and broadly embraced fiction is what gives Dickens his power for good. In addition, another instance could be established. In *Bleak House*, Judy Small weed also has a little slavery over a certain person. She oppresses, even a little kid who has gained a lot of our compassion and whose sight we could not bear to behold. sed ruthlessly. Although she is severely treated, Judy Small

weed is a funny character. Because of this, no one cares about her. Actions that are significant. Once again, harsh language and mangled foods are intended to make people laugh, but in reality, must cry. How smart Dickens' approach was given his eventual goal! The following reflection follows the fun: "But what a disgrace!" The reader is now empathetic toward the unfortunate young girls, whether they are under the dominion of vile trollops or working under more lenient circumstances. Without the joke, the tale becomes too painful to recall. The distinction between Dickens' comedy and his humorous situations is clear. We have Mantalini or Jack Bunsby. Nothing enlightening; they only entertain, and the issue is resolved. However, genuine humor is always intended to provoke reflection and sheds light on a person's personality. The comedian may not entirely understand his own meaning; nonetheless, he always does. Indicates more than he could have possibly imagined, which is why we find the funniest jokes never-ending. Every time we return to it, it's brand new; as our understanding of life grows, it becomes more evocative of wisdom[5], [6].

DISCUSSION

The Wellers are both purely comical inventions. One reason each is socially representative is because each is also a human kind that has always been identifiable across the guises of time. Observe that neither the veteran coachman nor his son. There is never a cutting of capers, even when they make us laugh, and son is never shown in an absurd or horrible circumstance. The loudest chuckle. The incredible is unnecessary since nature has acted with malicious purpose, which we are aware of at every aspect of their daily lives. Mantalini is not taken into anyone's heart, but Tony and Sam develop an intense. Truth is our buddy, and despite appearances, by understanding them, we learn more about ourselves.

Those are unexpected manifestations of the human soul, which is destined to take many forms. The punchline entails seeing how this soul reconciles itself to the strangest condition and adapts to it. In old Weller, it is a question of stress; his struggles, which are never too severe, highlight the man's quirky mindset, and set us chuckling together. Sam, at ease in the world, makes light of life with his jokes, and we just want to laugh with someone who feels so honestly and sees so shrewdly. In this regard, Sam cannot get away with a humbug, according to Dickens' own kid. Face him off with Job Trotter, and see how his countenance lights up and how his mouth is let free! It is as Sam has made it a significant part of his life's work to amicably disagree with Job Trotter; his instrument of ridicule is in the conclusion compelling, and a Cockney serving guy makes several strokes for the sake of humanity. He does, of course not be aware of it; that is our responsibility as we observe, feel the warmth of friendly mirth in our hearts, and express gratitude to the talented comic who imparts so much knowledge. Surveying all of his witty personalities would mean repeatedly repeating the same statements. I have. There isn't room to analyze the numbers that have come before us from this perspective. However, Mrs. One word: Gamp. She and Falstaff sometimes cross my mind, and I'm inclined to claim that there has a certain air of appropriateness about it.

Falstaff's reasoning and even gravely harmed, breeding is at problem with the flesh in Sarah Gamp, little intelligence and less breeding are the body has its way of being sought after, yet I find some character similarity. If Betsy Prig is terrible. Is it true that the claim made about Mrs. Harris must be taken as proven that there is not even the slightest similarity between the mood elaborated in this mouthwatering fiction and the hero of Gads Hill's natural temper? A whim; disregard. though to my. Imagine the leering, half-courteous, thick-tongued lady walking along Kingsgate Street as if she were there right now. Eastcheap has a mountain of a guy. The literary prowess shown in both portraits is of the same caliber.

The same idealistic technique is used to transform things that are unpleasant or unappealing in reality into sources of joy. Nauseating; and in both instances, a humor that appears to sublimate the character and situation surpassable. When Mrs. Harris is mentioned, one very naturally moves on to Spewlow and Jorkins, who are only little less joyful humor. Naturally, it was taken directly from life; we are aware of this without the need for any kind of confirmation at this time. Using Mr. Jorkins's argument, more than one Mr. Spewlow is justifying his need or his meanness. Inflexibility. However, only a man of genius observes such a thing and permanently stores it among human characteristics. Dickens' humor is particularly abundant in passages that serve as examples of behavior rather than personal characteristics. Character. Consider the imprisonment scene in Mrs. Kenwigs' house, a brilliant chapter amid the sometimes shoddy and vulgar pages of *Nickleby*. It is carried out so subtly yet with such vivid detail; there is never a hint of the grandiose. Despite being endowed with such humorous importance, it must have been shown to us in reality. Alternatively, the servants' hall at Mr. Dombey's is much superior than the activity above since it is carried out with far more goodwill. Orals we hear the clack of plates and glasses at the chophouse where Mr. Guppy is feeding his pal Jobling,

explained how every table and space takes on a symbolic significance that is obvious to the average viewer wouldn't have believed. We've been given an unexpected glimpse of the grimy ancient city of London, and it serves as a kind of museum to the quirks, vices, and oddities of people. There, a small number of people's lives are cramped within the maze of brick and cement; each so enormously important to himself, but so little to the whole picture. They move about with what appears like an absurd amount of sincerity, reminding us of bustling ants, yet we know that them. Our worries are your worries, so stop laughing at them and go address your own. The sequence I previously described as a victory is, in my opinion, the most subtly humorous passage in all of Dickens's writings the Father of the Marshalsea enjoying his elderly pensioner Nandy is a good example of characterization. But popular support shifts to images of life that are more recognizable. Dickens was always content while working with a typical item of The traveling performance wasn't as prevalent back then: whether it was theatrical or equestrian, waxworks or Judy and Punch. From Chops the Dwarf in a narrative composed for *Nickleby* down to Mr. Crummles and his troop. He never fell short of such funny imagining over the whole year. Examples like Codlin and Short are commonplace. These figures never lose their profundity of truth; they are always humorous simply because of their humanity. Akin Another individual belonging to this species is the inn waiter, with whom he had an exceptionally close relationship. re-read (or just Somebody's Luggage contains the waiter's memoirs, which I may have read for the first time. This isn't satire, but it's very fact made verbal; simultaneously created such a wonderful example of unintentional self-disclosure that we cannot help but smile [7], [8].

He is unmatched in his ability to make idiocy humorous. The owner of the Maypole, elderly Willet, is one of his masterpieces. Willet is essentially a born fool in the true meaning of the term, and Dickens uses that "all but" as a springboard for a complex portrayal. The male may be compared to the dimwittedest of Dickens' lower-class ladies (whatever one that may be), and there is much room for conjecture in the comparison. Being a man, Willet is tactful with his words; his greatest asset is a blank glare of idiotic wrath, suggesting a sense of self-importance that the gods themselves may regard with a mixture of amazement and amusement. Unparalleled the finesse with which this champion of human decency is finally shown to be suffering from a mental shock a shock so terrible that it almost renders him deaf and dumb. We had doubted that he could go to a lower level intellectually, so when it does, we can only applaud the author's reserve of strength. He is sitting there, in the midst of his grand old inn's devastation, gazing at the kitchen boiler, his longtime friend.

Upon seeing him in this light, we are reminded of the fact that he was, in his own unique way, a capable landowner who had kept the Maypole immaculate for many years. This may allude to an aspect of English conservatism and character that is consistent with some of Dickens' opinions on the subject. I can't forget to highlight the drawings of actual grotesques, not Quilp-like extravagances, that sometimes appear at strange points in the text. These sketches are marvels of quick character sketching and humor sense. The two best illustrations I can think of are those of Mr. Nadgett in *Chuzzlewit's* chapter xxvii and the elderly Tamaroo in chapter xxxii of the same book. Language is limited in its ability to conjure up a vivid mental picture, and this outcome is mostly attributable to the author's witty insight. There is no clearer comparison between Dickens' understanding and presentation of a little portion of visible facta portion of human nature versus the technique that contemporary critics, incorrectly but understandably, refer to as photography. Both Tamaroo, the young Bailey's replacement at Todgers', and Nadgett, the hunter of sinister riddles, gain an imaginative significance comparable in sort (though not to the same extent as) that of the most prominent fictional characters. Such contours are brilliance in action with each stroke. The talent of sadness is inextricably linked to that of humor. Dickens' unfortunate fate was that he sometimes constructed melancholy scenarios in the theatrical sense due to mental tendencies that have previously been thoroughly described. I don't think he was coldly insincere, which is typical of playwrights' work, but he sometimes lost self-control and unintentionally reacted to popular audiences' unsophisticated notions. Even if they were essential for such listeners, emphasis and repetition were inappropriate in this dismal story. As a result, he is accused of being mawkish, however there are many who really like his humor for its ability to make people cry while simultaneously flipping the pages quickly.

I think that the death of Paul Dombey is what these critics primarily have in mind, but they may also include the deaths of Jo, the crossing sweeper, and tiny Nell. After reading these chapters again, I don't think there is anything that can be said to defend Jo; on his deathbed, he is an impossible person, and this is one instance when moral purpose has unquestionably killed every artistic quality. It seems to me that the alternative tales have been judged too quickly. Undoubtedly, the one sentence that depicts Paul's mother's death is superior than the hundreds of pages that show the decline of Paul; yet, I cannot label these pages as mawkish since I do not believe that they are blatantly false. We are really standing by the bed of a sweet young girl who is precociously talented and brutally stressed, and depending on how we are set up, the tear may or may not rise. If the issue is to be shown at all, it may have been handled far worse. "Cheap" pathos is what it is described as. I can only reiterate that Dickens had a purpose in focusing on children's rights to attention since, in his day, children's lives and happiness were quite cheap. Dislike for the Old Curiosity Shop's protagonist as a pitiful creature strikes me as being dumb. She is a product of romance, and her passing represents the hasty end to any charming, innocent, and fragile existence. Heaven forbid that I should assign an intentional allegory to Dickens, but in thinking of those poor children who were then being tortured in England's mines and factories, I like to see in Little Nell a type of their sufferings; she, the victim of avarice, dragged with bleeding feet along the difficult roads, constantly pursued by heartless self-interest, and finding her one safe refuge in the grave.

Who can argue with the beauty of that excellent novel's ending? Regarding the literary style, I will have something to say shortly, but as a narrative of a peaceful dying, it is exquisitely envisioned and heartbreakingly recounted. Dickens has a lot of genuine pathos. The first example that comes to mind is the Chancery prisoner's death in *Pickwick*, which is briefly detailed but has a significant emotional impact. It merits ably belongs among the humorous episodes that enliven that section of the book. We are struck by how drastically different the prisoner's existence was from what was happening only a few yards away in the free world,

and we see an unfathomably miserable death. Dickens is at his finest when he brings out the tragedy of child life, as shown in a scene from his novel, *Bleak House*. This moment is also tied to the horrible system of incarceration for debt. The person Mr. Skimpole knew only as "Coavinses" has passed away, and the children of Coavinses are now living by themselves in a garret, where their father's profession has earned them the scorn of the neighborhood. The eyes sparkle as we stare, despite the fact that they are presented as simply as possible with no obvious stage emphasis. I must cite one or two lines. In the words of Esther Summerson, "We were looking at each other and at these two kids when a very little girl entered the room, childish in figure but shrewd and older looking in the face, pretty faced too, wearing a womanly sort of bonnet much too large for her, and drying her bare arms on a womanly sort of apron. Her fingers were white and wrinkly from bathing, and the soap suds she brushed off her arms were still smoldering.

Without this, she would have been a little kid pretending to be a working poor lady while playing at laundry. Of course, Charley was the one who had managed to maintain both herself and the younger children. We can notice the tight relationship between a "quick observation" and the real pitiful. Another image shown to us in Esther's story, the baby's death in the starving laborer's cottage—moves by the standards of respectable art. More of it may be felt in the narrative of Doctor Marigold, the Cheap Jack, who is playing the clown in front of the public while his kid is dying in his arms. This work is outstanding and defies criticism. The story is given by the guy himself in the most straightforward manner imaginable; he never presses home how sad his situation is. Between his professional yelling and the laughter in front, we can hear him whispering to the youngster. When he realizes that his words of kindness have had no effect, he looks closer and leaves the stage. A masterpiece that may atone for literary transgressions much worse than anything Dickens ever did.

CONCLUSION

Dickens often uses scathing, sarcastic, and revelatory humor in his writing. It is an effective tool for bringing up social concerns, making fun of hypocrisy, and upending the current quo. Dickens' humor was not simply for amusement; it also served as a vehicle for social criticism, forcing readers to consider the injustices and inequities of Victorian society. On the other hand, Dickens could build characters that readers could deeply identify with thanks to pathos. He depicted people in distress in evocative images that evoked strong feelings and empathy. Dickens stimulated the emotions of readers and inspired them to think about the fate of the less fortunate via the struggles of characters like Oliver Twist, Tiny Tim, and Little Nell. In conclusion, Charles Dickens' ability to smoothly blend comedy and melancholy is what gives his writing its lasting appeal. His books were both thought-provoking and profoundly affecting because he used narrative as a platform for social critique and emotional connection. Dickens' legacy stands as a tribute to the literature's lasting ability to amuse, educate, and motivate change.

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CHAPTER 11

DETERMINATION OF DIFFERENT WRITING STYLE OF CHARLES DICKENS

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ABSTRACT:

This abstract examines Charles Dickens' unique writing style, one of the most renowned in literary history. Dickens' distinctive combination of vivid imagery, nuanced characters, social critique, and a love of the theatrical define his writing style. This abstract explores the fundamental components of Dickens' style, noting how they affected his narrative and how they continue to have an effect on the field of writing today. The writing style of Charles Dickens is evidence of his creative brilliance. Dickens created tales that continue to enthrall readers and have influenced generations of authors with vivid imagery, intricate characters, and a taste for the dramatic. His literary legacy persists because of his capacity to use words to create vivid images, bring life to his characters, and analyze contemporary societal concerns. Whether it's the gloomy and foggy streets of London in "Bleak House" or the endearing family moments in "A Christmas Carol," Dickens' command of imagery takes readers to the heart of his stories. From the endearing to the repulsive, all of his characters are chiseled with such depth and empathy that they seem like actual people. Dickens' unwavering condemnation of the inequities and inequalities in Victorian society is still a potent illustration of how writing may bring about change.

KEYWORDS:

Charles Dickens, Writing Style, Imagery, Characterization, Social Commentary, Literature.

INTRODUCTION

Dickens is considered to be a master of writing, yet there are caveats to that statement. He cannot be compared to Thackeray for pure idiomatic flow or mastery of delicate melodies. He is usually kind to the point of exhaustion, but he has one flaw that violates the fundamental rule of prose production. Despite all of this, he used the English language in a distinctive way, and his writing style must be seen as one of the arguments for his inclusion in literature. It started off with great attributes; his sketches are written with vigor, diversity, and a soundness of structure that he owed to his studies of the eighteenth century. His first work, which mostly deals with vulgarity, is remarkably clear of vulgarisms. He refers to "your invite" in one of his first letters to Forster, yet there is no such thing on his written pages. Facetiousness is sometimes to blame for a poorly written sentence, and this error occasionally appears in subsequent novels. One character in *Pickwick* had "a grin that agitated his countenance from one auricular organ to the other," while when grandpa Smallweed flung his pillow at the elderly widow in *Bleak House*, "the effect of this act of ejaculation was twofold" is how it is described [1], [2].

Dickens avoided these dangers without much effort; what could have happened to him without his great models and his good judgment, we may infer from the language of some of his more or less conscious imitators. Slovenly English he never wrote; the character of the man prevented it. And in this regard, he stands in stark contrast to everyone other than the finest of his time. I recall a passage in Henry Kingsley's *Ravenshoe*, where a dog is trying to get his master's attention; we read, with a little shock of surprise, that "the dog wagged his tail

and pawed his waistcoat," as an example of what a generally sound writer could permit himself in the hurry of writing a "mere novel." But Dickens respected himself and his audience, which was never a trait shared by the average English author[3], [4].

The propensity of writing in meters has been his most serious flaw, one that he never really conquered from *Oliver Twist* on. In his sin, he is not acting alone. Charles Kingsley does a terrible job of illustrating it in some of his work, most notably, the *Heroes*, as I recall. Open Richard Jefferies' article "The Open Air" if someone wants to discover how far the trick may be taken (unconsciously, of course). There, they will find numerous pages written exactly in a meter made famous by Longfellow, with very few gaps. As in "All the cunning brooklet's sweetness / where the iris stays the sunlight;" "All the wild woods hold of beauty;" "All the broad hills' thyme and freedom;" "Thrice a hundred years repeated." This obviously shows that the author has an undeveloped ear for the harmonies of language, but the worst part is that many readers would find it delightful and praise it. Many years ago, I read a magazine article headlined "Dickens as a Poet" with the ludicrous goal of demonstrating how many sections from the books might be written and read as blank poetry. Unfortunately, there is no disputing the truth.

Dickens was greatly affected by emotion when writing this. He noticed the trend, claims he can't do anything about it, and doesn't seem bothered by it. It is clear at the conclusion of the *Old Curiosity Shop* that the habit overpowered him while he was in a tender mood. On the other hand, when he is angry, he is not so tempted; just as a piece of writing, the paragraph providing a broad picture of the kids at Dotheboys is fine, well-balanced, and has no odd rhythm. However, let's look at a line from the *American Notes* that Forster (Book iii, chap. 8) cited as a wonderful example of Dickens' concern for the underprivileged. Although it is noble felt and quite nicely written, the five-foot cadence is sometimes obvious. But bring him here, on this crowded deck; remove his lovely young wife's silky garment; pin her pale face with care and great hardship; and so forth. One is tempted to believe that Dickens did that on purpose because he thought it was better than simple writing[5], [6].

One might go to *Barnaby Rudge* for a straightforward, forceful approach. All things considered, this is perhaps the finest written of his works; best in the sense of providing the smoothest and most consistent narrative strain. There are no interruptions in the meter; the periods flow, and the wording is vibrant yet muted. It stands out among the first few novels for its unusual quality. Its relative brevity may be one of the causes. On the other hand, *Nickleby* has obvious stylistic flaws since the author was forced to write more than they intended. The chapter depicting Nicholas's journey from London via Surrey with Smoke is one of its most tightly linked. We inhale the very downs air and take in the beautiful scent of the bushes beside the road. Dickens has a fantastic ability to evoke a rural setting. We can see and feel the open-air surroundings despite the fact that he barely ever refers to a tree or flower by name, never elaborates, and maybe never even paints a landscape. The key lies in his personal enjoyment of the highway and the meadow, as well as his limitless capacity for suggestion via apparently careless language.

The Muggleton coach's journey in *Pickwick* is the finest coach drive ever described. It is tremendously exciting and would give a guy sweltering in the tropics a healthy glow similar to a lovely crisp morning. It exceeds the much lengthier description in *Chuzzlewit*, which is much more tedious after several paragraphs starting with the identical phrases. The narrative of Inspector Bucket's posting voyage in *Bleak House* is said to have been written by Miss Esther Summer son, but in reality, Charles Dickens's creative mind was at work with all of its trademark vigor. He was familiar with every step the travelers took; he saw the lights' glimmer and the fleeting illumination of the travelers' features; the very horses brought out

fresh were familiar faces. Such writing requires more than just carefully choosing and arranging words; it requires a vision that is exceptionally clear[7], [8].

Dickens claims that even during anxious or difficult times, he was still able to write; all he had to do was sit down at his desk and write. Whereas as would occur, he saw untruthfully, a mere fantasy projected by the mind, his hand immediately lost its dexterity. He always had the ability to make it so that others could see it, even when vision was only a marginally improved recollection. Consider the simple pictorial ability that Dickens had and contrast it for a minute with the outcomes of the same painstaking efforts made by the French author Flaubert. On the one hand, here is a guy who, although working diligently and diligently, finds constant delight and sometimes ecstasy in his job. On the other hand, there are grunts and growls, labor that moves slowly as perspiration pours from the toiler's forehead, and little to no relief for him at the conclusion of all his suffering. And scarcely a single page of Flaubert demonstrates a sight and understanding comparable to those shown in a thousand pages of Dickens. This is not something that comes through fasting and praying or even from thinking a lot about art. You either have it or you don't. Dickens was preoccupied with seeing as a child or young person; as a man, he picked up a pen and started to write about what he had observed. And compared to its own feeble, blind sight, the world saw far more clearly with him.

DISCUSSION

The narrative style in the account of David Copperfield's trek on the Dover Road is among the best in English. The quick flashback passages in which David tells us about his later youth are also excellent; they are a concentration of memory infused with the best humor. It is difficult to describe the course of a year or two of completely unremarkable marriage with the correct balance of detail and intrigue; yet, read the chapter headed "Our Domestic Life" and attempt to give the brilliant artist who penned it the proper credit they deserve. Who anyone identify a line where it might be improved? One can easily propose how the chapter may have been ruined by a little bit of excessive pathos or unwarranted mockery. Nothing more or less can be said about the writing; it is flawless.

The burial of old Anthony, performed by Mr. Mould, is described in the nineteenth chapter of *Chuzzlewit* as another example of descriptive writing. What about the scope stated in comparison between this chapter and the one from *Copperfield* that was just mentioned? Since I would be unable to choose between their virtues, I would not wish to state that one is superior than the other. Where is the alleged "extravagance" that foretold Dickens' demise? Mr. Mould and his retainers, the whole funeral from home to grave, appears to me to be the best possible example of reality; it is the clearest vision and story, without even the slightest suggestion of effort, and it stands there for eternity.

Quilp's demise is a wonderful example of the darkly picturesque. The description of the day and night leading up to the goal delivery where the rioters are to be hanged in *Barnaby Rudge* is superior because it is more humane. Although it bears the appearance of being quick, it is really quite detailed and inventive. We watch Dennis, Hugh, and Barnaby in their cell as the hours quickly pass while also being aware of what is happening outside. Not one of the many wide and subtle touches that abound across these pages could be deemed extraneous, and the intended image is fully realized. Although description is a necessary component of narrative, Dickens excels in detailed description as well as intricate imagery, as opposed to hints, which are often used to forward his agenda.

The reading is quite intriguing. Dickens is once again completely devoid of humor and seeing the enormous metropolis in a state like a splenetic rage. The sentence is perfect for creating

an impression since it accurately captures how one could have felt when walking through the dark, lifeless dwellings beneath a depressing sky. Dickens was able to see and feel this way only seldom however. Compare that to Mr. Guppy's "London particular" depiction of the fog from the start of *Bleak House*, Because they are guests in the company of a guy who allows nothing to hinder his pleasure of life and who can joke unaffectedly even in such circumstances, the seeming gloom makes one happier than it otherwise would. Little Dorrit's first few pages, which are wonderful works of beauty, provide an idea of the kinds of books Dickens could have written if he hadn't used humor. But he wouldn't have written them if that were the case.

Pickwick's account of the Fleet reveals his typical demeanor. It would seem challenging to paint a convincing, vivid image of such a location while excluding elements that are repugnant or unbearable to the senses, yet it is accomplished here. The same artistic expression may be seen in his masterworks of characterization; nothing is faked, yet something is hidden. He sometimes had the ability to draw quickly, forcefully, and with the widest lines possible to convey a tremendous amount of information, as in the portrayal of the Gordon rioters viewed from a higher window as they marched down the street in their drunken rage.

Dickens drew attention to this paragraph in a letter he had just written at the time, expressing how pleased he was of it. The features of London he depicts in his writings are many; imagine compiling these passages into a lovely small book! We barely get glimpses of the West End, but one recalls the extremely aristocratic yet stuffy corner where Barnacle's mansion was located, as well as the neighborhood where Miss Tox lived. His artistic inclination is for the little, obscure neighborhoods or the gloomy and lurid, out of which he created his own picturesque. He does not show us the stately and opulent London.

The traditional concept of the beautiful is connected with such suffering and degradation that a new picturesque will have to be formed as the world moves on, the author writes in a letter from Naples (where he was just disappointed and disgusted, we can understand why). His thoughts and presentations were obviously not conventional, but for the most part, they are intimately associated with suffering and depravity. Jacob's Island and Tom Alone's have the appearance of exquisite, wild etchings that are just lit enough to reveal the main elements and hint at less desirable parts. Despite being utterly disgusting and oppressive, Krook's mansion and its surrounds are a crucial aspect of the world that Chancery casts a shadow over.. The ground-floor room at the rear of the home was where he had locked himself up. It had a door in the wall that led onto a small, covered passageway or blind alley and was lit by a filthy skylight. It was a soiled, blotched, and rotting area that resembled a vault. Water pipes ran through it, and when other things were quiet throughout the night, they would suddenly click and gurgle as if they were suffocating. Nothing could be more pointless and depressing at the same time. *Great Expectations* may be considered its outdoor counterpart. As I entered Smithfield, the disgusting location with its dirt, fat, blood, and froth seemed to attach to me. So, I quickly scrubbed it off by turning onto a street where I could see the enormous black dome of St. Paul's bulging at me from behind a dreary stone structure that a passerby identified as Negate Prison. Following the jail's wall, I saw that the road was covered in straw to muffle the sound of passing cars. Based on the large number of people there and their heavy alcohol and beer odors, I deduced that the trials were in progress. It is impossible to give this "locality" any more praise than the personal depiction of Mr. Jaggers navigating a crowd of his customers that follows.

No English writer, and possibly no writer in all of literature, I believe, consistently demonstrates exquisitely minute perception. It is a significant source of his power since it

enables him to present people and things to us in a way that is usually clearer than how we should perceive them. I only have enough for two instances, but they are sufficient. When David left Yarmouth with Peggotty's purse, it was discovered to include "three bright shillings, which Peggotty had evidently polished up with whiting for my greater delight." Little Pip is once again inspired to say, after being bathed by his sister, "I suppose myself to be better acquainted than any living authority with the ridgy effect of a wedding ring, passing unsympathetically over the human countenance."

No other novelist has demonstrated observation, memory, and creative force in a way as small and insignificant as this, with the triviality of the detail serving as a testament to the author's strength in selecting it for his purposes from the neglected incidents of life. When Dickens writes on topics that are either enjoyable in and of themselves or particularly suggestive of amusing thought, his style is flawless; that is, it is completely matched to the author's goal and the subject at hand. His Christmas song, *The Holly Tree*, opens with a chapter on inns; we leave it with the impression that it has said all there is to say and said it in the greatest manner possible about inns. His collection of studies, *The Uncommercial Traveler*, is nearly entirely composed of this kind of writing. Whether the subject is *City of London Churches*, *Shy Neighborhoods*, *Tramps*, *Nightwalks*, or *London Chambers*, he always uses a joyful phrase and a smooth, but always literary, flow of English. He must be compared to the studies of the eighteenth century, who were constantly in his thoughts, in such work. His English is just as idiomatic as theirs, and his thoughts on life are just as well expressed via the use of such a delicate and skillful manner.

Dickens' excessive energy and the unease that regularly overcame him as a result of personal concerns sometimes caused him to distract his attention from the self-sufficient labors of writing and made him eager to test his resolve in public life. He once carefully investigated if being a stipendiary magistrate may be an option, but the responses he got were uninspiring. At another, he decided to focus on political journalism, which really led to the creation of the *Daily News*, a publication that, as we've seen, he edited for only a few days. The author of *Oliver Twist* had a natural desire to preside over legal proceedings, and like other men of letters who were deeply interested in social issues, he believed that the columns of a prestigious newspaper would provide him with the best platform for expressing his ideas and changing the world.

He doesn't seem to have really considered taking one of the steps that has persuaded authors to abandon their assigned task. He got offers to run for office in the House of Representatives but ignored them. He was a Radical, a phrase that used to be used to define him as a politician and social reformer but is no longer widely used. This obviously referred to someone who wanted radical changes to give the majority of people freedom and a voice but was unhappy with the slow pace of legislation that moved "from precedent to precedent" and the aristocratic ideas that underpinned English society. The demands made by such folks appear somewhat timid in an era when socialism is progressing. Our opinion is that Dickens leans conservative and never intended to use the term democratically in the traditional meaning. To understand how progressive the radical spirit was, we need to reflect on the changes that were really implemented during his lifetime. Dickens' writings played a significant role in the good work, and they undoubtedly had a wider impact than he realized. The House of Commons in the *Sketches* as well, and later in life, his attitude toward Parliament was no less despicable than Carlyle's. His deep conviction that England's Representative Government failed as a result of the then-common national sin known as "flunkeyism" is expressed in a letter dated 1855.

Many reasons to be unhappy at the time and was working on *Little Dorrit* at the time. But he never looked forward to or sought a comprehensive political revolution. His first trip to America left him with opinions on conservatism that he never got rid of. The next year, in 1842, he writes to Forster saying that, "unless he is a Radical on principle, by reason and reflection, and from the sense of right," he frightened for any radical who might cross the Atlantic. worry that our nation's inability to set a good example for the rest of the world will be the worst blow to liberty ever. He would have exulted if that example had shown to be even somewhat optimistic. He may have afterwards found some little measure of pleasure in the realization that, overall, the vast Republic had not performed all that much better than the monarchical England.

He never developed a philosophy of reform since it was not in his thinking or temperament to think through such issues. The set of chapters he wrote for *Household Words* and later released as the *Child's History of England* allow us to learn what he felt about the past of his nation. It is unsatisfying as literature; too often, one is reminded (from a great distance, no doubt) of that repulsive series of books called *Comic Histories*, which someone, somewhere, embarrassed himself by authoring. Dickens lacked a thorough grasp of history and what it really meant; his book depicts a number of more or less hideous monarchs who pull practical jokes on the masses they are supposed to control by divine right. The unlucky youngster who received this "history" would be the most unfortunate. The one certain inference we get from attempting to interpret it is that Dickens took pride in being a resident of the nineteenth century and a subject of Queen Victoria. Speaking about "the bad old times" was a component of his radicalism, and genuine history almost never vindicates him. "Good God, the greatest mystery in all the earth, to me, is how or why the world was tolerated by its Creator through the good old times, and wasn't dashed to fragments," he says at the conclusion of an outstanding letter of description after visiting Chillon. He believed it was far better to forget the past. He never for a second doubted that the world was progressing, but the pace of that growth was in no way consistent with his active habits.

He made a political statement during a speech at a public event that, due to the vagueness of its language, sparked journalistic debate. He claimed that he had little to no confidence in the people in power but infinite faith in the people who were being ruled. The cleverest "trimmer" could not have come up with a language structure that allowed for greater interpretational flexibility, yet Dickens' intent was clear enough to anybody who did not intentionally misunderstand him. He then clarified that the first "people" should have a tiny initial letter and the second, a capital letter. However, there is still some confusion since "the people governed" might refer to either a reality or a theory. Dickens meant the former; the latter may have been indicated without contradicting his beliefs as they are expressed throughout the books. In his heart, he always believed that being governed was for the benefit of the people; just let the governors be properly selected. He was never a democrat. Dickens would have completely agreed with Herbert Spencer's insightful statement that "there is no political alchemy by which you can bring golden behavior out.

CONCLUSION

The writing style of Charles Dickens is evidence of his creative brilliance. Dickens created tales that continue to enthrall readers and have influenced generations of authors with vivid imagery, intricate characters, and a taste for the dramatic. His literary legacy persists because of his capacity to use words to create vivid images, bring life to his characters, and analyze contemporary societal concerns. Whether it's the gloomy and foggy streets of London in "*Bleak House*" or the endearing family moments in "*A Christmas Carol*," Dickens' command of imagery takes readers to the heart of his stories. From the endearing to the repulsive, all of

his characters are chiseled with such depth and empathy that they seem like actual people. Dickens' unwavering condemnation of the inequities and inequalities in Victorian society is still a potent illustration of how writing may bring about change. In summary, Charles Dickens' work is a complex tapestry of characteristics that distinguish him as a literary powerhouse. Readers of all ages continue to be moved by his writings, which entice them into a world where words come to life, people become friends, and society challenges are lucidly and sharply outlined. Dickens' writing style serves as a source of creativity for authors and lifelong pleasure for readers, ensuring that his legacy is alive and well in the world of literature.

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CHAPTER 12

THE RADICAL THINKING PHILOSOPHY OF CHARLES DICKENS: AN OVERVIEW

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ABSTRACT:

This abstract explores the radical philosophy found in the novels of famed 19th-century author Charles Dickens. Dickens, who is renowned for his skill as a storyteller and his colorful characters, was a fervent supporter of social change. The fundamental elements of Dickens' radical philosophy—social justice, compassion, and the criticism of Victorian society—are explored in this abstract, which also looks at how these concepts are incorporated into his stories. Through his literary works, Charles Dickens' radical ideology, which was firmly anchored in his empathy for the oppressed and his unshakable dedication to social justice, is still felt today. His books are not only timeless stories; they also serve as effective tools for promoting change because of their realistic characters and sharp criticisms of Victorian society. Dickens' demand for tolerance, fairness, and society transformation has just as much weight now as it did in the 19th century.

KEYWORDS:

Charles Dickens, Radical Philosophy, Social Justice, Compassion, Victorian Society, Social Reform.

INTRODUCTION

He never mentions it and likely did not take it into consideration since it had no place in his English ideal; if he is among the inhabitants of major cities. I really doubt that he had any practical contact with the "free-thinking" worker. If we exclude the one novel, which I can't help but consider is a failure, a more obvious exclusion from his writings is that of the worker at battle with capitalism. This significant conflict that had been before him his whole life had no place in the overall plot of his fiction. He depicts destitute people who are oppressed and complain about their difficult lives, but he never portrays a typical wage worker engaged in a struggle for justice and food.

The obvious answer is that Dickens was unfamiliar with the north of England. He would never have written about the possibilities for dealing with this problem in his book *Hard Times* so unconvincingly if he had had sufficient experience of an industrial town. Stephen Blackpool doesn't stand for anything at all; he is only a picture of humility, and his worst misfortune a drunken wife could happen to any guy anywhere. The book is an unrefined assault on materialism, a subject that would have naturally fit in nicely with a study of the combative working class. However, as I have previously shown, Dickens did not focus on the working class, not even in London. It is a class that has yet to be fully portrayed in literature; while many books have been written about it, there aren't any first-rate works that focus exclusively on its way of life. Mrs. Gaskell explored the subject in great detail and with some degree of accomplishment, although this was not one of her greatest pieces. No working-class characters in English books that I can think of have been as accurately representational as those in Charlotte Brontë's second book. If the author of *Shirley* had a little more experience, she may have shown this lesson in the masterpiece that we so much need [1], [2].

Rouncewell from Bleak House comes to mind. He is a radical who speaks and acts with force, yet he is an employer rather than a "hand." He travels to Chesney Wold to remove the young girl his son has fallen in love with from domestic service since it is an inappropriate situation. Mr. Rouncewell is unmistakably a member of the "great" middle class. He is a radical who aspires to become a significant businessman. Note that Dickens did not find these things to be inconsistent. He makes it clear to us that the guy has achieved success by his own hard work and talent; as a result, he has the right to stand firmly but respectfully face to face with persons of much greater status than Sir Leicester Dedlock. It is the middle-class ideal, one that grew as England became more prosperous at the expense of things, we all agree to forget. Dickens has a tremendous deal of admiration for and empathy for Mr. Rouncewell. At this point in time, though, we find it quite hard to see why the prosperous iron founder should be a more sympathetic character than the upright baronet.

One indicates an impending victory, the other a cause that is losing ground, but it is still highly unlikely that the winning order would advance human interests any farther than the cause that has suffered its fatal blow. The traits of Mr. Rouncewell are quite important; most of Dickens' contemporaries saw him as the model Englishman. Being the secretive housekeeper in a wealthy family as the son of a domestic servant who is also a role model, he could never for a second feel ashamed of his origins; in fact, on the right occasion, he will be proud of it. However, he is making money and looks forward to starting a "family" of his own. He explains the problem to the perplexed Sir Leicester in an elaborate but humble manner. He informs the baronet that it is not unusual for the son of a successful manufacturer to fall in love with a working girl, in which case the girl is removed from her lowly position and properly educated in order to be ready for her duties as a middle-class wife. (Note our development; Mr. Rouncewell wouldn't be as smug speaking about such love relationships nowadays, but that's beside the point.) There is no suggestion that mothers of successful men should be freed from their slave status. Here, old and modern coexist together. Mrs. Rouncewell would never agree to leave Chesney Wold because she values her responsibilities there highly. She "knows her place," and her son, who isn't trying to start a revolution, is quite pleased with the situation as it is. The whole event is a priceless historical artifact. Old Mrs. Rouncewell, Sir Leicester, and his lady stand for the past; Rouncewell, his son, and the attractive girl working for Lady Dedlock represent the present. Everything is done in a polite manner; the baronet is acting only out of noblesse oblige, and the iron master is very much a gentleman. Our author is not fully conscious of his success as a satirist, since Sir Leicester has more cause than Dickens had to be amazed by the societal transformation taking place around him[3], [4].

The new order's ideals are integrity, diligence, and material prosperity, and Dickens wholeheartedly endorses them. Was he not a fantastic example of a self-made guy himself? Definitely much more than that; as a result, he adds a humanism of mind that elevates him beyond transient circumstances to the well praised scheme of things. Read his speeches to audiences of the new democracy, notably the one he gave at the Birmingham and Midland Institute when he used the equivocal language about the people ruling and ruled that was previously cited. He explicitly states that studying should not just be done to "get on," as he often does in speeches in front of large crowds, but also for the moral and intellectual benefits it will provide the student as well as the ability it will give him to help others. He stated it in full seriousness, but we can be sure that his audience was seeing Mr. Rouncewell in their minds as they listened.

People understood Dickens' comments on Progress in this way when he made them. And since he was sure that his nation was making steady progress toward a brighter day, he talked

often and extensively about Progress. Given the nature of human nature, a commercial era might have done much worse than choose Mr. Rouncewell as its patron saint. However, Sir Leicester had his own premonition of the future and may have predicted it in his most desperate times. Chesney was acquired by some lord of millions who had no regard for the noble customs of the past, delighted in obscene display, and, through his egregious example, encouraged animosity and conflict between the sexes and between the various nations of humanity. Dickens was alive to see the rise of plutocracy. He would not have exalted that kind of advancement, but he unwittingly played a role in its accomplishment. He saw one vice, ferocious gambling, which had hitherto been associated with aristocratic circles, spreading over society at large and spoke as befitted him. Having happened to be in Doncaster for the races, he writes in a letter, "I vow to God that I can see nothing in it but cruelty, covetousness, calculation, insensibility, and low wickedness." They are truthful words. However, no man's rebuke can counteract a national calamity that is inextricably linked to capitalism's victory[5], [6].

DISCUSSION

Dickens' radicalism, on the plus side, was characterized by a deep empathy for the underprivileged and an unrelenting scorn for any kind of social supremacy that is just obstructive. In reference to *The Chimes*, he said that his intention was to "strike a blow for the poor" with this work. He delivered more strikes of this kind in a manly manner. Our historical history prevents us from assuming that his opinions were always sensible. Because the new Poor Law ended the disastrous system of outdoor aid and required the poor to dwell in so-called workhouses, he detested it. One can only wonder why his feelings were so strong that they overpowered his sound common sense. We first see the old enmity in his portrayal of Betty Higden in "Our Mutual Friend," one of his least valued depictions of the hard life. This is somewhat late in his career. Old Betty would sooner die in a ditch than get treatment from the Union because she is terrified of the workhouse. This is understandable enough; one is aware that workhouses are sometimes run cruelly, and one empathizes deeply with someone who despises such "charity" which is in no way comparable to generosity in the genuine sense. However, Betty as a fictional character doesn't hold our attention because she is so obviously just a spokeswoman for systemic critique; we can't see her and don't trust what she says. The realistic guy can only scoff. Additionally, Dickens could have simply created a persona that was impossible to mock.

When he portrays victims of social injustice, it is clear that his art fails to adequately consider the impact of circumstances on character. Consider *Oliver Twist*, a little child who was raised by Bumble and Company among social outcasts and who is equally notable for his mental chastity and grammatical precision. When Oliver is brought to Fagin's home, he is completely unable to interpret actions and words that even a well-educated kid of his age could not fail to comprehend; the workhouse youngster had obviously never heard of pickpockets. Even if Oliver was of mild blood, heredity does not go this far. Little Dorrit, once more: she is a Marshalsea kid; consider what that means, even if we ignore the fact that she is a Marshalsea child. However, we see no flaw in her; she was raised "under the lock" and has never acquired a poor thinking or speech pattern. In fact, it is unclear how Amy Dorrit's moral character might be enhanced. Although this is the crudest kind of optimism, neither Dickens nor his audience were troubled by its implications. Neither Oliver nor Amy would have been content by being shown as a creature of pure instinct, stumbling and straining to the light and often fainting in despair; the good character must be good in spite of everything, otherwise the Ruler of the world looks disgraced.

Charity boy and likely a decent representative of the species. He has emerged as a very difficult little rascal under the Charitable Grinders' probably well-intentioned tutelage; sly, untruthful, dishonest, and the willing tool of any senior scoundrel who decides to toss him a copper. This is in spite of the honorable traits possessed by his parents. Rob is perfectly capable of repentance; it bothers him to know that his devoted mother is worried about him; but, every determination of reformation is quickly followed by a relapse, and when we finally lose sight of him, it is uncertain if he will survive to be moved. A lot better description from the perspective of the good Radical than many crossing-sweeper Joes or declaiming Betty Higdens. It tackles the issue at its core. Rob has a reputation for being abandoned by the arrogant people who made it a point to provide him food and awful clothing. This was obviously not the best approach to raise any youngster, low-born or otherwise, to be a decent citizen. Rob is one of Dickens's most important sociological studies because it made clear the necessity for education beyond what Grinders offered, no matter how kind[7], [8].

When discussing the impact of socioeconomic circumstances, one should take another look at the Smallweed family from *Bleak House*. Whether it was intended or not, these animals unmistakably represent the blighted, stunted, and untimely old children of foggiest London. We are taught that it is impossible to imagine them ever being young. Nothing is more accurate. These are typical examples of a horrifying barbarism that passes for civilisation; savages among the clamor, pollution, and smoke of a large city, exactly like the filthy grizzled Indian hiding in the corner of his wigwam. Dickens choose to focus on happier and, in his opinion, better-for-the-soul topics, but he was well aware that there were 5,000 Smallweeds for every Tim Linkinwater. Such plants grow all about Chancery; their nourishment comes from the pestilent air of crammed brick and masonry. On the overall, one is relieved to read that London families just die out in the third generation, according to statistics. Unfortunately, their decomposition leaves a stench, which causes all youngsters unfortunate enough to breathe it every day to shrivel mentally, if not physically, before they have an opportunity to experience childhood.

The majority of the time, Dickens advocated for individual kindness as a solution to the problems that the horrible old times left behind. Although he had little confidence in philanthropic organizations and distrusted law, he was very interested in the work of the Ragged Schools. His savior of society was a wealthy guy with a big heart who did the most good he could in his little niche. This was also a defining feature of the period of the free contract, which asserted that every man had the right to sell or purchase as many other men as his means would allow. As someone who agrees with Carlyle that "cash was the sole nexus" connecting people, Dickens would have regarded any plan to eliminate this connection with trepidation since it would entail eliminating a sort of beneficence that he enjoyed. How enthusiastically does he write about any red-cheeked old guy who goes around distributing half-sovereigns, seeking work for the unemployed, and enhancing filthy sick rooms with the best of Covent Garden's produce? He went to great efforts to emulate this in the Christmas Books, but no one was expected to take Scrooge seriously either as a greedy curmudgeon or when he cries out the window his merry orders for holiday meal. But people like Mr. Garland, the Cheerybles, John Jarndyce, and several other people were presented in good faith. In that beautiful Christmas paper of his, *The Seven Poor Travellers*, when it makes one's mouth wet to read of the feast he ordered at the inn for seven fortunate vagrants, we may even picture Dickens himself playing the role, and very creditably. He really indulges his humanitarian imagination in the Cheeryble brothers. We will take the author at his word that there were a few of kind businessmen who were just as eager to give money away as they are to earn it; but we choose not to believe that anybody actually saw the Cheerybles in person. They are chubby fairies dressed in tights and gaiters; anotherworldly light gleams around

their cheerful features. Dickens erupts in jubilant compassion as he describes their peculiar warm-heartedness. "Damn you, Tim Linkinwater!" they shout, unable to express their emotions in the normal language of loving. After supper, we see them financing fraudulent debtors' new ventures with their money or buying a Hampshire estate to be given immediately to the widow of some warehouse porter who has sixteen children. Doubling a clerk's pay is only some afternoon amusement. What damage those two jovial old lads must have caused! Dickens, though, would not accept such a proposition. Above all, he gave the example of charity and selflessness some thought. And it's plausible enough that Tim Linkinwater's employers are still spreading the real gospel of mankind today as "people in a book" far and wide.

This generosity's inherent heartiness dispels any notions of obnoxious patronage. These men's geniality is evidence that they are excellent since doing good brings them more joy than anything else. No one has ever argued for the poor with more earnestness, yet Dickens himself is incapable of speaking and thinking of them from a higher station. He always and naturally sides with them against the bully, the cantor, and the snob, even against a class of wealthy people with whom he had no prior beef. He is ecstatic when he sees virtue in someone of low status or when the ignorant exhibit virtue. Do those really Cheeryble boys not eat with knives? We shouldn't have known, but he makes an effort to inform us; he emphasizes on the fact with pride and mocks the fastidious who could object to this practice. Always, the heart comes before the brain.

A guy who has attended college and/or high school undoubtedly has qualities, but Dickens believes that they shine even brighter in someone who drops their h's and doesn't understand that the globe is round. There are differences between Charles Kingsley, another radical author, and Dickens in this regard as well as in a number of others. The author of *Alton Locke* choose a working-class guy with intelligence so much beyond average that he is nothing less than a real poet as his hero. Such a character in Dickens is impossible to envisage. By virtue of the case's autobiographical requirement, *Copperfield* does not belong to the proletariat, and to the best of my memory, Dickens has never bestowed anything other than mechanical aptitudes onto a person born into that social group. It was saved for Thackeray to transform the butler's kid into a brilliant artist and for Kingsley to portray the tailor who wrote "The Sands of Dee" as an author. It was Dickens' responsibility to demonstrate the beauty of moral values and to assert that they could be found in all sorts of persons, regardless of birth and education. I state this merely as a fact, without indicating any negative critique. Betsy Trotwood offered her nephew this terse piece of advice before releasing him into the world: "Never be mean; never be false; never be cruel." She could not have given better guidance, and Dickens held it up as the model of behavior for all of his readers throughout the whole book. Their mental folly appeared to him of little consequence if he could find brilliant instances of such virtue among the poor and the stupid.

Playing the role of the ally and friend to those whom nature and man have most brutally treated does his heart good. He shows his affection to a Smike or a Maggy merely because they are helpless beings whom even decent, everyday people would instinctively despise. Maggy is a malnourished moron, a kid of the London trash, who mopes and mows to express her joys and sorrows. Dickens designates the courageous and kind-hearted Marshalsea kid, whose own hardships have taught her to be sensitive toward others who suffer far more, as her guardian. Maggy has to be delivered from squalor, starvation, and cold, and she should be made as happy as her nature will allow. It is done honorably, and without a doubt, it is a better example for the rest of the world than any celebration of brilliant intelligence. He sometimes went too far in his defense of the lowly. It is said that the love of home felt by the

poor is "of truer metal" than anything of the type attainable in the affluent. Dickens would not have used such crude language if he had talked twenty years later. He sometimes goes above and beyond the expected in his display of virtue. The young man Kit, who not only "came back to work out the shilling" but also rejects an offer of new employment at a greater salary out of a feeling of hurt, veers uncomfortably close to the kind of stuff one encounters in tales written for Sunday School awards. Many readers, I dare say, believe that Dickens continually makes this mistake and that it is his chief vice. That is one perspective on the situation, and I've made enough of an argument for the other.

Those who are unhappy in any way are hardly shown. on "Tramps" in the *Uncommercial Traveler* is an unusual example, where tramps of all kinds are examined with great expertise and boundless humor, and without a hint of sentimentality. Their rascals complaining and cursing when they are unsuccessful in achieving their goals; their savagery is shown with the most enlivening candor. Except for Charley Hexam, there are no other low-class miscreant's worth mentioning in the books. He does, in fact, make a pretty excellent exception since Dickens demonstrates that he is the only student in his class who is at least passably educated. Our Mutual Friend was published in 1865; the major national education program was to be implemented just five years later. Dickens could not have created a more accurately prophetic character than Charley Hexam if he had been able to predict every outcome of 1870. This young person exhibits every flaw a half-taught cub of his specific environment may have.

He has always been a horrible egotist; "school" has just given the inherent vice a sharper edge. He is the only one who benefits from the world; his "esuriency," to borrow Carlyle's term, has no boundaries. He is obviously a snob in such case and, given the chance, will grow to be a meddlesome autocrat with a propensity for actual cruelty. There are similarities between this man and Tom Tulliver. It is also an unusual coincidence that both of them have sisters who are immensely superior to them yet equally dedicated to them. Tom benefited from the fresh country air; he is never completely unhealthy, and his selfish coarseness of fiber is distinctively old English. He is capable of strutting arrogantly into a barroom and lying contemptuously to a group of ordinary boys. Before he was much older, he declared himself to be a "secularist" without any real conviction and gave very overt lectures. Later, he added "socialism" and used himself as an example of a guy with enormous potential who had never been given a fair shot. Bradley Headstone, whose passionate personality (with which one can relate well enough when must need have a terrible impact on Lizzie's brother, was a good choice for Dickens to give him as a teacher and friend. However, this was not definitely required for the growth of a Charley Hexam, whose like can now be seen all across London by anybody looking at the less desirable outcomes of the board-school system.

CONCLUSION

Dickens is a genius in describing things, people, and places via the use of figures of speech. His tales are filled with beautiful lyrical words that give his language the poetic character of great poets. Dickens uses unique and inventive words. He employs repeats in his writing to generate rhythmic patterns in certain areas and unusual repetitions in others. Despite Dickens' careful selection of subjects, these are commonplace issues that were part of the social fabric of England at the time. He discusses child labor in *Hard Times* and poverty in *Great Expectations*, for instance. Dickens builds distinctive and endearing people by detailing how they are a part of their environment. The author increases the distinctiveness of his characters by designing environments that mirror their personality. Dickens' concern for societal concerns including poverty, injustice, and classism is often evident in his literature. He expresses the inequality and class conflict in Victorian society via his works. In conclusion,

Charles Dickens' writing style is distinctive and alluring, distinguished by relatable material, sarcasm, comedy, inventive word choice, and descriptive writing. His characters are distinctive because he describes them as being related to their environment, and his work reveals his concern for societal concerns.

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