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COURSE WORK

Charles Dickens' role in English literature

Scientific supervisor: Soliyeva Z.

Done by: Majidova Marhabo 210-group

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Contents

Introduction

Development of a science as a whole and a linguistic science, in particular is connected not only to the decision of actually scientific problems, but also with features internal and foreign policy of the state, the maintenance of the state educational standards which are to the generators of progress providing social, economic society. It forms the society capable quickly to adapt in the modern world[1].

Conditions of reforming of all education system the question of the world assistance to improvement of quality of scientific-theoretical aspect of educational process is especially actually put. Speaking about the 20th anniversary of National Independence President I.A.Karimov has declared in the program speech "Harmoniously development of generation a basis of progress of Uzbekistan"; "... all of us realize, that achievement of the great purposes put today before us, noble aspirations it is necessary for updating a society". The effect and destiny of our reforms carried out in the name of progress and the future, results of our intentions are connected with highly skilled, conscious staff the experts who are meeting the requirements of time[2].

[1] Каримов И.А. Наша высшая цель –независимость и процветание Родины, свобода и благополучие народа// Доклад на первой сессии Олий Мажлиса Республики Узбекистан второго созыва от 22.01.2000.-Т.: Узбекистан.2000.Т.8.-с.322-340.

[2] И.А.Каримов Гармонично развитое поколение-основа прогресса Узбекистана. Ташкент. с. 156-168

The Theme of the present Course paper is “The problem of children in Charles Dickens’s work “Nicholas Nickleby”.

The Topicality of the course paper is that it is important to give information about the Ch. Dickens’s literary works and his contribution to “Christmas» genre.

The Aim of the work is to describe the period of critical realism in the history of English literature and Charles Dickens’ role and literary works in English literature.

The following tasks are given this course paper:

-Charles Dickens and his literacy;

giving analysis of Charles Dickens’s work ‘Carol Christmas’

Theoretical value of the paper is that there is given materials about Charles Dickens’s life and his works, theoretical information about English literature.

Practical value of the work is that it is used as a material on the lectures of the History of English literature and home reading.

The Structure of the course paper consists of introduction, two chapters, conclusion and the list of used literatures. The 1 chapter is named ‘The role of Charles Dickens in English literature’. The first paragraph is about Ch. Dickens’s biography. The second paragraph is about Charles Dickens’s literacy in English literature. The second chapter is named ‘The problem of children in Ch. Dickens’

work ‘Nicholas Nickleby’. The first paragraph of the second chapter is about the novel ‘Nicholas Nickleby’ and the main hero Nicholas. The second paragraph is about the problem of children in the novel.

Bibliography consists of books, essays, works and articles about the Victorian literature, Charles Dickens’s life and works , novels such as ‘ Oliver Twist’, ‘Christmas Carol’, ‘Nicholas Nickleby’.

Chapter 1. Charles Dickens' role in English literature

1.1. Charles Dickens' biography

Dickens, Charles John Huffam (1812—1870), English novelist, was born on the 7th of February 1812 at a house in the Mile End Terrace, Commercial Road, Landport (Portsea)—a house which was opened as a Dickens Museum on 22nd July 2904. His father John Dickens (d. 1851), a clerk in the navy-pay office on a salary of £80 a year, and stationed for the time being at Portsmouth, had married in 1809 Elizabeth, daughter of Thomas Barrow, and she bore him a family of eight children, Charles being the second. In the winter of 1814 the family moved from Portsea in the snow, as he remembered, to London, and lodged for a time near the Middlesex hospital. The country of the novelist's childhood, however, was the kingdom of Kent, where the family was established in proximity to the dockyard at Chatham from 1816 to 1821. He looked upon himself in later years as a man of Kent, and his capital abode as that in Ordnance Terrace, or 18 St Mary's Place, Chatham, amid surroundings classified in Mr Pickwick's notes as " appearing "to be soldiers, sailors, Jews, chalk, shrimps, officers and dockyard men. He fell into a family the general tendency of which was to go down in the world, during one of its easier periods (John Dickens was now fifth clerk on £250 a year), and he always regarded himself as belonging by right to a comfortable, genteel, lower middleclass stratum of society. His mother taught him to read; to his father he appeared very

early in the light of a young prodigy, and by him Charles was made to sit on a tall chair and warble popular ballads, or even to tell stories and anecdotes for the benefit of fellow-clerks in the office. John Dickens, however, had a small collection of books which were kept in a little room upstairs that led out of Charles's own, and in this attic the boy found his true literary instructors in Roderick Random, Peregrine Pickle, Humphry Clinker, Tom Jones, The Vicar of Wakefield, Don Quixote, and Robinson Crusoe. [3]The story of how he played at the characters in these books and sustained his idea of Roderick Random for a month at a stretch is picturesquely told in David Copperfield. Here as well as in his first and last books and in what many regard as his best, Great Expectations, Dickens returns with unabated fondness and mastery to the surroundings of his childhood. From seven to nine years he was at a school kept in Clover Lane, Chatham, by a Baptist minister named William Giles, who gave him Goldsmith's Bee as a keepsake when the call to Somerset House necessitated the removal of the family from Rochester to a shabby house in Bayham Street, Camden Town. At the very moment when a consciousness of capacity was beginning to plump his youthful ambitions, the whole flattering dream vanished and left not a rack behind. Happiness and Chatham had been left behind together, and Charles was about to

[3] "John Forster, "The Life of Charles Dickens", Book 1, Chapter 2". Lang.nagoya-u.ac.jp. Retrieved 24 July 2009.

enter a school far sterner and also far more instructive than that in Clover Lane. The family income had been first decreased and then mortgaged; the creditors of the “prodigal father” would not give him time; John Dickens was consigned to the Marshalsea; Mrs Dickens started an “Educational Establishment “ as a forlorn hope in Upper Gower Street; and Charles, who had helped his mother with the children, blacked the boots, carried things to the pawnshop and done other menial work, was now sent out to earn his owfi living as a young hand in a blacking warehouse, at Old Hungerford Stairs, on a salary of six shillings a week. He tied, trimmed and labelled blacking pots for over a year, dining off a saveloy and a slice of pudding, consorting with two very rough boys, Bob Fagin and P01 Green, and sleeping in an attic in Little College Street, Camden Town, in the house of Mrs Roylance (Pipchin), while on Sunday he spent the day with his parents in their comfortable prison, where they had the services of a” marchioness “imported from the Chatham workhouse. Already consumed by ambition, proud, sensitive and on his dignity to an extent not uncommon among boys of talent, he felt his position keenly, and in later years worked himself up into a passion of self-pity in connexion with the “degradation” and “humiliation” of this episode. The two years of childish hardship which ate like iron into his soul were obviously of supreme importance in the growth of the novelist. Recollections of the streets and the prison and its purlieus supplied him with a store of literary material upon which

he drew through all the years of his best activity. And the bitterness of such an experience was not prolonged sufficiently to become sour. From 1824 to 1826, having been rescued by a family quarrel and by a windfall in the shape of a legacy to his father, from the warehouse, he spent two years at an academy known as Wellington House, at the corner of Granby Street and the Hampstead Road (the lighter traits of which are reproduced in Salem House), and was there known as a merry and rather mischievous boy. Fortunately he learned nothing there to compromise the results of previous instruction. His father had now emerged from the Marshalsea and was seeking employment as a parliamentary reporter. A Gray's Inn solicitor with whom he had had dealings was attracted by the bright, clever look of Charles, and took him into his office as a boy at a salary of thirteen and sixpence (rising to fifteen shillings) a week. He remained in Mr Blackmore's office from May 1827 to November 1828, but he had lost none of his eager thirst for distinction, and spent all his spare time mastering Gurney's short~hand and reading early and late at the British Museum. A more industrious apprentice in the lower grades of the literary profession has never been known, and the consciousness of opportunities used to the most splendid advantage can hardly have been ahient from the man. who was shortly to take his place at the head of it as if to the manner born. Lowten and Guppy, and Swiveller had been observed from this office lad's stool; he was now greatly to widen his area of study as a

reporter in Doctors' Commons and various police courts, including Bow Street, working all day at law and much of the night at shorthand. Some one asked John Dickens, during the first eager period of curiosity as to the man behind "Pickwick," where his son Charles was educated. " Well really," said the prodigal father, "he may be said—haw—haw—to have educated himself."[4] He was one of the most rapid and accurate reporters in London when, at nineteen years of age, in 1831, he realized his immediate ambition and "entered the gallery" as parliamentary reporter to the True Sun. Later he was reporter to the Mirror of Parliament and then to the Morning Chronicle. Several of his earliest letters are concerned with his exploits as a reporter, and allude to the experiences he had, travelling fifteen miles an hour and being upset in almost every description of known vehicle in various parts of Britain between 1831 and 1836. The family was now living in Bentwick Street, Manchester Square, but John Dickens was still no infrequent inmate of the sponging-houses. With all the accessories of these places of entertainment his son had grown to be excessively familiar. Writing about 1832 to his school friend Tom Mitton, Dickens tells him that his fathers has been arrested at the suit of a wine firm, and begs him go over to Cursitor Street and see what can be done. In 1833, Dickens' first story, A Dinner at Poplar Walk was published in the London periodical, Monthly Magazine. The following year he rented rooms at Furnival's

[4] Charles Dickens: Family History edited by Norman Page, University of Nottingham

Inn becoming a political journalist, reporting on parliamentary debate and travelling across Britain to cover election campaigns for the Morning Chronicle. His journalism, in the form of sketches in periodicals, formed his first collection of pieces Sketches by Boz, published in 1836. This led to the serialisation of his first novel, The Pickwick Papers, in March 1836. He continued to contribute to and edit journals throughout his literary career. In 1836, Dickens accepted the job of editor of Bentley's Miscellany, a position he held for three years, until he fell out with the owner. At the same time, his success as a novelist continued, producing Oliver Twist (1837–39), Nicholas Nickleby (1838–39), The Old Curiosity Shop and, finally, Barnaby Rudge: A Tale of the Riots of 'Eighty as part of the Master Humphrey's Clock series (1840–41)—all published in monthly instalments before being made into books. During this period Dickens kept a pet raven named Grip, which he had stuffed when it died in 1841. (it is now at the Free Library of Philadelphia). On 2 April 1836, he married Catherine Thomson Hogarth (1816 – 1879), the daughter of George Hogarth, editor of the Evening Chronicle. After a brief honeymoon in Chalk, Kent, they set up home in Bloomsbury. They had ten children:

Charles Culliford Boz Dickens (C. C. B. Dickens), later known as Charles Dickens, Jr., editor of All the Year Round, and author of the Dickens's Dictionary of London (1879).

Mary Dickens, Kate Macready Dickens, Walter Landor Dickens,Francis Jeffrey Dickens, Alfred D'Orsay Tennyson Dickens, Sydney Smith Haldimand Dickens

Sir Henry Fielding Dickens, Dora Annie Dickens, Edward Dickens.

Dickens and his family lived at 48 Doughty Street, London, (on which he had a three year lease at £80 a year) from 25 March 1837 until December 1839. Dickens's younger brother Frederick and Catherine's 17-year-old sister Mary moved in with them. Dickens became very attached to Mary, and she died in his arms after a brief illness in 1837. She became a character in many of his books, and her death is fictionalised as the death of Nell in The Old Curiosity Shop.

On 8 June 1870, Dickens suffered another stroke at his home, after a full day's work on Edwin Drood. The next day, on 9 June, and five years to the day after the Staplehurst crash, he died at Gad's Hill Place never having regained consciousness. Contrary to his wish to be buried at Rochester Cathedral "in an inexpensive, unostentatious, and strictly private manner", he was laid to rest in the Poets' Corner of Westminster Abbey. A printed epitaph circulated at the time of the funeral reads: "To the Memory of Charles Dickens (England's most popular author) who died at his residence, Higham, near Rochester, Kent, 9 June 1870, aged 58 years. He was a sympathiser with the poor, the suffering, and the oppressed; and by his death, one of England's greatest writers is lost to the world."

[5]On Sunday, 19 June 1870, five days after Dickens's interment in the Abbey, Dean Arthur Penrhyn Stanley delivered a memorial elegy, lauding "the genial and loving humorist whom we now mourn", for showing by his own example "that even in dealing with the darkest scenes and the most degraded characters, genius could still be clean, and mirth could be innocent." Pointing to the fresh flowers that adorned the novelist's grave, Stanley assured those present that "the spot would thenceforth be a sacred one with both the New World and the Old, as that of the representative of literature, not of this island only, but of all who speak our English tongue."Dickens's will stipulated that no memorial be erected to honour him. The only life-size bronze statue of Dickens, cast in 1891 by Francis Edwin Elwell, is located in Clark Park in the Spruce Hill neighbourhood of Philadelphia, Pennsylvania in the United States. The couch on which he died is preserved at the Dickens Birthplace Museum in Portsmouth.

1.2 Charles Dickens' literary style

Dickens loved the style of 18th century Gothic romance, although it had already become a target for parody. One "character" vividly drawn throughout his novels is London itself. From the coaching inns on the outskirts of the city to the lower reaches of the Thames, all aspects of the capital are described over the

[5] The Life of Charles Dickens (first published 1872–1874) by John Forster

course of his body of work.His writing style is florid and poetic, with a strong comic touch. His satires of British aristocratic snobbery—he calls one character the "Noble Refrigerator"—are often popular. Comparing orphans to stocks and shares, people to tug boats, or dinner-party guests to furniture are just some of Dickens's acclaimed flights of fancy. Many of his characters' names provide the reader with a hint as to the roles played in advancing the storyline, such as Mr. Murdstone in the novel David Copperfield, which is clearly a combination of "murder" and stony coldness. His literary style is also a mixture of fantasy and realism.

Characters

Dickens' Dream' by Robert William Buss, portraying Dickens at his desk at Gads Hill Place surrounded by many of his characters Dickens is famed for his depiction of the hardships of the working class, his intricate plots, and his sense of humour. But he is perhaps most famed for the characters he created. His novels were heralded early in his career for their ability to capture the everyday man and thus create characters to whom readers could relate.[6] Beginning with The Pickwick Papers in 1836, Dickens wrote numerous novels, each uniquely filled with believable personalities and vivid physical descriptions. Dickens's friend and biographer, John Forster, said that Dickens made "characters real existences, not

[6] Stone, Harry. *Dickens' Working Notes for His Novels*. Chicago, 1987.

by describing them but by letting them describe themselves."Dickensian characters—especially their typically whimsical names—are among the most memorable in English literature. The likes of Ebenezer Scrooge, Tiny Tim, Jacob Marley, Bob Cratchit, Oliver Twist, The Artful Dodger, Fagin, Bill Sikes, Pip, Miss Havisham, Charles Darnay, David Copperfield, Mr. Micawber, Abel Magwitch, Daniel Quilp, Samuel Pickwick, Wackford Squeers, Uriah Heep and many others are so well known and can be believed to be living a life outside the novels that their stories have been continued by other authors.The author worked closely with his illustrators supplying them with a summary of the work at the outset and thus ensuring that his characters and settings were exactly how he envisioned them.He would brief the illustrator on plans for each month's instalment so that work could begin before he wrote them. Marcus Stone, illustrator of Our Mutual Friend, recalled that the author was always "ready to describe down to the minutest details the personal characteristics, and ... life-history of the creations of his fancy." This close working relationship is important to readers of Dickens today. The illustrations give us a glimpse of the characters as Dickens described them. Film makers still use the illustrations as a basis for characterisation, costume, and set design. Often these characters were based on people he knew. In a few instances Dickens based the character too closely on the original, as in the case of Harold Skimpole in Bleak House, based on Leigh Hunt, and Miss Mowcher in

David Copperfield, based on his wife's dwarf chiropodist. Indeed, the acquaintances made when reading a Dickens novel are not easily forgotten. The author, Virginia Woolf, maintained that "we remodel our psychological geography when we read Dickens" as he produces "characters who exist not in detail, not accurately or exactly, but abundantly in a cluster of wild yet extraordinarily revealing remarks."

All authors might be said to incorporate autobiographical elements in their fiction, but with Dickens this is very noticeable, even though he took pains to mask what he considered his shameful, lowly past. David Copperfield is one of the most clearly autobiographical but the scenes from Bleak House of interminable court cases and legal arguments are drawn from the author's brief career as a court reporter. Dickens's own father was sent to prison for debt, and this became a common theme in many of his books, with the detailed depiction of life in the Marshalsea prison in Little Dorrit resulting from Dickens's own experiences of the institution. Childhood sweethearts in many of his books (such as Little Em'ly in David Copperfield) may have been based on Dickens's own childhood infatuation with Lucy Stroughill. Dickens may have drawn on his childhood experiences, but he was also ashamed of them and would not reveal that this was where he gathered

his realistic accounts of squalor.[7] Very few knew the details of his early life until six years after his death when John Forster published a biography on which Dickens had collaborated.

Episodic writing

As noted above, most of Dickens's major novels were first written in monthly or weekly installments in journals such as Master Humphrey's Clock and Household Words, later reprinted in book form. These instalments made the stories cheap, accessible and the series of regular cliff-hangers made each new episode widely anticipated. American fans even waited at the docks in New York, shouting out to the crew of an incoming ship, "Is little Nell dead?" Part of Dickens's great talent was to incorporate this episodic writing style but still end up with a coherent novel at the end. The monthly numbers were illustrated by, amongst others, "Phiz" (a pseudonym for Hablot Browne). Among his best-known works are Great Expectations, David Copperfield, Oliver Twist, A Tale of Two Cities, Bleak House, Nicholas Nickleby, The Pickwick Papers, and A Christmas Carol. Dickens's technique of writing in monthly or weekly instalments (depending on the work) can be understood by analysing his relationship with his illustrators. The several artists who filled this role were privy to the contents and intentions of

[7] "John Forster, "The Life of Charles Dickens", Book 1, Chapter 2". Lang.nagoya-u.ac.jp. Retrieved 24 July 2009.

Dickens's instalments before the general public. Thus, by reading these correspondences between author and illustrator, the intentions behind Dickens's work can be better understood. These also reveal how the interests of the reader and author do not coincide. A great example of that appears in the monthly novel Oliver Twist. At one point in this work, Dickens had Oliver become embroiled in a robbery. That particular monthly instalment concludes with young Oliver being shot. Readers expected that they would be forced to wait only a month to find out the outcome of that gunshot. In fact, Dickens did not reveal what became of young Oliver in the succeeding number. Rather, the reading public was forced to wait two months to discover if the boy lived.Another important impact of Dickens's episodic writing style resulted from his exposure to the opinions of his readers. Since Dickens did not write the chapters very far ahead of their publication, he was allowed to witness the public reaction and alter the story depending on those public reactions. A fine example of this process can be seen in his weekly serial The Old Curiosity Shop, which is a chase story. In this novel, Nell and her grandfather are fleeing the villain Quilp. The progress of the novel follows the gradual success of that pursuit. As Dickens wrote and published the weekly instalments, his friend John Forster pointed out: "You know you're going to have to kill her, don't you?" Why this end was necessary can be explained by a brief analysis of the difference between the structure of a comedy versus a tragedy. In a comedy, the action covers

a sequence "You think they're going to lose, you think they're going to lose, they win". In tragedy, it is: "You think they're going to win, you think they're going to win, they lose". The dramatic conclusion of the story is implicit throughout the novel. So, as Dickens wrote the novel in the form of a tragedy, the sad outcome of the novel was a foregone conclusion. If he had not caused his heroine to lose, he would not have completed his dramatic structure. Dickens admitted that his friend Forster was right and, in the end, Nell died.

Social commentary

Dickens's novels were, among other things, works of social commentary. He was a fierce critic of the poverty and social stratification of Victorian society. Dickens's second novel, Oliver Twist (1839), shocked readers with its images of poverty and crime and was responsible for the clearing of the actual London slum, Jacob's Island, that was the basis of the story. In addition, with the character of the tragic prostitute, Nancy, Dickens "humanised" such women for the reading public; women who were regarded as "unfortunates", inherently immoral casualties of the Victorian class/economic system. Bleak House and Little Dorrit elaborated expansive critiques of the Victorian institutional apparatus: the interminable lawsuits of the Court of Chancery that destroyed people's lives in Bleak House and a dual attack in Little Dorrit on inefficient, corrupt patent offices and unregulated market speculation.

Literary techniques

Dickens is often described as using 'idealised' characters and highly sentimental scenes to contrast with his caricatures and the ugly social truths he reveals. The story of Nell Trent in The Old Curiosity Shop (1841) was received as incredibly moving by contemporary readers but viewed as ludicrously sentimental by Oscar Wilde.[8] "You would need to have a heart of stone", he declared in one of his famous witticisms, "not to laugh at the death of little Nell." (although her death actually takes place off-stage). In 1903 G. K. Chesterton said, "It is not the death of little Nell, but the life of little Nell, that I object to." In Oliver Twist Dickens provides readers with an idealised portrait of a boy so inherently and unrealistically 'good' that his values are never subverted by either brutal orphanages or coerced involvement in a gang of young pickpockets. While later novels also centre on idealised characters, this idealism serves only to highlight Dickens's goal of poignant social commentary. Many of his novels are concerned with social realism, focusing on mechanisms of social control that direct people's lives (for instance, factory networks in Hard Times and hypocritical exclusionary class codes in Our Mutual Friend. Dickens also employs incredible coincidences (e.g., Oliver Twist turns out to be the lost nephew of the upper class family that randomly rescues him from the dangers of the pickpocket group). Such coincidences are a staple of

[8] Angus Wilson. *The World of Charles Dickens*. London: Secker and Warburg. p.53

eighteenth century picaresque novels such as Henry Fielding's Tom Jones that Dickens enjoyed so much. But, to Dickens, these were not just plot devices but an index of the humanism that led him to believe that good wins out in the end and often in unexpected ways.

Chapter 2. Charles Dickens as a founder of a “Christmas” genre in British literature

2.1. Analysis of ”Carol Christmas” by Dickens

A Christmas Carol is a novella by Charles Dickens, first published in London by Chapman & Hall on 19 December 1843. The novella met with instant success and critical acclaim. *Carol* tells the story of a bitter old miser named Ebenezer Scrooge and his transformation into a gentler, kindlier man after visitations by the ghost of his former business partner Jacob Marley and the Ghosts of Christmases Past, Present and Yet to Come.

The book was written at a time when the British were examining and exploring Christmas traditions from the past as well as new customs such as Christmas cards and Christmas trees. Carol singing took a new lease on life during this time. Dickens' sources for the tale appear to be many and varied, but are, principally, the humiliating experiences of his childhood, his sympathy for the poor, and various Christmas stories and fairy tales.[3][4][5]

Dickens' *Carol* was one of the greatest influences in rejuvenating the old Christmas traditions of England, but, while it brings to the reader images of light, joy, warmth and life, it also brings strong and unforgettable images of darkness, despair, coldness, sadness, and death.[2] Scrooge himself is the embodiment of winter, and, just as winter is followed by spring and the renewal of life, so too is Scrooge's cold, pinched heart restored to the innocent goodwill he had known in his childhood and youth.[6][7]*A Christmas Carol* remains popular—having never been out of print[5]—and has been adapted many times to film, stage, opera, and other media.

Dickens was not the first author to celebrate the Christmas season in literature, but it was he who superimposed his humanitarian vision of the holiday upon the public, an idea that has been termed as Dickens' "Carol Philosophy". Dickens believed the best way to reach the broadest segment of the population regarding his concerns about poverty and social injustice was to write a

deeply felt Christmas story rather than polemical pamphlets and essays. Dickens' career as a best-selling author was on the wane, and the writer felt he needed to produce a tale that would prove both profitable and popular. Dickens' visit to the work-worn industrial city of Manchester was the "spark" that fired the author to produce a story about the poor, a repentant miser, and redemption that would become *A Christmas Carol*.

The forces that inspired Dickens to create a powerful, impressive and enduring tale were the profoundly humiliating experiences of his childhood, the plight of the poor and their children during the boom decades of the 1830s and 1840s, and Washington Irving's essays on old English Christmas traditions published in his *Sketch Book* (1820); and fairy tales and nursery stories, as well as satirical essays and religious tracts.

While Dickens' humiliating childhood experiences are not directly described in *A Christmas Carol*, his conflicting feelings for his father as a result of those experiences are principally responsible for the dual personality of the tale's protagonist, Ebenezer Scrooge. In 1824, Dickens' father, John, was imprisoned in the Marshal Sea whilst 12-year-old Charles was forced to take lodgings nearby, pawn his collection of books, leave school and accept employment in a blacking factory.

The boy had a deep sense of class and intellectual superiority and was entirely uncomfortable in the presence of factory workers who referred to him as "the young gentleman". As a result of this treatment, he developed nervous fits. When his father was released at the end of a three-month stint, young Dickens was forced to continue working in the factory, which only grieved and humiliated him further. He despaired of ever recovering his former happy life.

The devastating impact of the period wounded him psychologically, coloured his work, and haunted his entire life with disturbing memories. Dickens both loved and demonised his father, and it was this psychological conflict that was responsible for the two radically different Scrooges in the tale—one Scrooge, a cold, stingy and greedy semi-recluse, and the other Scrooge, a benevolent,

sociable man, whose generosity and goodwill toward all men earn for him a near-saintly reputation. It was during this terrible period in Dickens' childhood that he observed the lives of the men, women, and children in the most impoverished areas of London and witnessed the social injustices they suffered.

Dickens was keenly touched by the lot of poor children in the middle decades of the 19th century.[15] In early 1843, he toured the Cornish tin mines, where he saw children working in appalling conditions. The suffering he witnessed there was reinforced by a visit to the Field Lane Ragged school, one of several London schools set up for the education of the capital's half-starved, illiterate street children.

Inspired by the February 1843 parliamentary report exposing the effects of the Industrial Revolution upon poor children called *Second Report of the Children's Employment Commission*, Dickens planned in May 1843 to publish an inexpensive political pamphlet tentatively titled, "An Appeal to the People of England, on behalf of the Poor Man's Child", but changed his mind, deferring the pamphlet's production until the end of the year.[17] He wrote to Dr. Southwood Smith, one of 84 commissioners responsible for the *Second Report*, about his change in plans: "You will certainly feel that a Sledge hammer has come down with twenty times the force—twenty thousand times the force—I could exert by following out my first idea". The pamphlet would become *A Christmas Carol*.[18]

In a fundraising speech on 5 October 1843, at the Manchester Athenæum, Dickens urged workers and employers to join together to combat ignorance with educational reform, and realised in the days following that the most effective way to reach the broadest segment of the population with his social concerns about poverty and injustice was to write a deeply felt Christmas narrative rather than polemical pamphlets and essays. It was during his three days in Manchester that he conceived the plot of *A Christmas Carol*.

Irving's *The Sketch Book of Geoffrey Crayon, Gent.* (1819–1820) was written over 20 years before *A Christmas Carol*. *The Sketch Book* depicted the harmonious warmhearted English Christmas traditions that Irving had experienced

while staying at Aston Hall. The tales and essays attracted Dickens, and the two authors shared the belief that the staging of a nostalgic English Christmas might restore a social harmony and well-being lost in the modern world. In "A Christmas Dinner" from *Sketches by Boz* (1833), Dickens had approached the holiday in a manner similar to Irving, and, in *The Pickwick Papers* (1837), he offered an idealised vision of Christmas at Dingley Dell. In the *Pickwick* episode, a Mr. Wardle relates the tale of Gabriel Grub, a lonely and mean-spirited sexton, who undergoes a Christmas conversion after being visited by goblins who show him the past and future – the prototype of *A Christmas Carol*.

Other likely influences were a visit Dickens made to the Western Penitentiary in Pittsburgh, Pennsylvania, from 20–22 March 1842; the decade-long fascination on both sides of the Atlantic with spiritualism; fairy tales, and nursery stories (which Dickens regarded as stories of conversion and transformation) and contemporary religious tracts about conversion.

The works of Douglas Jerrold in general, but especially "The Beauties of the Police" (1843), a satirical and melodramatic essay about a father and his child forcibly separated in a workhouse, were influences,[24] and another satirical essay by Jerrold which may have had a direct influence on Dickens' conception of Scrooge, called "How Mr. Chokepear keeps a merry Christmas" (*Punch*, 1841).

Dickens divides the book into five chapters, which he labels "staves", that is, song stanzas or verses, in keeping with the title of the book.

"Marley's Ghost", original illustration by John Leech from *A Christmas Carol*

The tale begins on a "cold, bleak, biting" Christmas Eve exactly seven years after the death of Scrooge's business partner Jacob Marley. Scrooge, an old miser, is established within the first stave as "a squeezing, wrenching, grasping, scraping, clutching, covetous, old sinner!" He hates Christmas, calling it "humbug"; he refuses his nephew Fred's Christmas dinner invitation, and rudely turns away two gentlemen who seek a donation from him to provide a Christmas dinner for the poor. His only "Christmas gift" is allowing his overworked, underpaid clerk Bob

Cratchit Christmas Day off with pay – which he does only to keep with social custom, Scrooge considering it "a poor excuse for picking a man's pocket every 25th of December!"

At home that night, Scrooge is visited by Marley's ghost, who is forever cursed to wander the earth dragging a network of heavy chains, forged during a lifetime of greed and selfishness. Dickens describes the apparition thus: "Marley's face ... had a dismal light about it, like a bad lobster in a dark cellar." Marley has a bandage under his chin, tied at the top of his head; "... how much greater was his horror, when the phantom taking off the bandage round its head, as if it were too warm to wear indoors, its lower jaw dropped down upon its breast!"

Marley tells Scrooge that he will be visited by three spirits, one on each successive evening, and that he must listen to them or be cursed to carry chains of his own that are much longer than Marley's chains. As Marley departs, Scrooge witnesses other restless spirits who now wish they could help their fellow man, but are powerless to do so. Scrooge is then visited by the three spirits Marley spoke of – each visit detailed in a separate stave – who accompany him on visits to various Christmas scenes.

The first of the spirits, the Ghost of Christmas Past, takes Scrooge to Christmas scenes of Scrooge's boyhood and youth, which stir the old miser's gentle and tender side by reminding him of a time when he was kinder and more innocent. These scenes portray Scrooge's lonely childhood, his relationship with his beloved sister Fan and a Christmas party hosted by his first employer Mr. Fezziwig who treated Scrooge like a son. They also portray Scrooge's neglected fiancée Belle who ends their relationship after she realises that Scrooge will never love her as much as he loves money. Then there is a visit later in time to the then-married Belle's large and happy family on Christmas Eve.

The second spirit, the Ghost of Christmas Present, takes Scrooge to several different scenes – a joy-filled market of people buying the makings of Christmas dinner, celebrations of Christmas in a miner'scottage and in a lighthouse. Scrooge and the Ghost of Christmas Present also visit Fred's Christmas party, where Fred

speaks of his uncle with pity. A major part of this stave is taken up with Bob Cratchit's family feast, and introduces his youngest son, Tiny Tim, who is full of simple happiness despite being seriously ill. The spirit informs Scrooge that Tiny Tim will soon die unless the course of events changes. Before disappearing, the spirit shows Scrooge two hideous, emaciated children named Ignorance and Want. He tells Scrooge to beware the former above all, and replies to Scrooge's concern for their welfare by repeating Scrooge's own words: "Are there no prisons? Are there no work houses?

The third spirit, the Ghost of Christmas Yet to Come, shows Scrooge Christmas Day one year later. The Ghost of Christmas Yet to come shows Scrooge scenes involving the death of a "wretched man". The man's funeral will only be attended by local businessmen if lunch is provided. His charwoman Mrs. Dilber, his laundress, and the local undertaker steal some of his possessions and sell them to a fence named Old Joe for money. Mrs. Dilber gives Old Joe the bed curtains, the Laundress gives Old Joe the bed sheets, and the undertaker gives Old Joe some button collars. Scrooge also sees a shrouded corpse which he implores the Ghost of Christmas Yet to Come not to unmask. When Scrooge asks the ghost to show anyone who feels any emotion over the man's death, the Ghost of Christmas Yet to Come can only show him a poor couple indebted to the man momentarily rejoicing that the man is dead giving them more time to pay off their debt. After Scrooge asks to see some tenderness connected with the man's death, the Ghost of Christmas Yet to Come shows him Bob Cratchit and his family mourning the passing of Tiny Tim. The Ghost of Christmas Yet to Come then shows Scrooge the man's neglected grave: the tombstone bears Scrooge's name. Sobbing, Scrooge pledges to the Ghost of Christmas Yet to Come that he will change his ways in hopes that he may "sponge the writing from this stone".

Scrooge awakens on Christmas morning with joy and love in his heart. He spends the day with Fred's family and anonymously sends a prize turkey[25] to the Cratchit home for Christmas dinner. The following day, he gives Cratchit a raise and becomes like "a second father" to Tiny Tim. A changed man, Scrooge now

treats everyone with kindness, generosity, and compassion; he now embodies the spirit of Christmas. As the final narration states, "Many laughed to see this alteration in him, but he let them laugh and little heeded them, for he knew that no good thing in this world ever happened, at which some did not have their fill of laughter. His own heart laughed and that was quite enough for him. And it was always said of him that he knew how to keep Christmas well if any man alive possessed the knowledge." The story closes with the narrator repeating Tiny Tim's famous words: "God bless us, everyone!"

2.2. Main features and peculiarity of the novel

Dickens began to write *A Christmas Carol* in September 1843. The book was completed in six weeks, with the final pages written in early December. The book was published on 19 December 1843. As the result of a feud with his publisher over the slim earnings on his previous novel, *Martin Chuzzlewit*, Dickens declined a lump-sum payment for the tale, chose a percentage of the profits in hopes of making more money thereby, and published the work at his own expense. High production costs however brought him only £230 (equal to £20,000 today) rather than the £1,000 (equal to £86,000 today) he expected and needed, as his wife was once again pregnant. A year later, the profits were only £744, and Dickens was deeply disappointed.

Production of the book was not without problems. The first printing contained drab olive endpapers that Dickens felt were unacceptable, and the publisher Chapman and Hall quickly replaced them with yellow endpapers, but, once replaced, those clashed with the title page, which was then redone. The final product was bound in red cloth with gilt-edged pages, completed only two days before the release date of 19 December 1843.

Following publication, Dickens arranged for the manuscript to be bound in red Morocco leather and presented as a gift to his solicitor, Thomas Mitton. In 1875, Mitton sold the manuscript to bookseller Francis Harvey reportedly for £50

(equal to £4,100 today), who sold it to autograph collector, Henry George Churchill, in 1882, who, in turn, sold the manuscript to Bennett, a Birmingham bookseller. Bennett sold it for £200 to Robson and Kerslake of London, which sold it to Dickens collector Stuart M. Samuel for £300. Finally, it was purchased by J. Pierpont Morgan for an undisclosed sum. It is now held by the Pierpont Morgan Library, New York. Four expensive, hand-coloured etchings and four black and white wood engravings by John Leech accompanied the text.

Priced at five shillings (equal to £21 today), the first run of 6,000 copies sold out by Christmas Eve and the book continued to sell well into the New Year. By May 1844, a seventh edition had sold out. In all, 24 editions ran in its original form. In spite of the disappointing profits for the author, the book was a huge artistic success, with most critics responding positively.[35]

The book received immediate critical acclaim. The London literary magazine, *Athenaeum*, declared it: "A tale to make the reader laugh and cry – to open his hands, and open his heart to charity even toward the uncharitable ... a dainty dish to set before a King."[37] Poet and editor Thomas Hood wrote, "If Christmas, with its ancient and hospitable customs, its social and charitable observances, were ever in danger of decay, this is the book that would give them a new lease. The very name of the author predisposes one to the kindlier feelings; and a peep at the Frontispiece sets the animal spirits capering".

Thackeray in 1844. He wrote that year that *Carol* was "a national benefit and to every man or woman who reads it, a personal kindness."

William Makepeace Thackeray in *Fraser's Magazine* (February 1844) pronounced the book, "a national benefit and to every man or woman who reads it, a personal kindness. The last two people I heard speak of it were women; neither knew the other, or the author, and both said, by way of criticism, 'God bless him!'" Thackeray wrote about Tiny Tim, "There is not a reader in England but that little creature will be a bond of union between the author and him; and he will say of Charles Dickens, as the woman just now, 'GOD BLESS HIM!' What a feeling this is for a writer to inspire, and what a reward to reap.

Even the caustic critic Theodore Martin (who was usually virulently hostile to Dickens) spoke well of the book, noting it was "finely felt and calculated to work much social good". A few critics registered their complaints. *The New Monthly Magazine*, for example, thought the book's physical magnificence kept it from being available to the poor and recommended the tale be printed on cheap paper and priced accordingly. The religious press generally ignored the tale but, in January 1884, *Christian Remembrancer* thought the tale's old and hackneyed subject was treated in an original way and praised the author's sense of humour and pathos.[39] Dickens later noted that he received "by every post, all manner of strangers writing all manner of letters about their homes and hearths, and how the Carol is read aloud there, and kept on a very little shelf by itself". After Dickens' death, Margaret Oliphant deplored the turkey and plum pudding aspects of the book but admitted that in the days of its first publication it was regarded as "a new gospel" and noted that the book was unique in that it actually made people behave better.

Americans were less enthusiastic at first. Dickens had wounded their national pride with *American Notes for General Circulation* and *Martin Chuzzlewit*, but *Carol* was too compelling to be dismissed, and, by the end of the American Civil War, copies of the book were in wide circulation. *The New York Times* published an enthusiastic review in 1863, noting that the author brought the "old Christmas ... of bygone centuries and remote manor houses, into the living rooms of the poor of today", while the *North American Review* believed Dickens's "fellow feeling with the race is his genius"; and John Greenleaf Whittier thought the book charming, "inwardly and outwardly".

For Americans, Scrooge's redemption may have recalled that of the United States as it recovered from war, and the curmudgeon's charitable generosity to the poor in the final pages viewed as a reflection of a similar generosity practised by Americans as they sought solutions to poverty. The book's issues are detectable from a slightly different perspective in Frank Capra's *It's a Wonderful Life* (1946),

and Scrooge is likely an influence upon Dr. Seuss's *How the Grinch Stole Christmas!*

Parley's Illuminated Library pirated the tale in January 1844, and, though Dickens sued and won his case, the literary pirates simply declared bankruptcy. Dickens was left to pay £700 in costs, equal to £61,000 today. The entanglements of the various suits Dickens brought against the publishers, his resulting financial losses, and the slim profits from the sale of *Carol* greatly disappointed Dickens. He felt a special affection for the book's moral lesson and its message of love and generosity. In his tale of a man who is given a second chance to live a good life, he was demonstrating to his readers that they, too, could achieve a similar salvation in a selfish world that had blunted their generosity and compassion.

The novella was adapted for the stage almost immediately. Three productions opened on 5 February 1844, with one by Edward Stirling sanctioned by Dickens and running for more than 40 nights.[47] By the close of February 1844, eight rival *Carol* theatrical productions were playing in London. Stirling's version played New York City's Park Theatre during the Christmas season of 1844 and was revived in London the same year. Hundreds of newsboys gathered for a musical version of the tale at the Chatham Theatre in New York City in 1844, but brawling broke out and was quelled only when offenders were led off by police to the Tombs. Even after order had been restored in the theatre, the clamorous cries of one youngster drowned out the bass drum that ushered Marley onto the stage as he rose through a trap door.

Other media adaptations include films, a radio play, and a television version. In all there are at least 28 film versions of the tale. The earliest surviving one is *Scrooge; or Marley's Ghost* (1901), a silent British version. Six more silent versions followed, with one made by Thomas Edison in 1910. The first sound version was made in Britain in 1928. Albert Finneywon a Golden Globe as Scrooge in a 1970 musical film, and the 1951 version starring Alastair Sim has won critical praise, along with other adaptations featuringSeymour Hicks in 1935 and George C. Scott in 1984. Other media adaptations include a popular radio play

version in 1934, starring Lionel Barrymore, an American television version from the 1940s, and, in 1949, the first commercial sound recording with Ronald Colman.

In the years following the book's publication, responses to the tale were published by W. M. Swepstone (*Christmas Shadows*, 1850), Horatio Alger (*Job Warner's Christmas*, 1863), Louisa May Alcott (*A Christmas Dream, and How It Came True*, 1882), and others who followed Scrooge's life as a reformed man – or some who thought Dickens had gotten it wrong and needed to be corrected.

Dickens himself returned to the tale time and again during his life to tweak the phrasing and punctuation, and capitalised on the success of the book by annually publishing other Christmas stories in 1844, 1845, 1846, and 1848. *The Chimes*, *The Cricket on the Hearth*, *The Battle of Life* and *The Haunted Man and the Ghost's Bargain* were all based on the pattern laid down in *Carol* – a secular conversion tale laced with social injustice. While the public eagerly bought the later books, the critics bludgeoned them. Dickens himself questioned *The Battle of Life*'s worth. Dickens liked its title, though, and once considered using it for another novel which instead became *A Tale of Two Cities*.

By 1849, Dickens was engaged with *David Copperfield* and had neither the time nor the inclination to produce another Christmas book. Disappointed with those that followed *Carol*, he decided the best way to reach his audience with his "Carol philosophy" was via public readings. In 1853, *Carol* was the text chosen for his first public dramatic reading with the performance an immense success. Thereafter, he read the tale in an abbreviated version 127 times, until 1870 (the year of his death), when it provided the material for his farewell performance.

Dickens wrote in the wake of British government changes to the benefits system known as the Poor Laws, changes that required, among other things, benefits applicants to work on treadmills. Dickens asks, in effect, for people to recognise the plight of those whom the Industrial Revolution has displaced and driven into poverty, and the obligation of society to provide for them humanely. Failure to do so, the writer implies through the personification of Ignorance and

Want as ghastly children, will result in an unnamed "Doom" for those who, like Scrooge, believe their wealth and status qualifies them to sit in judgement over the poor rather than to assist them.

Christian themes are woven throughout the book, and the entire novel is may be classified as an allegory of the Christian concept of redemption. Dickens' statement that Jacob Marley "had no bowels" is a reference to the "bowels of compassion" mentioned in I John, the reason for his eternal damnation. The themes of "sinfulness to regret to repentance to salvation" are also featured throughout the novel.

As the title identifies the work as a "Christmas carol", the book's chapters are called "staves" (i.e. stanzas of a song). A carol is mentioned within the narrative as part of the exposition of Scrooge's character,

"...at the first sound of 'God bless you, merry gentlemen! May nothing you dismay!', Scrooge seized the ruler with such energy of action that the singer fled in terror, leaving the keyhole to the fog and even more congenial frost."

Restad (1995) suggested that Scrooge's redemption underscores "the conservative, individualistic and patriarchal aspects" of Dickens' "*Carol* philosophy" of charity(a more fortunate individual willingly looking after a less fortunate one). Personal moral conscience and individual action led in effect to a form of *noblesse oblige*, which was expected of those individuals of means.

While the phrase "Merry Christmas" was popularised following the appearance of the story, and the name "Scrooge" and exclamation "Bah! Humbug!" have entered the English language, Ruth Glancy argues the book's singular achievement is the powerful influence it has exerted upon its readers. In the spring of 1844, *The Gentleman's Magazine*attributed a sudden burst of charitable giving in Britain to Dickens' novella; in 1874, Robert Louis Stevenson waxed enthusiastic after reading Dickens' Christmas books and vowed to give generously; andThomas Carlyle expressed a generous hospitality by staging two Christmas dinners after reading the book.[64] In America, a Mr. Fairbanks attended a reading on Christmas Eve in Boston, Massachusetts, in 1867, and was so moved he closed his factory on

Christmas Day and sent every employee a turkey. In the early years of the 20th century, the Queen of Norway sent gifts to London's crippled children signed "With Tiny Tim's Love"; Squire Bancroft raised £20,000 for the poor by reading the tale aloud publicly; and Captain Corbett-Smith read the tale to the troops in the trenches of World War I.

According to historian Ronald Hutton, the current state of observance of Christmas is largely the result of a mid-Victorian revival of the holiday spearheaded by *A Christmas Carol*. Hutton writes that Dickens "linked worship and feasting, within a context of social reconciliation". In advocating a humanitarian focus of the holiday,[8] Dickens influenced many aspects of Christmas that are celebrated today in Western culture, such as family gatherings, seasonal food and drink, dancing, games and a festive generosity of spirit. With the appearance of the Oxford Movement and the growth of Anglo-Catholicism, a revival in the traditional rituals and religious observances associated with Christmastide also occurred.

This simple morality tale with its pathos and theme of redemption significantly redefined the "spirit" and importance of Christmas, since, as Margaret Oliphant recalled, it "moved us all those days ago as if it had been a new gospel. The tale helped resurrect a form of seasonal merriment that had been suppressed by the Puritan quelling of Yuletide pageantry in 17th-century England.

Conclusion

By the end of the XIX Victorian tradition began to deteriorate. The desire to liberate art & literature from the contents of the Victorian society. Thus, criticism is the dominant mood in the beginning of the XX c. Criticism took different forms. Some of them modernist, others spiritual exploiters. Artists' duty was to reflect truly thoughts of people. Realists in the beginning of the XX Hardy, Galsworthy, Shaw, Wells, Conrad, Mansfield, Bennett, etc.

With the beginning of the Victorian literature writers began to write their works with critically point of view. It was mentioned as the critical realism. The difficulties, fraternities and problems were described almost in every works. The writers of critical realism wrote their works critically.

Charles Dickens is a prime exemplar of Victorian novelist. Extraordinarily popular in his day with his characters taking on a life of their own beyond the page, Dickens is still one of the most popular and read authors of that time. Dickens wrote his novels about children. He tried to describe everything with its full beauty and horror. In most of his works orphans, rude people , poorness and richness, rudeness of life were described. While you are reading his work, you will know about all the difficulties of life, the difference between poorness and richness. One of his best work, Nicholas Nickleby" is about children and difficulties in their life. Dickens tried to show all the difficulties and sadness of children's life. Dickens wrote his novels about children. Because his early years he saw that children were died of illness, poorness, starvation. Dickens' childhood was full of difficulties. So he chose to describe children's life. Nicholas is the main hero of the novel. Dickens chose Nicholas as the hero of the novel and he showed the life of children, their difficulties, places where they were living and studying, their inner world by the main hero, Nicholas. He wrote especially about children, described the real life. By the reading novel, reader feels children's emotions and feelings as

he feels, he imagines their life and their difficulties as he lives and sees himself. Children's feelings transferred to the reader. Nicholas went to the Dotheboy hill to teach children and tried to save children from cruelty and poorness. Though he couldn't save them from the poorness (he was poor himself), he was able to save Smike from cruel life and took care him. In critical realism works were written more critically, writers described the real life and its difficulties by their critical point of view.

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