

Univerzita Hradec Králové  
Pedagogická fakulta  
Katedra anglického jazyka a literatury

**Pikareskní literární tradice v  
Kronice Pickwickova klubu  
Charlese Dickense**  
Diplomová práce

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Studijní obor: Učitelství pro základní školy  
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Hradec Králové

2016

**Univerzita Hradec Králové**  
Pedagogická fakulta

**Zadání diplomové práce**

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<b>Název závěrečné práce:</b>	<b>Pikareskní literární tradice v Kronice Pickwickova klubu Charlese Dickense</b>
Název závěrečné práce AJ:	The Picaresque Literary Tradition in the Posthumous Papers of the Pickwick Club by Charles Dickens

**Cíl, metody, literatura, předpoklady:**

Metodou podrobné analýzy díla se práce zaměří na pikareskní, parodické a satirické prvky v autorově zobrazení anglického městského a venkovského prostředí a společenské scény počátku 19. století bezprostředně před průmyslovou revolucí.

Garantující pracoviště: Katedra anglického jazyka a literatury, Pedagogická fakulta

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Datum zadání závěrečné práce: 18. 11. 2010

Datum odevzdání závěrečné práce: 1. 7. 2016

## **Prohlášení**

Prohlašuji, že jsem diplomovou práci vypracovala samostatně a uvedla jsem všechny použité prameny a literaturu.

V Plzni dne

## **Poděkování**

Děkuji prof. PhDr. Bohuslavu Mánkovi CSc. a ThDr. PhDr. Heleně Tampierové, Th.D. za odborné vedení mé práce, poskytování rad, trpělivost a ochotu, kterou mi v průběhu psaní práce věnovali.

## **Anotace**

KOPEČKOVÁ, Helena. *Pikareskní literární tradice v Kronice Pickwickova klubu Charlese Dickense*. Hradec Králové: Pedagogická fakulta Univerzity Hradec Králové, 2016. 62 s. Diplomová práce.

Tato diplomová práce se zabývá pikareskním románem nazvaným *Kronika Pickwickova klubu*, kterou napsal Charlese Dickense. Nejprve hledá a určuje klíčové rysy pikareskního románu, zejména na základě anonymní první části *Života Lazarilla z Tormes*, prvního pikareskního románu v historii, ale i dalších literárních děl, která jsou tradičně považována za pikareskní romány. Další část diplomové práce tvoří analýza díla *Kroniky Pickwickova klubu*, která se zaměřuje především na pikareskní, pradodické a satirické rysy díla a která potvrzuje, že *Kronika Pickwickova klubu* bezpochyby patří mezi pikareskní romány.

**Klíčová slova:** pikareskní román, Charles Dickens, Kronika Pickwickova klubu, satira, parodie

## **Annotation**

KOPEČKOVÁ, Helena. *The Picaresque Literary Tradition in the Posthumous Papers of the Pickwick Club by Charles Dickens*. Hradec Králové: Pedagogical Faculty, University of Hradec Králové, 2006. 62 pp. Diploma Thesis.

This diploma thesis focuses on a picaresque novel called *The Pickwick Papers*, which was written by Charles Dickens. At first, it searches for and establishes key features of the genre of the picaresque novel based on the anonymous first part of *The Life of Lazarillo of Tormes*, the first picaresque novel in history, but also on other literary works which are traditionally considered to be picaresque novels. The subsequent part of this diploma thesis consists of the analysis of *The Pickwick Papers*, which focuses mainly on picaresque, parodic and satiric features of the work and which confirms that *The Pickwick Papers* without any doubt belong among the picaresque novels.

**Key words:** picaresque novel, Charles Dickens, Pickwick Papers, satire, parody

## **Prohlášení**

Prohlašuji, že diplomová práce je uložena v souladu s Rektorským výnosem č. 4/2009 (Řád pro nakládání se školními a některými jinými autorskými díly na UHK).

Datum:

Podpis studenta:

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## 1. Introduction

This thesis focuses on finding and describing typical features of the picaresque novel in the work called *The Posthumous Papers of the Pickwick Club* written by Charles Dickens and by doing so, confirming that this literary work is indeed a picaresque novel.

The first chapter called A Picaresque Novel focuses on three topics. Firstly, it is the literary history of picaresque novels. The enumeration of the novels is nowhere near to complete, because such a list would by far exceed the reasonable space this thesis can dedicate to it and, in fact, such enumeration and research on which literary works are picaresque novels could be a focus of another thesis on its own. Therefore, the sub-chapter is focused on the key works which established the genre. Then it attempts to follow those picaresque novels which could and very likely did influence Charles Dickens.

Afterwards, the first chapter deals with a problem of not clear and sometimes disunited definitions of the picaresque novel, in the end providing a usable definition based on literary criticism, literary dictionaries and selected picaresque novels. The last part focuses on the key elements of Dickens' life which enabled him to write the novel.

In the second chapter *The Pickwick Papers* are compared with the very first picaresque novel - *The Life of Lazarillo of Tormes*. The chapter heavily draws on the definition of a picaresque novel established in the previous chapter of this thesis, following the key features in those literary works, and comparing their neurasthenic points as well. The corresponding sub-chapters of both *The Life of Lazarillo* and *The Pickwick Papers* are analyzed and compared to each other. The main similarities and differences are pointed out.

Since every picaresque novel greatly depends on its humour, its ability to entertain its reader, and its ability to satirically distort the world its reader lives in, the last chapter deals with the parody and satire in *The Pickwick Papers*.

The sub-chapter dealing with parody explains what parody is and then there is the actual analysis of parody in the Dickens' work. The analysis focuses mainly on the side stories, where the parody is at its most obvious.

The part of this thesis which deals with the satire in *The Pickwick Papers* starts with a short explanation of the term "satire" as well. However, the actual analysis of the satire in *The Pickwick Papers* is further divided into sub-chapters, which are sorted according to the topic or society.

Since there is almost no literature dealing with topic of The Pickwick Papers being a picaresque novel, most of the second and third chapter is composed of my own analysis of the problem.

## 2. The Picaresque Novel

### 2.1. Picaresque Novels before Dickens and Their Possible Influence on Dickens

Since the definition of a picaresque novel is not an easy one, as will be shown in the following sub-chapter, it is reasonable for the purpose of this thesis to start with an assorted list of the most important literary works which are traditionally considered to be picaresque novels. Only those picaresque novels are mentioned which were written before the time of Charles Dickens, therefore, Dickens could have read them and possibly taken inspiration from them.

The very beginnings of a literary sub-genre of the picaresque novel are traced to the second half of sixteenth century in Spain, when an anonymous work called *La vida de Lazarillo de Tormes y de sus fortunas y adversidades* (The Life of Lazarillo of Tormes and of His Fortunes and Adversities) was written (Mancing, 182-3). It was first published probably between 1550 and 1552, however, the first edition did not survive. Three out of four copies we have were published in 1554 in Spain, the fourth in Holland (Ardila, 1). The popularity of this work is demonstrated by its translations to many languages, including English, German, French and Latin (Hrabák, 1981, 104) and also by its sequel written in 1620 by Juan de Luna (Bjornson, 1977b, 133).

Slightly less than fifty years later, in 1599 Spanish writer called Mateo Alemán had the first part of his work *Guzmán de Alfarache* published (Ardila, 1-2). Lazarillo together with *Guzmán de Alfarache* founded the literary sub-genre of the picaresque novel (Mancing, 183). Picaresque continued to thrive in Spain until mid-seventeenth century (Kožinov, 101). Apart already mentioned Lazarillo and Guzmán, the third major Spanish picaresque novel was Francisco de Quevedo's *Vida del Buscón* (Life of the Swindler, 1626) (Mancing).

Early French writers influenced by the picaresque sub-genre are Charles Sorel and Paul Scarron. Alain-René Lesage, who also translated several Spanish picaresque novels, added his original work called *Histoire de Gil Blas de Santillane* (History of Gil Blas de Santillane, 1715, 1724, 1735) (Ardila, 2-3).

One of the very first English writers of the picaresque novel was Thomas Nashe with his work *The Unfortunate Traveller: or, the Life of Jack Wilton* (1594), which was modelled on Lazarillo (Bjornson, 1977b, 128).

The English picaresque novel is also represented by *The Fortunes and Misfortunes of Moll Flanders* (1722) by Daniel Defoe. Defoe probably knew several Spanish works of this sub-genre and used them as an inspiration for his own work (Mancing, 192). Tobias Smollett and Henry Fielding were also English authors who wrote the picaresque novels. It is known that Smollett translated Lesage's *Gil Blas* and Cervantes's *Don Quixote*. He also openly admits modelling his own work *The Adventures of Roderick Random* (1748) on Lesage's *Gil Blas*. However, he also drew upon the Spanish novels (Gibson, 571-2).

When contemplating how the picaresque novel reached Dickens' English-writing literary predecessors, it can be seen that there is a link between them and the picaresque novels written in Spanish, since many of the authors of the English picaresque novels either read or in some cases even translated those novels of their Spanish counterparts, or counterparts from different countries who also were influenced by the Spanish works such as most notably Lesage. Therefore, it is possible to claim the picaresque novel didn't come into being in British literature independently on the Spanish picaresque novels and is, for that reason, influenced by them.

But Dickens himself was not likely directly influenced by the Spanish picaresque writers, but it is said that what most certainly influenced him were novels written in eighteenth century by those who knew the Spanish picaresque literary tradition. One of the most comprehensive study of this influence can be found in *The Eighteenth-century Legacy* by Monika Fludernik. In her article, she points out Dickens follows and builds upon the literary tradition of eighteenth century novelists such as Henry Fielding, Tobias Smollett, and Laurence Sterne. Dickens utilizes the episodic structure, just as can be found in e.g. Smollett's *Peregrine Pickle* or Fielding's *Tom Jones*; some of his characters are just as eccentric as some of those in Sterne and Smollett; he also satirises the government, judicial system and bureaucracy just like Fielding did (Fludernik, 69-70). What distinguishes Dickens from his eighteenth-century counterparts is that he tends to feel with the lower classes

(Fludernik, 74). However, it can be argued that many of those similarities between the eighteenth-century novels which influenced Dickens and Dickens' own works stem from the very nature of the picaresque novel as will be shown in the next sub-chapter.

## 2.2 The Picaresque Novel – Problem of Definition

It is generally presumed by some literary theorists that picaresque novel came into being as a reaction and opposition to popular literature of the time - most notably "*chivalric, pastoral and sentimental romances*" (Gasta, 33). That, however, does not explain what belongs and what does not belong to this literary sub-genre.

The exact definition of what the picaresque novel is, as was already mentioned in the previous sub-chapter, not as easy as it may seem. That is mostly caused by the fact that not even literary theorists agree on one true definition of this literary sub-genre and which literary works belong to it.

This ambivalence about the picaresque novel and its definition is caused by the fact, that it is a synthetic label and the novels belonging to it has been "*retrospectively grouped together by on the basis on vaguely delineated similarities*" (Bjornson, 1977a, 4), therefore, the possible definitions of this sub-genre often differ to an extent, as will be shown below. More so, since some of the literary theorists try broaden the meaning of the picaresque novel so it can be applied on more works.

In order to establish an acceptable definition of the picaresque novel which would be of use for this thesis, it seems adequate to take a critical approach towards several possible explanations of this sub-genre provided by both literary dictionaries and other works of literary theorists.

First, turning towards the dictionaries dealing with literature, the following can be found in Cambridge Paperback Guide to Literature in English written by Ian Ousby: "*the term derived from the Spanish pícaro, originally a low-life character who lived dishonestly by his wits but later anyone at odds with, or outside, society*" (Ousby, 302). While the first part of the dictionary entry is indisputably true; however, seems quite unfortunate to define the picaresque novel almost solely on the presence of the

picaroon, more so given the fact that the second part of the definition suggests that the character of the picaroon has changed. To accept this definition as whole would very likely mean that the picaresque novel is a novel with the picaroon who does not necessarily have to have anything in common with the original picaroon except for being in conflict with society. That would mean nearly every dystopian novel is a work with the picaroon as its protagonist, therefore, could be labelled as picaresque novel.

The dictionary entry further states that in works of Smollett or Dickens, the picaresque novel became "*just an episodic story involving a journey*" (Ousby, 302), which is very hard to agree with, since it would include many fictional travelogues into the literary sub-genre of the picaresque novel.

Another literary dictionary - *The Concise Oxford Dictionary of Literary Terms* by Chris Baldic - offers two possible definitions of picaresque novel as follows:

*"in the strict sense, a novel with a picaroon (Spanish, picaró: a rogue or scoundrel) as its hero or heroine, usually recounting his or her escapades in a first-person narrative marked by its episodic structure and realistic low-life descriptions"* (Baldic, 168),

*"in the looser sense now more frequently used, the term is applied to narratives that do not have a picaroon as their central character, but are loosely structured as a sequence of episodes united only by the presence of the central character, who is often involved in a long journey"* (Baldic, 169).

The first definition is reasonably sound one, as it is not only dependent on the character picaroon, but provides other characteristics typical for this sub-genre. But neither the second is omissible from a certain point of view. That point of view depends on reader's understanding of the words "*narratives that do not have a picaroon as their central character*" (Baldic, 169). While it is very likely possible to have the picaroon as a secondary character and not a central one, it seems unacceptable to call a work without any trace of picaroon the picaresque novel at all, since even non-fictional artistic travelogues could be labelled as the picaresque novels.

But from the definitions above, it is obvious that in search of the definition of the picaresque novel it is paramount to first define the picaroon himself and then search for what constitutes the picaresque novel.

J. A. G. Ardila offers in his article Introduction: Transnational Picaresque characterization of the picaroon as follows:

*"(a) comes from an infamous family, (b) hence carries a social stigma that conditions his life, (c) struggles to overcome his egregious origins by seeking social ascent, (d) tries many different sort of employment, although he thrives in delinquency, and (e) as a thief the pícaro exploits his cunning"* (Ardila, 4).

When compared with two works which are traditionally labelled as picaresque novels, the first being *The Life of Lazarillo* and the second is Defoe's *Moll Flanders*, that definition holds. Both Lazarillo and Moll have their relatives in prison, are of low social station which they try to improve, at one point work as servants, but it is not their only occupation and they use their cunning to survive.

Turning towards the search for the typical features of the picaresque novel, Ardila mentions that it *"tells the life of its protagonist in order to explain the final situation"* (Ardila, 4), which can be seen in *Moll Flanders* and *The Life of Lazarillo*. Both works begin with a prologue or a fictional author's preface respectively, in which the characters explain they are going to tell their story and retrospectively judge their actions.

The picaresque novel *"has a satirical purpose and is committed to a social cause"* (Ardila, 4). Those Ardila's words are in accordance with what Howard Mancing wrote his article called *The Picaresque Novel: A Protean Form* where he enumerates five features which are usually perceived as typical for the picaresque novel, but he adds several more: *"(1) first person narration, (2) strict realism, (3) social satire, (4) a protagonist of low station [...] and (5) struggle for existence in a hostile and chaotic world"* (Mancing, 182).

However, they both Ardila with his definition of the picaroon and Mancing with his one of the picaresque novel point out the same weakness of their definition. That to

insist that all of these features being present in what we would call picaresque novel would mean that many works traditionally considered as picaresque novels would be left out (Ardila, 4; Mancing, 182).

But if those proposed characteristics of the picaroon and the picaresque novel are compared with *The Life of Lazarillo*, the very prototype of the picaresque novel, it is obvious that they are very accurate.

However, it is advisable to further scrutinize the second and third points in Mancing's definition - the strict realism and social satire. When reading *The Life of Lazarillo*, a reader is aware that the characters whom Lazarillo serves are created to represent certain parts of society and that their negative character traits are magnified in order to fit into the satirical intention.

But among other things the form of the work itself, being presented as a letter, and being told in the first person narrative makes the story believable. The reader needs to recognize the story as literary fiction, needs to be able to recognize how the characters are changed, but still needs to feel that the story as could in a way happen in the real world. That is probably one of the reasons why both Bjornson in his *Picaresque Hero in European Fiction* and Francisco Rico in *The Spanish Picaresque Novel and Its Points of View* use the word verisimilitude (Bjornson, 1977a, 141; Rico, 5).

Ulrich Wicks in his list of the features the picaresque novel should possess suggests (besides some of those already mentioned by Ardila and Mancing) a lot of characters representing picaroon's environment (Wicks, 245) and use of themes and motifs which are typical for picaresque, such as trickery, ability of picaroon to assume various roles in various surroundings, or picaroon's ejection from some place (Wicks, 246-7), which are all in accordance with the story in *The Life of Lazarillo* and in *Moll Flanders*.

Yirmizahu Yovel reflects on the language and structure of this literary sub-genre, such as the employment of “*dual meanings, jokes, quips, side stories and fables*” (Yovel, 1301).



*“Frequently a speaker makes a mock-righteous use of accepted values that he does not share [...], and expresses pseudo-indignation in the face of deeds he might well have perpetrated himself. The interlocutor agrees with the speaker’s indignation, yet both are playing a game and know it”* (Yovel, 1302).

The trickery is without any doubt a central point in the picaresque novel, yet it does not show only in the actions of the characters, but also in their speech. Discrepancy between what is being said and what the speaker really means should always be evident to the reader and sometimes even the other acting characters, who, however, rarely decide to challenge it.

From all the above mentioned possible features of the picaresque novel, especially when compared to *The Life of Lazarillo* and *Moll Flanders*, the definition of picaresque novel can be derived, or to be more precise, a list of required features of that sub-genre.

Firstly, the picaresque novel needs to contain a picaresque character as one of its characters. The picaresque character is a clever, socially disadvantaged person who seeks to improve his living conditions or ensure his survival. In order to achieve that, the picaresque character is cunning and prone to cheating and mischief. Through his life, he has several occupations and often is a thief. He is often banished from someplace and finds himself in a position when he needs to fend for himself in order to survive.

Secondly, the picaresque novel is a narrative which portrays a journey and is written in episodes.

Thirdly, the picaresque novel is satirical. The numerous characters within the book, which represent different types of people within the whole society, are distorted and their vices and negative personal traits are magnified and ridiculed.

Fourthly, despite its satirical tone, the picaresque novel still needs to possess a certain level of credibility, in other words, its story may happen in the real world.

Fifthly, the picaresque novel is a deliberate play with words and meanings. What is said is not necessarily in accord with what is thought, resulting in irony.

However, it is necessary to bear in mind that all these points describe what would be called the pure example of the picaresque novel. And as Bjornson states, it does not exist (Bjornson, 1977a, 6). However, at least traces of all those points should be found in any picaresque novel.

### **2.3 Charles Dickens' Journey to *The Pickwick Papers***

In order to recognize and truly understand the nature of *The Pickwick Papers*, it is necessary to mention several moments in Charles Dickens' life which shaped or heavily influenced the novel.

Charles Dickens was born in 1812 in Portsmouth to Elizabeth and John Dickens. His father worked as a clerk at Navy Pay Office.

In the following years the family often moved to and from London, one of the most notable places where the family lived was Chatham, where Charles went to school and started his first attempts at creative writing. From Charles' point of view, life in Chatham was rather idyllic filled with walks and time spend with his father. However, the family already had some financial difficulties (Allen, 3-4).

As a child, Dickens was a passionate reader with an access to his father's library, which contained books such as Smollett's *Roderick Random* and *Peregrine Pickle*, Fielding's *Tom Jones*. (Ackroyd, 47).

Return to London was not a happy experience for Charles. Unlike his sister, he didn't go to school anymore, but it gave him enough time to explore the streets of the city (Allen, 5). But the financial situation of the family kept on worsening. Charles was forced to sell the books, which turned out to be quite unpleasant task (Hibbert, 51). Yet, it was still not enough.

Charles had to start working in boot-blackening Warren's factory, a degrading experience which he never forgot and which echoed through his works (Hibbert, 53-4). Still, a fortnight after that, his father was taken to debtor's prison for three months and Charles often visited him and saw the conditions his father and the rest of the prisoners lived in (Allen, 5; Hibbert 58).

Not long after his father release, Charles left the work he hated and subsequently resumed attending school (Hibbert, 72).

When he finally finished it, he started to work as a clerk in solicitor's office and later learned shorthand well enough to offer his services as a shorthand reporter in Doctors' Commons (Hibbert, 119). Around 1830 he started to write reports from the House of Commons for newspapers, something he was very good at, which gained him a place with *Morning Chronicle* (Allen, 6). During his time as a reporter in Parliament, Dickens formed his opinion of politicians (Drew, 176).

Dickens started to publish his creative writings, at first anonymously, later under the pseudonym "Boz" (Allen, 7). His satirical sketches became popular and in fact established his fame (Pykett, 25).

In 1836 Dickens accepted the proposal to write *The Pickwick Papers*, which were supposed to be serialized writings focused on a gentlemen's sporting club. The idea came from caricaturist Robert Seymour and Dickens was meant to write monthly texts to accompany Seymour's etchings for twenty months (Wormald, xi-xii).

The whole thing could have ended in disaster, especially since Dickens knew extremely little about sport (Churchill, 122) and found the terms very restrictive. He suggested a different format in which the drawings would arise from the text itself and not vice versa, but his proposal was refused.

The first issue of *The Posthumous Papers of the Pickwick Club* was published in March 1836, but only a month later Seymour committed suicide, giving Dickens almost free rein of the series. The series became a success, particularly after introduction of Sam Weller (Parker, 298).

### **3. Picaresque features: *The Life of Lazarillo* and *The Pickwick Papers***

In this chapter Dickens' *The Pickwick Papers* and anonymous *The Life of Lazarillo of Tormes* will be compared based on the definition of the picaresque novel which has been presented in the previous chapter of this thesis.

#### **3.1 Episodic Character, Journey and Credibility**

In the previous chapter it was established that among the key factors pointing towards the fact whether or not a work of literature belongs to the literary sub-genre of the picaresque novel are its episodic character, journey and credibility, or, verisimilitude.

The episodic character of *The Life of Lazarillo* is quite obvious. Each new chapter always means a new master to serve, new social environment to explore new adventure, and sometimes even new place to go to. At the first glance, the only thing within the book that connects the chapters is the main character, Lazarillo himself.

Yet despite that fact the set order of the chapters cannot be changed at will. It is so, because each subsequent chapter builds upon the previous experience of the picaroon, therefore, *The Life of Lazarillo* cannot be treated as a collection of independent short-stories with the same central character. But still, it is only Lazarillo who moves from one chapter to another, never other characters who are part of the novel.

As for *The Pickwick Papers*, episodic character was shaped by its means of publication. A story could spread to the following chapter, but publishing the novel in monthly issues meant that each of the issues needed at least some sort of conclusion of its story arch. The only exception to the rule was the very first issue, which ended in the middle of the chapter "*for the first time and last time in his [Dickens'] writing career*" (Ackroyd, 191). In other words, Dickens was able to listen to his readers displeasure and learn from it.

The following issue, which contained chapters three to five, already had its natural conclusion in finishing the horrible travel to Wardle's Manor Farm. Even more

obvious conclusion of a story-arch can be found between issues four and five (chapters eleven, portraying the fame of Pickwick, the discoverer of Bill Stump's mark, and twelve, which describes what would later become Bardell vs. Pickwick case, respectively).

Unlike in *Lazarillo*, more than just one character is followed. And episodes which may appear to be concluded are further built upon. That is precisely the case of chapter twelve and fainted Mrs. Bardell. What at the first glance seems so be no more than embarrassing experience of Mr. Pickwick, which he would very much like to be forgotten, becomes an event which will eventually cost him both his freedom and his naive view of the world.

It is certain that Dickens in the first issues didn't really write the novel with intention of writing one (Parker, 298), more likely he perceived it as another set of sketches like the ones he had already written for newspapers. But still, despite its clearly episodic character, Dickens soon realized it could become a novel and re-evaluated its status accordingly (Parker, 298).

Travel is another key motif of the picaresque novel. *Lazarillo* begins his journey in Tejares near Salamanca, the village he was born in. He is forced to leave when his mother gives him to a blind beggar to serve him as a guide. He must go with his new master. Together, they travel to Almorox and Escalona.

After leaving his first master, *Lazarillo* travels to Maqueda, and later to the city of Toledo. In the fifth chapter he gets to Sagra and in the seventh to San Salvador.

*Lazarillo* always moves forward never returning to any town he has already been to. He never describes the journey itself with one exception - when he describes the way he leads the blind man through the muddy parts of the pathway and over the rocks to cause his master discomfort for beating and starving him.

The journeys in *The Pickwick Papers* are quite different. Unlike the one of *Lazarillo*, their journeys are conducted out of their own free will. The Pickwick Club is located in London and London is the place from where the Pickwickians start their travels

and to which they always return. They treat London as their home, a place to return to when adventure is finished.

Even when Pickwick is forced to leave his flat in Goswell Street due to his misunderstanding with Mrs. Bardell and subsequent legal case, Pickwick still finds a place to stay and return to, in this case George and Vulture Tavern, within the borders of London. Only at the end of the novel he decides to retire both from the Club and London, and moves to countryside.

Several major journeys take place in the novel, the first journey the Pickwickians undertake spans chapter two to eleven and takes them to Rochester, Dingley Dell, Wardle's Manor Farm, Muggleton and Cobham. Although it can be argued that at one point during this journey they return to London, while searching for Jingle and Rachel Wardle, but their adventure is not yet finished at that time, so neither is the journey. However, as with most of the journeys in the novel, the journey is not heading straight from one town to another, but the characters often return to the places they have already visited and quite often not all main characters undertake the travel.

The second journey is described in chapters thirteen to nineteen leads to fictional Eatanswill and then Pickwick along with Sam Weller hunt Alfred Jingle to Bury St. Edmunds.

The third main journey, this time to Ipswich, which is described in chapters twenty-two to twenty-five, is again motivated by the desire to catch Jingle.

The fourth, this time undertaken only by Sam Weller in chapter twenty-seven, is to visit his family in Dorking, the fifth in the following three chapters (chapter twenty-eight and the second chapter twenty eight according to the first print of the novel and chapter twenty-nine) describes the Christmas spent at Wardle's Manor Farm.

The sixth major journey in chapters thirty-four to thirty-nine leads Pickwickians to Bath and some of them to Bristol. Bristol is revisited in the seventh journey in chapters forty-seven to fifty, which then continues to Birmingham and Towchester. Sam Weller is the sole participant of the eighth journey in chapter fifty-one to

Dorking. And finally, the ninth one leads Mr. Pickwick to his new home in Dulwich in the last, fifty-sixth chapter.

When counting the chapters, it is obvious that thirty-seven chapters are spent on the road or visiting towns in England and twenty in London, truly making the novel a narrative about travelling. Unlike *The Life of Lazarillo*, Dickens did not avoid writing about travelling itself. Starting with Mr. Pickwick travel by cab in the second chapter to meet his friends at Golden Cross in London, to the carriage travel to visit Mr. Winkle and convince him to support his son in his decision to marry the girl he fell in love with, the only thing that never changes about his long-distance travels are their means. Horse-drawn coaches and carriages were making way to the trains at the time the novel was being written (Churchill, 123), yet Samuel Pickwick never even thinks about using the new means of transport.

The third element of this sub-chapter is credibility, or verisimilitude, of the two analyzed works. The satirical tone itself and its subsequent distortion of the characters poses a big obstacle and partially prevents the story to be "real", as in reality. Each author of the picaresque novels had to deal with this problem and find a balance between the credibility and satire within the novel.

*The Life of Lazarillo* uses several ways how to achieve that the reader can accept the story as possibly true. However, "can" is a very important word. Because in order to understand the true meaning of the text of the picaresque novel, the reader still needs to be able to recognize and decipher the satire and parody in the text.

The first tool used in *The Life of Lazarillo* is its Prologue, which claims the work describes the life of its very writer and has been written on demand.

The second tool is the person of the one who asked for the piece to be written. Through the whole work, this person is referred to as you. However, you does not mean the reader. As is shown in the last chapter, "you" is a man of clergy, a superior and a friend of the Archbishop of San Salvador.

Considering there two literary tools, one can see the link to the medieval chronicles, e.g. Bede Venerabilis' *Historia ecclesiastica gentis Anglorum* or Geoffrey of

Monmouth's *Historia Regum Britanniae*. Many of medieval chronicles begin with an introduction, in which the author describes his intentions, notes that he was asked to write the piece of work and defends why he has written it. At first sight, *The Life Lazarillo* is not unlike those chronicles. But the addressee remains unnamed for obvious reasons - despite it having the same form, the tone of the text is mocking.

*The Pickwick Papers* start with a third-person perspective narrator explaining the source of his writings. In the first chapter, he includes a fictional document, presented as an original record from the meeting of the members of the Pickwick club.

That, however, is not written as a chronicle entry, but partially as a legal document and partially as a record of Parliamentary proceedings. There is a disparity between what is being written and how it is being written. Because clearly funny and trivial matters are further ridiculed by the way they are recorded - in legal English. Still, in spite of the legal tone, the narrator works as a fictional chronicler, who is searching his way through a diaries of the members of the Pickwick club in order to write the work presented, or an editor, who is willing to enrich the story by inserting his own views and opinions.

Another point which adds to the credibility of both works is their use of locations, which exists in the real world.

It is possible to find Salamanca, Toledo, London or Bath on a map. One of the places in *The Pickwick Papers*, which cannot be located on a map, is Eatanswill. But while the reader accept the idea that the name of the addressee in *The Life of Lazarillo* was omitted, so the work would not offend anybody and had a chance to be published, in *The Pickwick Papers* the narrator (and reader) suddenly have more options for interpretation. In spite of the narrator coming to a conclusion that Mr. Pickwick most likely changed the name in order not to offend anybody, too, it also might be argued that Dickens wished to create a generalized town, in which each reader could see his own.

But the main tool which makes the works credible is their very setting. People in Spain would recognize the pardoner and fully understand his work, they would know the position in which the squires, or *hidalgos*, were it.



But Pickwick Papers brought these settings to a whole new level, when Dickens included both fairly recent and historical events into his writings, some of them recognizable even nowadays. When Jingle talks about a mother-of-five who was beheaded in a coach accident, he remarks, "*Looking at Whitehall, sir?—fine place—little window—somebody else's head off there, eh, sir?—he didn't keep a sharp look-out enough either—eh, Sir, eh?*" (Dickens, 26). He hints on the beheading of King Charles I on scaffolding in front of the Banqueting Hall. Such allusion remains recognizable even these days.

However, the mention of tracing "*every name in schedules A and B*" (Dickens, 165) when looking for Eatanswill is not easy to understand without the notes part within the book these days. It refers to the 1832 Reform Act, when smaller boroughs were stripped or partially stripped of their level of representation in the Parliament (Wormald, 782). Nevertheless, at the time of its first publication, it would be a topic recognizable by many a reader. Furthermore, Dickens followed the seasons of the year, thus, when Pickwick celebrated Christmas on Wardle's Manor Farm, the readers celebrated ones at home (Parker, 305).

As is obvious from the analysis of those two works, they both have episodic character, even though Dickens is more likely to return to an event and elaborate on it further, still, the individual issues in which the novel was published always have a conclusion.

Both works also contain of journeys, and both work with verisimilitude in a similar way. They mostly use names of places that can be located on a map and they introduce themselves as documents - one as a letter, the second one as a chronicle.

### **3.2 Neurasthenic Points**

From the possible neurasthenic points of the novels, it is reasonable to focus on three - the beginning, the ending and the title, since those are the most suitable neurasthenic points for this thesis.

*The Life of Lazarillo* begins with the mock-epistolary prologue, already mentioned in previous sub-chapter. Then, in the first chapter, the novel starts the first-person perspective narration of the Lazarillo's birth, childhood and first master. However, the narrator, Lazarillo, is recollecting his story, therefore, he knows what will happen and the experience he gained through his life shows even in the first chapter. He compares his step-father to the Archbishop of San Salvador from the last chapter, when he writes:

*"Why should we be surprised at priests when they steal from the poor or at friars when they take things from their monasteries to give to their lady followers, or for other things, when we see how love can make a poor slave do what he did?"* (The Life of Lazarillo).

Lazarillo is undoubtedly innocent at the beginning of the first chapter, and his innocence adds to his very astute and satirical in observing his surroundings, as could be seen on his recollection of what happened to his father:

*"...they accused my father of gutting the sacks that people were bringing to the mill. They took him to jail, and without a word of protest he went ahead and confessed everything, and he suffered persecution for righteousness' sake. But I trust God that he's in heaven because the Bible calls that kind of man blessed. [...] They had exiled him because of the bad luck that I've already told about..."* (Life of Lazarillo).

In his part Lazarillo reveals that his father was a thief, yet he dismisses what could be perceived as a mortal sin and a breach of the Ten Commandments as merely "bad luck". Moreover, he seems to allude to Matthew 5:11, seeing his father's punishment as a persecution.

In comparison, *The Pickwick Papers* is a third-person narrative, but knowledge of its narrator is limited. Whereas, as mentioned above, in *The Life of Lazarillo* the narrator is aware what is going to happen because he has already lived it through, in *The Pickwick Papers* the narrator has no knowledge of the development of the

characters, despite the fact that the events described have all already happened as well.

The first chapter starts with pompous words which try to present Mr. Pickwick in the best possible light and show the position of the narrator is in:

*"The first ray of light which illumines the gloom, and converts into a dazzling brilliancy that obscurity in which the earlier history of the public career of the immortal Pickwick would appear to be involved, is derived from the perusal of the following entry in the Transactions of the Pickwick Club, which the editor of these papers feels the highest pleasure in laying before his readers, as a proof of the careful attention, indefatigable assiduity, and nice discrimination, with which his search among the multifarious documents confided to him has been conducted"* (Dickens, 15).

On its own, those words can be understood in two ways. The first one is that the narrator shows unadulterated admiration to an honourable and honoured person. The second one is, that those words are to be understood as an irony. However, almost the next paragraph of the imaginary document shows the true colours of the novel:

*"That this Association has heard read, with feelings of unmingled satisfaction, and unqualified approval, the paper communicated by Samuel Pickwick, Esq., G.C.M.P.C. "Speculations on the Source of the Hampstead Ponds, with some Observations on the Theory of Tittlebats;" and that this Association does hereby return its warmest thanks to the said Samuel Pickwick, Esq., G.C.M.P.C., for the same"* (Dickens, 15).

"The Theory of Tittlebats" according to notes recalls a review of a dissertation work on small fish called stickleback, which Mr Pickwick managed to misspell (Wormald, 775). The misspelling of the name of the fish clearly shows the more than just dubious value of the presented paper, yet the club seems to be very enthusiastic about it.

That presents the entire club to the reader in an unfavourable light, making the reader laugh at the folly and ignorance of the club's members blindly accepting the low-

quality work which is presented to them, and their readiness to prize it despite not their ignorance of the subject.

The chapter also marks the founding of The Corresponding Society of the Pickwick Club, which purpose is "the advancement of knowledge, and the diffusion of learning" (Dickens, 15). In the light of "The Theory of Tittlebats" the reader justifiably must wonder about the quality of such knowledge.

The quarrel following the introduction and praise of the Tittlebatian paper is very interesting. The reason why it is so interesting is the content and resolution of the quarrel, when Mr. Pickwick gets into disagreement with another member of his club over probably slightly exaggerating the dangers on the road.

This rather trivial matter quickly escalates into calling each other names, however, the politeness of the club does not allow them to do it without a certain level of decorum, creating a tension between what is being said and how it is being said and most importantly recorded.

What is being said is according to notes part inspired by a parliamentary debate from year 1823 where a personal disagreement between Lord Henry Brougham and Lord Henry Canning was resolved by one of them claiming he had not referred to the private side of his opponent, but the public one (Wormald, 775).

To further highlight the resemblance to the disagreement between the two mentioned members of the Parliament, Dickens presented the final quarrel between Mr. Pickwick and Mr. Blotton in a way parliamentary debates were recorded as is obvious by comparing them to the hansards - the digitalised transcripts of the Parliamentary debates.

Dickens started each paragraph with the name of the person speaking and proceeded to record the quarrel in a past tense from the point of view of a third person:

*"The CHAIRMAN felt it his imperative duty to demand of the honourable gentleman, whether he had used the expression which had just escaped him in a common sense.*

*'MR. BLOTTON had no hesitation in saying that he had not--he had used the word in its Pickwickian sense. (Hear, hear.) He was bound to acknowledge that, personally, he entertained the highest regard and esteem for the honourable gentleman; he had merely considered him a humbug in a Pickwickian point of view. (Hear, hear.)'* " (Dickens 19-20).

The tension between insignificant topic of the whole quarrel and the serious almost ceremonial way it is documented results in irony. Taking into consideration the historical event which inspired this part of the first chapter it is obviously satirical and a reader in Dickens' time period would undoubtedly recognise it as such since the disputes between these two Members of the Parliament were notorious. Even as late as in 1868, when Lord Brougham died, The Sydney Morning Herald still brought into attention of its readers the famous quarrels between him and Lord Canning which happened in 1823 (The Sydney Morning Herald, 3).

The respective last chapters of the two works do not differ in many aspects. The seventh chapter of *The Life of Lazarillo* continues in its satirical tone from the previous chapters, but its protagonist's position changes. Lazarillo has finally gained a secure position of a town crier which enables him not to worry about the poverty anymore. This safety is further bolstered by the fact that the picaroon has married his employer's - Archbishop of San Salvador's - mistress and accepted the fact that she stays his mistress.

What does it gain him? What he desired. His position of a picaroon changes. Since he has improved his social standing and got free of his poverty, he no longer needs to be a trickster and he willingly abandons his former behaviour. He accepts his situation, content with the way things are, which marks his death as a picaroon, despite him still being alive. But still, what does not change is his way he observes the world around him. In spite of his good fortune, his perception of people around him remains caustic.

On the other hand, the last chapter of *The Pickwick Papers* is much more peaceful. Samuel Pickwick announces his decision to settle in a house outside of London, the

Pickwick club ceases its existence and a short paragraph is dedicated to each of the main characters and some of the recurring characters of the book, elaborating on their fate.

Pickwick, like Lazarillo, is accepts his position and the way in which society is. He does not seek to change the way things are, but he removes himself from the place he no longer feels comfortable in, seeking the comfort and quiet of the countryside. By leaving the Pickwick club Mr. Pickwick clearly states his decision not to continue with his travels and adventures and it further confirms his choice to stay away from the city and its society.

The overall tone and language of the last chapter is extremely different from the beginning of the novel. The legal English, which was used in the first chapter, is gone, replaced by English which would be used in common speech. The part of the text where the structure of the notes from the Parliamentary session was used in the first chapter once again does not appear in the last. The first part of the last chapter is a narrative of Mr. Pickwick decision and the wedding of Mr. Snodgrass. The second part of the last alludes to the first part of the first chapter in its return to the chronicle, however, briefly explaining what happened after the end of the story, but in much simpler language.

The titles of the two compared books share several similarities. Both are rather long and, therefore, have are usually referred to in their respective abridged versions. Their full names are as follow:

*"The Life of Lazarillo of Tormes, his Fortunes and Misfortunes as Told by Himself"* (The Life of Lazarillo) and

*"The Posthumous Papers of the Pickwick Club, Containing a Faithful Record of the Perambulations, Perils, Travels, Adventures and Sporting Transactions of the Corresponding Members"* (Ackroyd, 191; Dickens 773).

Both titles tell us the names of the main characters, although, in case of *The Pickwick Papers* it is partially obscured and only a surname. Both suggest that it records a span of one's life stories.

In case of *Lazarillo*, it is prudent to say that the reader expects *Lazarillo* still to be alive at the end of the book, because he is able to tell the story himself; that is not true in case of *The Pickwick Papers*. The word posthumous clearly marks the story as fully completed. But a question a reader without any knowledge of the book might ask is this one: does it mean that the members of the club are dead? Taking into the consideration the last chapter of the book, it is obvious that the death referred to in the title of the book is indeed the "death" of the club itself, not at all the death of its members. Dickens thus created a puzzle which can be solved only by reading the book.

In the *Life of Lazarillo*, the author only mentions *Lazarillo's* fortunes and misfortunes in its title, not providing any more information.

*The Pickwick Papers*, on the other hand, play with words even in its title. When reading that they are "faithful record", the uninitiated reader may expect a literary work written in a serious tone, a collection of reports and letters from different members of the club. Yet, as the reader finishes reading the title, its irony becomes obvious. Promptly the next word, perambulations, shows that this work is not as serious as it may have appeared at first glance, since "to perambulate" means according to *Cambridge Dictionaries Online* "to walk about for pleasure" (*Cambridge Dictionaries Online*). All in all, most of the words in the title have positive connotations, the exceptions being "posthumous" and "peril". In a way, the title of the book in its very formal tone mocks itself and forces the readers to reassess their expectations for the book and understanding of the words "faithful record".

As shown above, *The Pickwick Papers* share many features with *The Life of Lazarillo*. Both books follow somebody's life - in case of *Lazarillo* the life of the main protagonist, in case of *The Pickwick Papers* the life of The Corresponding Society of the Pickwick Club from its foundation to its dissolution, or, if the reader

accepts the personified way Dickens dealt with the Club in the title of the book, from its birth to its death.

Both books employ satire in early in their chapters, though Dickens' use of satire is slightly more pointed. *The Life of Lazarillo* as well as *The Pickwick Papers* end with their main character coming to terms with the way the world around them is. But where are the picaresques of these literary works?

### **3.3 The Character of the Picaresque**

The picaresque is a character whose presence basically decides whether or not a novel belongs to the sub-genre of the picaresque novel. In sub-chapter of called The Picaresque Novel – Problem of Definition, it was established that a picaresque must exhibit several key characteristics, such as disadvantaged background, cleverness, and willingness to improve his position. It was also noted that he usually is forced to leave some place and often changes his jobs.

In *The Life of Lazarillo*, the picaresque is obviously Lazarillo himself. He starts as a young, very innocent boy, but that drastically changes with the bull incident:

*"We left Salamanca and we came to a bridge; and at the edge of this bridge there's a stone statue of an animal that looks something like a bull. The blind man told me to go up next to the animal, and when I was there he said, "Lazaro, put your ear up next to this bull and you'll hear a great sound inside of it."*

*I put my ear next to it very simply, thinking he was telling the truth. And when he felt my head near the statue, he doubled up his fist and knocked my head into that devil of a bull so hard that I felt the pain from its horns for three days. And he said to me, "You fool, now learn that a blind man's servant has to be one step ahead of the devil." And he laughed out loud at his joke" (The Life of Lazarillo).*



Quite important for Lazarillo's future is the blind man's sentence: "now learn that a blind man's servant has to be one step ahead of the devil" (*The Life of Lazarillo*), especially since it's true not only for a blind man's servant, but also for any picaroon.

After the bull incident, Lazarillo realises that he must leave his childhood behind and needs to take care of himself if he wishes to survive. For that reason, he takes the blind man's advice seriously and is reborn into a trickster who uses his wit and cunning for survival and personal gain. And the blind man is the first one to feel that. As such, the bull incident is a turning point in Lazarillo's life, but he is not a true picaroon yet. The blind's man wit, stinginess and cruelty teaches Lazarillo to use his own wit and forces him to accept the role of a rascal. Right after the bull incident, the blind man tells Lazarillo: "I can't give you any gold or silver, but I can give you plenty of hints on how to stay alive" (*Life of Lazarillo*).

Starting with ripping seams on blind man's cloth bag in order to get food in it and re-sewing it again, so the blind man is none the wiser, and continuing with skilful exchange of any copper the people give to the blind's man with a half-copper. Acquiring of wine and a sausage becomes a battle of wit between the blind man and Lazarillo, which the latter loses. Finally, Lazarillo is able to outsmart his master and repay him for the bull incident by making him jump over water so awkwardly that his head hits a stone pillar.

But not all Lazarillo's masters are cruel. A squire he accepts as his third master is very poor and does not have enough to feed himself. Lazarillo uses his skills to beg for food to sustain them both. Still, it irks him that the squire is not able to accept the truth about the situation he is in and abandon his unhelpful clinging on to his honour. Compared with him, Lazarillo has no illusions about the world.

In contrast with *The Life of Lazarillo*, more than just one picaroon can be found in *The Pickwick Papers*. They have different personality, yet they share the characteristic typical for picaroon.

The first to appear and the most obvious picaroon of all in the novel is Alfred Jingle. Having come from a modest background and being a strolling player, Jingle's

position is definitely one that can be improved. And he most certainly tries to improve it. The first time he appears in the novel, in the second chapter, he saves naive Mr. Pickwick from an angry coach driver. However, as could be expected from a picaroon, his help does not come for free. He also proves to be expert at judging character as he is able to masterfully get attention and gradually rouse interest of naive Mr. Pickwick and his companions by telling them incredible stories exactly in accord with their interests. In return, he tricks them into inviting him to a dinner to his liking. His skills of a trickster also allow him to convince Mr. Tupman to steal Mr. Winkle's clothes so he, Jingle, can go to a ball. But still, even when the deception is revealed, Jingle manages to talk his way out of the trouble.

The next meeting with the Picwickians finally opens their eyes to the true nature of Mr. Jingle, as the picaroon elopes with a sister of their friend Mr. Wardle. Jingle, however, is not interested in the fifty-years-old woman, so he readily accepts money in exchange for returning Miss Rachel Wardle. Mr. Pickwick is ready to expose Jingle during their next meeting, but a cunning not dissimilar to the one of Lazarillo, makes possible for Jingle and his manservant and partner in crime Job Trotter to cause a great deal of discomfort and humiliation to Mr. Pickwick as their actions convince him that they plan yet another elopement, this time with a girl from a local boarding school. This ruse elopement, which is spoken of in chapter sixteen, ensues into a battle between the two other picaroons of this novel - Sam Weller, a manservant to Mr. Pickwick, and already mentioned Job Trotter. Sam tries to gain information about what is Jingle planning and Job proves himself an excellent actor as he carefully reveals the plan while pretending that the planned action weight heavily on his conscience.

*'Well, and don't you think, old feller,' remonstrated Mr. Weller, 'that if you let your master take in this here young lady, you're a precious rascal?'*

*'I know that,' said Job Trotter, turning upon his companion a countenance of deep contrition, and groaning slightly, 'I know that, and that's what it is that preys upon my mind. But what am I to do?'* (Dickens, 216).

However, Sam does not realise how close he is to the truth when he calls Trotter a rascal, because he is not aware he is being tricked and that the real plan is in fact to put Mr. Pickwick in a precarious position. It is this moment in which, one picaroon successfully manages to deceive another.

The last meeting happens in the Fleet prison, and it becomes the very confirmation that even the picaroons of Jingle's and Trotter's magnitude can actually fail. Their suffering in the Fleet is ended by the charity of Mr. Pickwick and subsequently both of them agree to abandon their old ways.

In opposition to Jingle's and Trotter's characters of picaroons is the character of Sam Weller. Introduced in the fourth issue, he was one of the main reasons why *The Pickwick Papers* became popular (Parker, 298). He is a picaroon of a different kind, but still, he is a picaroon as well. First, it is reasonable to sum up what is known about Sam's life, since he is the picaroon the novel provides the most information about.

His father, Tony Weller, is a coach driver. When he was young, his father left him to educate himself on a street and fend for himself. When talking to Mr. Pickwick, Mr Tony Weller explains why he did it, *"I took a good deal o' pains with his eddication, sir; let him run in the streets when he was wery young, and shift for hissself. It's the only way to make a boy sharp, sir"* (Dickens, 268). This clearly corresponds not only with the idea of modest background, but also picaroon's necessity to be able to survive on his own.

When searching for the feature of improving his position, it is possible to spot it the very first time Samuel Weller appears in the novel in White Hart Inn in chapter ten. Sam is working as a boot-cleaner at that time and it is obvious he is not willing to change the order of things, or, at least, not without a proper motivation, yet he is not afraid to work and is able to work hard:

*"Look at these here boots—eleven pair o' boots; and one shoe as belongs to number six, with the wooden leg. The eleven boots is to be called at half-past eight and the shoe at nine. Who's number twenty-two, that's to*

*put all the others out? No, no; reg'lar rotation, as Jack Ketch said, ven he tied the men up. Sorry to keep you a-waitin', Sir, but I'll attend to you directly.'*

*Saying which, the man in the white hat set to work upon a top-boot with increased assiduity." (Dickens, 130-131).*

It is possible to follow his line of thinking, as he knows that changing the order in which he cleans the boots gains him nothing.

The quoted speech of Sam Weller is interesting and important for several reasons. First, it is possible to see that Sam is able to fully focus on what is important to him as a person. Yes, he is being paid by people, or, to be precise, by the inn he works in. The people working for the inn directly, such as a chambermaid who tries to change Sam's mind about the order in which the boots are cleaned, because a gentleman is asking for his boots. But for Sam Weller, the boots are what is important, not the person behind them. The depersonification of his customers and the personification of their respective footwear clearly shows what Sam understands earns him money - the boots themselves. However, he also realises that without work he gains nothing, therefore, he sets to work on cleaning the shoes in his own order. By his unwillingness to change the order, Sam also shows that he is not willing to compromise the way he does things.

Secondly, the very speech and figures of speech Sam employs are also worth noticing. When talking about the order in which he is going to clean the boots, Sam mentions Jack Ketch. Once again without a proper context the jibe is not truly understandable, but taking into consideration that Jack Ketch was an executioner in the 17th century (Wormald, 750), the sentence suddenly gains unmistakably ironical meaning. By comparing something as trivial as the order in which boots are going to be cleaned to the order in which people are going to be hanged, Sam creates a serious gap between the trivial and serious matter, which inevitably results in irony.

His unwillingness to compromise the way he does things when he meets Mr. Pickwick for the first time. At that time, he is offered half a guinea for an answer. Before even knowing the question, Sam is already willing to accept the money:

*"You want me to accept of half a guinea. Wery well, I'm agreeable: I can't say no fairer than that, can I, sir?" (Mr. Pickwick smiled.) Then the next question is, what the devil do you want with me, as the man said, wen he see the ghost?" (Dickens 136-137)*

Samuel's willingness to move up and improve his position, or at least financial situation, is even much more noticeable when Mr. Pickwick finally decides to take him as his personal manservant in chapter twelve. Pickwick who is trying deal with the situation from the position of a gentleman, first enquires whether or not Sam is content in his current position. And Sam, rightfully sensing that this is an opportunity not to be missed, gives this reply:

*"Afore I answers that 'ere question, gen'l'm'n,' replied Mr. Weller, 'I should like to know, in the first place, whether you're a-goin' to purwide me with a better?'*

*A sunbeam of placid benevolence played on Mr. Pickwick's features as he said, 'I have half made up my mind to engage you myself.'*

*'Have you, though?' said Sam.*

*Mr. Pickwick nodded in the affirmative.*

*'Wages?' inquired Sam.*

*'Twelve pounds a year,' replied Mr. Pickwick.*

*'Clothes?'*

*'Two suits.'*

*'Work?'*

*'To attend upon me; and travel about with me and these gentlemen here.'*

*'Take the bill down,' said Sam emphatically. 'I'm let to a single gentleman, and the terms is agreed upon.'*

*'You accept the situation?' inquired Mr. Pickwick.*

*'Cert'nly,' replied Sam. 'If the clothes fits me half as well as the place, they'll do.' "* (Dickens, 164).

In his reply, Sam basically ensures that he is given the opportunity, because he puts Mr. Pickwick in a position where to refuse him and not provide him with any prospect would not be proper and could be perceived as uncalled for snooping in Sam's private matters.

But Sam goes even further by, before providing the answer he was asked for, ensuring, that the offer, whatever it is, is truly valid. Following that he enquires about his possible salary and other benefits, and only after that he finally wants to know what sort of an employment it is and what is the description of the job. By going about the offer like this, Sam Weller puts Mr. Pickwick into a precarious position. Mr. Pickwick has basically promised Sam the work and it would be hard for him to withdraw his offer. Suddenly it is Sam who decides whether or not he wants to be in Mr. Pickwick's employ. And being a picaroon and wanting to improve his conditions, Sam Weller, first of all, asks what he is to gain personally. How is it possible for him to ask these things? Because he is certain he will not be rebuffed. Not that Mr. Pickwick minds this at all.

Through *The Pickwick Papers* Sam Weller remains Mr. Pickwick's servant and a keen and astute observer of the events happening around him. Where Pickwick is innocent and naive (up to his imprisonment in the Fleet prison), Sam, probably no small thanks to his upbringing, fully understands and accepts the world around him and lives his life according to it, protecting both himself and Mr. Pickwick. Despite being Mr. Pickwick's protector, first from the position of a manservant who wants to keep his work to a friend and a almost an adoptive son of Mr. Pickwick, Sam retains the acute and more often than not sarcastic way in which he comments on what he sees. When in sharp contrast with the naiveté of Mr. Pickwick, it creates a very humorous dialogues, but it is mostly Sam's speeches that constitute the satirical tone of the novel, as will be shown chiefly in the next chapter of this thesis.

However, it is still reasonable to mention Sam's humorous way with words, especially the way he plays with words and quite often focuses on their literal meaning. One aspect of his speech made it to the dictionaries, such as e.g. Merriam-

Webster, as a dictionary entry called "Wellerism": "an expression of comparison comprising a usually well-known quotation followed by a facetious sequel" (Merriam-Webster). Sam employs this way of speaking rather often, usually to lighten the mood, more often than not using a meaning of the words said and comparing them to something unpleasant or disagreeable, e.g. when Sam is trying to encourage Mr. Pickwick to say what he intends, he says: "*out vith it, as the father said to his child, when he swallowed a farden*" (Dickens, 164), basically comparing Mr. Pickwick's slowness and over-politeness with speaking his mind to vomiting.

At first glance, Sam is missing one feature of a picaroon, that is, a picaroon's tendencies to change his jobs. At first, he is introduced as a boot-cleaner, then he becomes Mr. Pickwick's manservant, which is a job he holds almost until the end of the book. But in fact, being Pickwick's manservant is just the last job he has. In chapter sixteen, Sam recounts all the works he has ever had:

*"I wos a carrier's boy at startin'; then a vaginer's, then a helper, then a boots. Now I'm a gen'l'm'n's servant. I shall be a gen'l'm'n myself one of these days, perhaps, with a pipe in my mouth, and a summer-house in the back-garden. Who knows? I shouldn't be surprised for one"* (Dickens, 212).

It clearly shows, that Sam believes his position is gradually improving. Moreover, he is convinced that it is still going to improve in the future, anticipating to achieve the position his master holds at the time. And as a picaroon, he does not expect to fail in his ambitions.

The picaroons of those two respective pieces of literature share many features, but differ in others.

Bearing in mind the characteristics and personality traits a picaroon should have, it is obvious that the characters of Job Trotter, Alfred Jingle and Samuel Weller truly are picaroons. While the reader's knowledge of background information on Trotter and Jingle is somewhat limited by the fact that they are not exactly the main characters of the novel, therefore, they appear in much smaller part of *The Pickwick Papers*, it is

still safe to claim they are picaroons. The reasons for that are their continued trickery, which they renounce only when they are locked in prison, their cleverness, which has clearly manifested itself in their ability to achieve their goals without being called out on their wrongdoings, and their diligent attempts in gain better status in the society.

Samuel Weller, on the other hand, is rather different from them, but he deserves the label of a picaroon none the less. Going through the characteristics of a picaroon established in the chapter dealing with the definition of the picaresque novel, it is clear, Sam has all of them except for being a thief. He is from a disadvantaged background. His family has early in his youth made him fend for himself, claiming

However, what clearly distinguishes him from other picaroons of *The Pickwick Papers* and even the one in *The Life of Lazarillo* is the way he goes about his trickery. While Jingle, Trotter and Lazarillo do not concern themselves with the fact that their actions can and do cause other people harm, Sam never employs his trickery should it harm innocent people.

But for all of those picaroons one thing is true without any doubt. At the end of the literary work, they become content with the situation, not seeking a social ascent anymore, which effectively means they cease to be picaroons.



## 4. Satire and Parody in *The Pickwick Papers*

This chapter deals with the satire and the parody in *The Pickwick Papers*. For each of those genres there is a short introduction covering the definition of the respective genre. In case of parody, an analysis of the side stories follows. In case of satire, the subsequent analysis is divided according to the topic it covers.

### 4.1 Parody and *The Pickwick Papers*

Before starting the analysis of parody in *The Pickwick Papers*, it is reasonable to first explain what is and what is not a parody. According to *The Concise Oxford Dictionary of Literary Terms*, parody is:

*"a mocking imitation of the style of literary work or works, ridiculing the stylistic habits of an author or school by exaggerated mimicry. Parody is related to burlesque in its application of serious styles to ridiculous subjects, to satire in its punishment of eccentricities, and even to criticism in its analysis of style." (Baldic, 185)*

When considering *The Pickwick Papers*, Dickens' artificially serious treatment of trivial or day-to-day problems is obvious. When analysing the very first chapter, the parody of parliamentary debates, or hansards, is obvious. The trivial matter of a dispute over possible dangers that awaits a traveller on a road are discussed in legal English and recorded in the way hansards are, as was already mentioned in the chapter dealing with neurasthenic points of the book.

Dickens several times incorporated side-stories into *The Pickwick Papers*. At a first glance, the stories do not seem to fit the rest of the novel. Most of them, in their dark treatment of their themes, resemble gothic novels, but still, several of them retain features of a parody. Two of them will be analysed in this chapter.

The most obvious side-story containing parody is the tale of Prince Bladud. In the original myth, prince Bladud was cast out by his father for being ill with leprosy.

He wandered the country and in order to fend for himself, he became a swine herder. However, one of the pigs became ill as well and only a bath in mud cured both the pig and the prince. Bladud was, therefore, able to return home. But in the place where the healing mud was, he founded a town called Bath (*The Legend of Bladud*).

Dickens worked with this myth in his own way and further added to it. In fact, he presented two legends, both share the characteristics of any legend and several linguistic phrases typical for it. When are the legends taking part is not specified, both of them are set as follows: "*for many hundred years before*" (Dickens, 484) and "*a great many centuries since*" (Dickens, 485). But even the language itself is so excessively pompous that it results in implausibility of the story, for example: "*...the illustrious Prince being afflicted with leprosy, on his return from reaping a rich harvest of knowledge in ancient Athens, shunned the court of his father...*" (Dickens, 484). This implausibility results in a parody, especially when considering plots of both of the Dickens' legends.

In the first one, Bladud befriends "a pig of thoughtful and reserved demeanour" (Dickens, 484). Seeing the pig's skin is blemishless from the mud it wallows in, the prince decides to try it as well and it cures him.

In the second one, which the narrator claims is the true story, prince Bladud returns from his studies abroad and his father decides to get him married. But the prince refuses because he has already fallen in love with another. For that transgression, he is locked in a tower. There he learns his love has married another. He escapes from his imprisonment and wanders around until he reaches the place where Bath is nowadays. He prays that his journey ends there and his tears never stop. He is granted his wish and the earth swallows him, his tears becoming the Bath spring.

The story is obviously both very sentimental and unrealistic, but in order to keep his promise of the true story of prince Bladud, the narrator employs a different approach than in the first story. While the language is still too unnatural for the story to be taken seriously, but this time the narrator expands his story with his remarks and observations from the point of view of a person living in Dickens' time which absolutely do not belong to any legend. One of those is for example the mention of money and the nature of the school the prince attended to:

*"[The prince] was then despatched, in charge of a trusty messenger, to a finishing school at Athens; and as there was no extra charge for remaining during the holidays, and no notice required previous to the removal of a pupil, there he remained for eight long years, at the expiration of which time, the king his father sent the lord chamberlain over, to settle the bill, and to bring him home..." (Dickens, 485)*

These sort of disruption of the natural flow of a literary genre of legend cause tension among the voice of the story which is far-over-the-necessary-level-serious, the characteristic features of a typical legend and the plot itself. That results in parody.

Furthermore, the way the narrator chose to describe the king Lud Hudibras, prince Bladud's father, also does not fit the typical character of a legend:

*"He was, indeed, every inch a king. And there were a good many inches of him, too, for although he was not very tall, he was a remarkable size round, and the inches that he wanted in height, he made up in circumference." (Dickens, 485)*

The narrator describes not only a personal characteristic not related to the story itself but also a personal characteristic not of the main character. And furthermore, he ridicules it, once again breaking the set rules of a legend.

Another side-story which will be analysed in this thesis is called "The Story of the Goblins who stole a Sexton". The story itself is basically a gothic story whose main character is a sexton named Gabriel Grub. Grub is a grumpy, bad-tempered man who does not know happiness. The goblins reform the sexton by beating him and showing him visions of good and bad people and people like him, people:

*"who snarled at the mirth and cheerfulness of others, were the foulest weeds on the fair surface of the earth; and setting all the good of the world against the evil, he came to the conclusion that it was a very decent and respectable sort of world after all." (Dickens, 389)*

The experience with the goblins changes Grubs nature and he leaves his hometown. Following that people of the town believe that the goblins kidnapped him.

So far, the story is not unlike any other gothic narrative, but the narrator decides to expand the story by adding the return of the sexton to the town and how the people explained his version of the story: "*[they] murmured something about Gabriel Grub having drunk all the Hollands, and then fallen asleep on the flat tombstone*" (Dickens, 390). Basically, what has so far been an ordinary gothic narrative full of scary or mysterious locations such as a cemetery or a goblin cave, a narrative full of supernatural creatures such as goblins, is by those few sentences dismissed as drunk hallucination of its main protagonist. But who should the reader believe? Grub or his townsfolk? The narrator himself decides:

*"this story has at least one moral, if it teach no better one—and that is, that if a man turn sulky and drink by himself at Christmas time, he may make up his mind to be not a bit the better for it: let the spirits be never so good, or let them be even as many degrees beyond proof, as those which Gabriel Grub saw in the goblin's cavern."* (Dickens, 390)

This is the way, the rules of gothic narrative are broken and the what at first seemed to be a pure, if not well written, example of the genre is suddenly revealed as its own parody.

One more occurrence of parody in *The Pickwick Papers* can not be omitted. The book as a whole is modelled in a similar way as another example of a picaresque novel - Cervantes's *Don Quixote*. A shrewd servant is accompanying his extremely naive master on his journeys. However, this definitely does not mean that Dickens' *Pickwick Papers* are a parody of *Don Quixote*. To fully comprehend what those pieces of literature parody, one needs to understand how a literary genre of picaresque came into being and what type of literature preceded it. Its predecessors were chivalric romances, in which main protagonists were idealized knights who very often travelled the country and helped those who needed it. Their honour, dignity and their devotion to their chosen lady were very important to them. And while Don Quixote still tries to be a knight and fight for these ideals, but what about

Mr. Pickwick? He, with his *"bald head, and circular spectacles"* (Dickens, 16), with his *"elevated position revealing those tights and gaiters, which, [...] when Pickwick clothed them - if we may use the expression - inspired involuntary awe and respect"* (Dickens, 17), is rather hard to imagine as a noble knight on a white horse saving a damsel in distress. Where is his *"idealized code of civilized behaviour that combines loyalty, honour, and courtly love"* (Baldic, 38)? Well, unlike the knights of chivalric novels rendering their services to their noble ladies and unlike Don Quixote pining after his chosen Dulcinea, Mr. Pickwick has a rather different approach to "his Dulcinea". Pickwick, instead of hoping to win the favour of his lady - Mrs. Martha Bardell, is in fact trying to avoid her and the whole misunderstanding of his alleged marriage proposal.

Mr. Pickwick is not a knight who saves the others. In fact, Mr. Pickwick's naïveté causes him a great deal of troubles from which he needs to be saved himself, situations in which his personal honour is in peril or is damaged. Those situations include chasing after his own hat in the middle of military manoeuvres (Dickens, 62), being caught in a female boarding school while trying to prevent alleged elopement of one of the girls with Mr. Jingle (Dickens, 225-6), or being transported in a barrow and getting drunk enough that he is unaware he is being transported to an animal pound much to the delight of local village boys (Dickens, 256).

All in all, Mr. Pickwick is not a dignified knight. On the other hand, he is not without any redeeming quality. He most certainly shows his chivalry towards the end of the book, when he saves Job Trotter and Alfred Jingle from debtors' prison, or helps his friends and Sam to achieve their happiness.

Where in chivalric romances the characters of the knight are often flat characters, their parodical counterpart, Mr. Pickwick, despite all of his follies, is still a likeable and truly many-faceted round character.

To conclude this subchapter, it is obvious that parody is not an inconsiderable part of *The Pickwick Papers*. The literary work on its own is a parody of chivalric novels. Its main protagonist - Mr. Pickwick - is a parodical knight of those novels. While the

language in which he is described very well may fit those of chivalric novels, Mr. Pickwick appearance and quite often the way he behaves does not.

But it would be wrong to simply say that all the parody in the novel is a result of it being a parody of chivalric novels. As has been shown on the examples of the hansom, or side-stories of prince Bladud and sexton Grub, the work has the capacity to parody more than just one literary genre.

All in all, it is obvious that parody is a significant and inextricable part of *The Pickwick Papers* by Charles Dickens.

#### **4.1 General Introduction to Satire**

Since in the following sub-chapters the presence of a satire is going to be analysed, it is prudent to ask: What is a satire? What are its key features? How can it be achieved in a literary work? This sub-chapter is meant to answer these questions with the help of the books dealing with literary terms, especially the satire.

*The Concise Oxford Dictionary of Literary Terms* defines satire as follows:

*"a mode of writing that exposes the failings of individuals, institutions, or societies to ridicule and scorn.[...] Its tone may vary from tolerant amusement, as in the verse satires of the Roman poet Horace, to bitter indignation, as in the verse of Juvenal and the prose of Jonathan Swift. [...] In this classical tradition, an important form is 'formal' or 'direct' satire, in which the writer directly addresses the reader (or recipient of a verse letter) with satiric comment. The alternative form of 'indirect' satire usually found in plays and novels allows us to draw our own conclusions from the actions of the characters..." (Baldic, 228).*

While this definition is undoubtedly correct, it does not tell too much about the actual way through which the author can achieve to write a satire. For that, the book *Satire* written by Arthur Pollard is incredibly helpful. He perceives the satire as *"the difference between what things are and what they ought to be"* (Pollard, 3). Moreover, by analyzing the pieces of literary works traditionally considered to be

satires, Pollard expresses a conviction that just like parody in the previous sub-chapter, satire is not a genre on its own and it shares many features with other genres. *"Satire is not in itself a pure and exclusive form"* (Pollard, 5). He points out that while satire is often accompanied by comedy and irony, the terms are not interchangeable, because not all the ironical or comical pieces of literature are also satirical.

But what is interesting, Pollard in his work focuses also on what sort of an effect should satire have on its reader. *"This is the essence of successful satire - to get your victims 'hopping mad' and your audience 'laughing their heads off.'"* (Pollard, 12). And he is right. While a satirist shows his readers the all the failings of his characters or his victims, he can not make a sermon of it.

In that respect, the above mentioned passage from *The Concise Oxford Dictionary of Literary Terms* which mentions that the victims of the satire are exposed to *"ridicule and scorn"* (Baldic, 228) is correct in using the word "and". Because to scorn without a ridicule would most likely result the piece of work being a sermon, and to ridicule without a scorn would shift the work towards simply a humorous one.

But how to achieve the satirical tone of a work? Pollard argues this:

*"we have at least four ways by which the satiric meaning may emerge, namely, by what a man does (or fails to do), by what others do to and say of him, by what he says of himself, and in the novel, by what the author says of him"* (Pollard, 24).

In other words, the satire is rooted in the way of how a victim of satire is perceived.

But what or better to say who is the victim of satire? It is not important whether it is one individual representing a certain type of society, or an entire part of society. But it is necessary for the reader to be able to recognise what and more often than not why is the victim satirised. Pollard also provides typical mode of behaviour of a victim of the satire: *"his actions will be basically repetitive; his interest will lie in incidental versatility, in the way in which the author plays the satiric variations of his theme."* (Pollard, 54).

The following sub-chapters are going to provide an insight into how Charles Dickens employed the satirical tone in *The Pickwick Papers* in different surroundings.

## 4.2 Societies and Clubs

The very first club presented in the book is the Pickwick club itself. As was already mentioned in the sub-chapter called Neurasthenic Points, the members of the club are gullible, yet quick to anger and full of delusions of grandeur. Their praise of Mr. Pickwick for his Tittlebatian paper and their blind faith in what they are told is hard to comprehend and is the cause of reader's laughter at their misguided delusions of grandeur.

But Pickwick club is not the only group in *The Pickwick Papers*. Because another one is in the fifteenth chapter in Eatanswill where Mr. Pickwick and his friends are invited to a fancy dress dejeuner with Mrs. Leo Hunter, a poet around whom has formed a group of other artists.

The reader is not left in dark about the quality of the poets, because as a part of the invitation Mr. Leo Hunter recites a poem written by his wife - "Ode to an expiring Frog" (Dickens, 199). The poem itself is badly written, yet it is praised by Mr. Pickwick.

Nor is the reader left in the dark about the reason for these gatherings in the house of Mrs. Leo Hunter, who, as her husband explains, is trying to surround herself with famous people. When talking about a man who wrote a sonnet about Mrs. Hunter, biting satire emerges:

*"Was he celebrated for his works and talents?" inquired Mr. Pickwick.*

*'He was Sir,' replied the grave man, 'all Mrs. Leo Hunter's acquaintances are; it is her ambition, sir, to have no other acquaintance.'*

*'It is a very noble ambition,' said Mr. Pickwick.*

*'When I inform Mrs. Leo Hunter, that that remark fell from your lips, sir, she will indeed be proud,'"* (Dickens, 198-9)



While both men perfectly understand each other and their polite but still honestly meant words are a result of their upbringing, the reader is getting a different picture. Because Mrs. Hunter's ambition is most certainly not noble, and when pondering upon what Mr. Pickwick said it is obvious that it can be perceived in a satirical sense, just like Mr. Leo Hunter's response to it. This passage is almost a model example of an indirect satire based on what people say about the character. Even though they do not comprehend or even notice its satirical tone.

Despite accepting the invitation, Mr. Pickwick is at first cautious of the fancy dress feature of the dejeuner. He even has a quarrel with his friend Mr. Tupman who is planning on attending in the guise of a bandit. And for the first time, Mr. Pickwick, the Mr. Pickwick who has caused no little embarrassment to himself and his friends, shows common sense claiming his friend is too old and too fat for it.

*"And if any further ground of objection be wanting," continued Mr. Pickwick, 'you are too fat, sir.'*

*'Sir,' said Mr. Tupman, his face suffused with a crimson glow, 'this is an insult.'*

*'Sir,' replied Mr. Pickwick, in the same tone, 'it is not half the insult to you, that your appearance in my presence in a green velvet jacket, with a two-inch tail, would be to me.'*" (Dickens, 201)

But the common sense does not last. And everybody, including Mr. Pickwick, puts on the fancy dress procured from a shopkeeper named Mr. Solomon Lucas, who recommended them dresses based on what *"his taste and experience induced him to recommend as admirably suited to the occasion."* (Dickens, 202) Taking into consideration, that Mr. Lucas claims: *"and what can be prettier than spangles? It may be objected that they are not adapted to the daylight, but everybody knows that they would glitter if there were lamps..."* (Dickens, 202), it is painfully obvious to the reader that their costumes are unflattering at best, or completely humiliating. And recommending a dress that might look good in light of lamps when the dejeuner is a morning breakfast simply must have any reader laughing. The actual description of the characters with narrator's excessive words of praise is once again undisguised satire.

The actual dejeuner is not dissimilar. The satirical tone of the narrator remains, and so does the discrepancy between what is said and how the reader perceives it.

The whole event ridicules the characters attending it, starting with the hostess Mrs. Leo Hunter, who shamefully tries to use Mr. Pickwick to appear interesting, the foreign Count Smorltork, who considers himself an expert on everything English because as he professes he has spent a lot of time there (*'Long—ver long time—fortnight—more.'* (Dickens, 207)), or Mrs. Pott, who sings a "song" (*The voice of Mrs. Pott was heard to chirp faintly forth, something which courtesy interpreted into a song* (Dickens, 208)).

An excellent example of satire can also be found shortly after Mrs. Leo Hunter meets with Mr. Pickwick for the first time and decides to introduce him to everybody:

*"In the first place, here are my little girls; I had almost forgotten them,' said Minerva, carelessly pointing towards a couple of full-grown young ladies, of whom one might be about twenty, and the other a year or two older, and who were dressed in very juvenile costumes—whether to make them look young, or their mamma younger, Mr. Pickwick does not distinctly inform us."* (Dickens, 206)

Mrs. Hunter claims to almost forget her daughters and yet she introduces them as the first ones. That certainly must ring false even to other protagonists, yet nobody points it out, all of them continuing the charade. But even the narrator decides to play, shifting the possible blame for his unflattering remark about Mrs. Hunter's daughters on Mr. Pickwick.

### **4.3 Military**

In the fourth chapter, Mr. Pickwick and his friends are present at a military manoeuvres in the town of Rochester. What is expected?

*"A grand review was to take place upon the lines. The manoeuvres of half a dozen regiments were to be inspected by the eagle eye of the commander-in-chief; temporary fortifications had been erected, the*

*citadel was to be attacked and taken, and a mine was to be sprung."*

(Dickens, 59)

By using the words and phrases "*a grand review*" (Dickens, 59), "*the approaching ceremony was one of the utmost grandeur and importance*" (Dickens, 59), the narrator slowly builds up the readers expectation promising an exceptional event. However the foreshadowing of a disaster is present in the description of the preparations which in fact resemble an unorganized buzzing beehive. Particularly the mention of the man in charge - Colonel Bulder - can not be taken very seriously. His "*galloping to one place and then to another*", "*backing his horse among the people*" and "*shouting in the most alarming manner*" (Dickens, 59) can be perceived to belong to the common military routine, introducing Colonel Bulder as a meticulous officer following a carefully laid up plan. Officer, who is fulfilling his duty and making sure everything goes as planned. However, this possible perception of the stellar officer is broken by the narrator remarking that he is doing so "*without any assignable cause or reason whatever*" (Dickens, 59).

But the whole event does not go as was planned, chiefly thanks to the three members of the Pickwick club. Mr. Pickwick and his friends try to stand in the front line in order to have the best view possible. However, the crowd pushes him forward towards the soldiers and he is reminded by a musket to return to his place.

The passage describing all the seriousness and solemnity of the military parade is followed by description of the events happening in the crowd closely observing the manoeuvres. When Mr. Pickwick asks: "*Can anything be finer, or more delightful?*" the satiric narrator has one person from the crowd reply: "*Nothing,' replied that gentleman, who had had a short man standing on each of his feet for the quarter of an hour immediately preceding.*" (Dickens, 60). The discrepancy between what is being said and what is actually meant, creates a tension and both keeps the reader guessing and laughing.

Following the scrum which happened around Mr. Pickwick at the beginning of the parade, he and his friends soon find themselves to be standing alone:

*"We are in a capital situation now," said Mr. Pickwick, looking round him. The crowd had gradually dispersed in their immediate vicinity, and they were nearly alone.*

*'Capital!' echoed both Mr. Snodgrass and Mr. Winkle.*

*'What are they doing now?' inquired Mr. Pickwick, adjusting his spectacles.*

*'I—I—rather think,' said Mr. Winkle, changing colour—'I rather think they're going to fire.'" (Dickens, 61)*

In this part of the story, Dickens worked with the double meaning of the word "capital". While capital means great or excellent in some context, in other it is connected with the idea of punishment by death. Despite the fact that Mr. Pickwick most certainly meant it in the first sense of the word, the story itself implies the other one. Because the soldiers indeed start shooting at Mr. Pickwick and his friends with blanks. The subsequent lengthy discussion of the members of the Pickwick club whether or not should they take cover in case one of the soldiers isn't shooting with blanks, is as surreal as it is unlikely. Because the whole idea that soldiers would shoot at civilians and those civilians would remain standing and discussing the problem is preposterous deeply satirising both parties involved.

By mingling the solemn scenes from the manoeuvres and funny happenings from the crowd watching the parade, the narrator slowly prepares the reader for the very moment when the commotion disrupts the manoeuvres themselves. In fact, he has the reader holding his breath for that very moment. And he does not disappoint. Because shooting at Mr. Pickwick and his friends is just the first step, quickly followed by another one when another part of the assembled army tries to attack the first one, regardless the fact that there is Mr. Pickwick between them:

*"The opposite troops, whose falling-in had perplexed Mr. Pickwick a few seconds before, were drawn up to repel the mimic attack of the sham besiegers of the citadel; and the consequence was that Mr. Pickwick and his two companions found themselves suddenly inclosed between two*

*lines of great length, the one advancing at a rapid pace, and the other firmly waiting the collision in hostile array.*

*'Hoi!' shouted the officers of the advancing line.*

*'Get out of the way!' cried the officers of the stationary one.*

*'Where are we to go to?' screamed the agitated Pickwickians.*

*'Hoi—hoi—hoi!' was the only reply. There was a moment of intense bewilderment, a heavy tramp of footsteps, a violent concussion, a smothered laugh; the half-dozen regiments were half a thousand yards off, and the soles of Mr. Pickwick's boots were elevated in air. "*  
*(Dickens, 62)*

By appearing between the two opposing regiments, the reader can only laugh at Mr. Pickwick's folly and his disruption of what would without him probably be a dignified event.

#### **4.4 Medical**

The twenty-ninth chapter has this title:

*"How the Pickwickians made and cultivated the Acquaintance of a couple of nice Young Men belonging to one of the Liberal Professions; how they disported themselves on the Ice; and how their Visit came to a conclusion" (Dickens, 390).*

It is in this chapter where Mr. Pickwick meets the Mr. Benjamin Allen and Mr. Bob Sawyer at the Wardle Manor during Christmas. In general the chapters taking place at Christmas are more serene, containing less scolding satirical elements.

Mr. Pickwick is informed of the presence of Mr. Allen and Mr. Sawyer by Sam Weller. Mr. Pickwick and Sam Weller have a gentle, good natured conversation about jobs those two young man which arises from the fact that Sam is using slang words and Mr. Pickwick, who is not familiar with them, has to work on unravelling

their true meanings. When he learns that they are medical students, Mr Pickwick is delighted and praises their characters, even though he has yet to meet them. A stark yet discrepancy between the reality as presented by Sam Weller and the idealized view, or even naïveté, as presented by Mr. Pickwick appears in the subsequent conversation:

*"I am glad of it," said Mr. Pickwick, casting his nightcap energetically on the counterpane. 'They are fine fellows—very fine fellows; with judgments matured by observation and reflection; and tastes refined by reading and study. I am very glad of it.'*

*'They're a-smokin' cigars by the kitchen fire,' said Sam.*

*'Ah!' observed Mr. Pickwick, rubbing his hands, 'overflowing with kindly feelings and animal spirits. Just what I like to see.' "* (Dickens, 391)

This naïveté of Mr. Pickwick is sorely tested once he meets the pair of students. As is mentioned in the title of the chapter, the young men practice "liberal profession" meaning that they work within a code of ethic and must help the community. However, Mr. Pickwick is shaken by the discussion between the two students regarding their buying pieces of a body.

*" 'No,' replied 'Bob Sawyer; 'can't afford expensive luxuries.'*

*'Nonsense!' said Allen.*

*'Can't, indeed,' rejoined Bob Sawyer, 'I wouldn't mind a brain, but I couldn't stand a whole head.' "* (Dickens, 393)

The fact that the medical students talk about dissecting bodies and buying parts of them while eating breakfast is in striking contrast both with Mr. Pickwick's naïveté and the ideal of liberal profession.

## 4.5 Politics

The fictional Eastanwill is just before the elections in the thirteenth chapter. There is a strife between two political parties the Blues represented by Samuel Slumkey and the Buffs represented by Horatio Fizkin. Because of that strife, the town is divided up to the point that the narrator satirically claims that everything belongs to one or the other party - inns, shops, even aisles in the church.

Mr. Pickwick arrives right in the middle of a shouting conflict between two mobs, each supporting one of the parties. Mr. Pickwick starts shouting along with one of the sides, the one supporting the Blues, when one of his friends asks:

*"Who is Slumkey?" whispered Mr. Tupman.*

*'I don't know,' replied Mr. Pickwick, in the same tone. 'Hush. Don't ask any questions. It's always best on these occasions to do what the mob do.'*

*'But suppose there are two mobs?' suggested Mr. Snodgrass.*

*'Shout with the largest,' replied Mr. Pickwick." (Dickens, 167)*

By doing so, Mr. Pickwick clearly shows his support to one side, despite the fact that he does not know exactly who he is proclaiming for. When asked in an inn which side he supports, he is not certain.

One of the means of the political fight is, of course, the press:

*"Of course it was essentially and indispensably necessary that each of these powerful parties should have its chosen organ and representative: and, accordingly, there were two newspapers in the town—the Eatanswill Gazette and the Eatanswill Independent; the former advocating Blue principles, and the latter conducted on grounds decidedly Buff. Fine newspapers they were. Such leading articles, and such spirited attacks!—'Our worthless contemporary, the Gazette'—'That disgraceful and dastardly journal, the Independent'—'That false and scurrilous print, the Independent'—'That vile and slanderous calumniator, the Gazette;' these, and other spirit-stirring denunciations, were strewn plentifully over the*

*columns of each, in every number, and excited feelings of the most intense delight and indignation in the bosoms of the townspeople."*

(Dickens, 166)

The discrepancy of the passage between the form and the content is undeniable and its result is the satire.

During his stay in Eatanswill, Mr. Pickwick learns about the background fights in politics for voters, all of them highly questionable, and all of them satirised through word play and Mr. Pickwick's naïveté.

It is obvious that in *The Pickwick Papers* the level and nature and the victim of the satire changes in different settings. While in case of the military manoeuvres the victim of the satire is mainly Mr. Pickwick himself, in case of the meal with Mrs. Leo Hunter he satirised the obvious shallowness of its attendants and the club itself. When dealing with politics, Dickens more often than not drew a parallel between politics and drunkenness, while pointing out the little follies of the townsmen and Mr. Pickwick both. And finally to achieve the satirical tone in his almost kind satire of the medical students and their liberal profession, the narrator uses the gap between what the reality is and what it should be.



## 5. Conclusion

The picaresque novel appeared for the first time in Spain in the second half of the sixteenth century. By the end of that century, it has reached the British Isles and during the eighteenth century there already were several picaresque novels by the authors such as Smollett or Fielding. As an avid reader in his childhood, Dickens knew the picaresque novels of his predecessors well and, therefore, he was influenced by them.

However, the main problem of the picaresque novel is its discordant definitions of the genre. Over the time, many literary theorist formed their own definitions of the picaresque novel, some of those definitions clashing with each other. Some definitions are so narrow that the literary works traditionally considered to be picaresque novels do not comply with it. Other definitions are so broad that almost any piece of work could be labelled the picaresque novel.

By analyzing the very first of the picaresque novels, *The Life of Lazarillo of Tormes*, the typical features of the picaresque novel can be detected, and afterwards, included to the definition of the literary genre. Those features are the presence of a picaroon as one of the characters, the fact that the story also incorporates travels, word play, use of satire, credibility and episodic character.

That the picaresque features are present in the literary work is undeniable.

Not only do *The Pickwick Papers* have a picaroon as a character, there is more than just one - counting Sam Weller, Job Trotter and last but not least Alfred Jingle. Their continuous attempts to improve their position, especially in case of Alfred Jingle, are the cause of many mischieves.

Other key feature of the picaresque is motif of travel. The members of the Pickwick club undertake nine journeys in total and spent more than a half, almost three quarters, of all the chapters away from London - their home.

The episodic character of the novel is chiefly given by the fact that *The Pickwick Papers* were published in issues. The first time and only time Dickens did not respect

the natural ending of a story arch at the end of an issue, he earned the displeasure of his readers.

Dickens achieved verisimilitude of *The Pickwick Papers* by employing two different tools. The first one is the fact that he made his characters travel to real-world-places - places that can be without any difficulty located on a map. The only exception to the rule is the town of Eatanswill. However, the fictional name of the town can be easily explained by wish not to give offence and create a town which every reader could perceive as the one he lives in.

The second tool Charles Dickens used in order to achieve credibility is integrating the events that happened in his world into the world of his characters. Starting with aligning the story with the changing seasons of the year the reader live in, such as that the readers are celebrating Christmas and at the same time the issue in which the characters of the novel celebrating Christmas is published. But Dickens also included other real life events, sometimes slightly obscured such as the ending of the quarrel between Mr Pickwick and Mr Blotton which is a parallel to the one by two Parliamentary members. Because if it can happen in reader's world, why can it not happen in Mr. Pickwick's one?

In a way by doing so, Dickens from time to time parodies the world itself. But *The Pickwick Papers*, or better to say, the picaresque novel is the parody on its own. Coming to the existence as a reaction to the chivalric romances, the picaresque novels are parodies in general. However, that is not the only trace of parody in the work at all. The side-stories in general serve among other things to parody a certain literary genre.

The last but not least key feature of the picaresque novel lies in its ability to satirise. And *The Pickwick Papers* are satirical. While sometimes Charles Dickens decided to satirise a certain group of people (such as the Pickwick club, Mrs. Leo Harlan's society), or an profession (such as the medical students), other times he mocks and ridicules an event (such as the election), or the naive main character who is representing an ordinary citizen.

The aim of this work was to confirm or disprove that *The Pickwick Papers* belong among the picaresque novels, and also analyse the picaresque, parodical and satirical features of it.

And from all of the above mentioned when taken into consideration as a whole *The Pickwick Papers* indeed are picaresque, parodical and satirical. They truly are a picaresque novel, in some ways more advanced than its predecessor of *The Life of Lazarillo*, yet still not dissimilar from it.

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