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A comparative analysis of Charles Dickens' Martin Chuzzlewit (1843-44) and Mark Twain's The Innocents Abroad (1869)

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PROSPECTUS

Dr. E. J. Higgins, Adviser

Mrs. Ora Lee Thomas
August 7, 1974
Thesis Topic: A Comparative Analysis of Charles Dickens' *Martin Chuzzlewit* (1843-44) and Mark Twain's *The Innocents Abroad* (1869)

Objectives: To gain understanding of the selected works by these specific authors, to learn how each as a satirist of society was preoccupied with current ethical contradictions and social injustices, and to determine how each as a satirist of society had the ability to transcribe them into terms of art without necessarily resolving them.

Purpose: To show how Dickens and Twain presented their criticism of European as well as American society, and to determine that the influences and ideas of Dickens' *Martin Chuzzlewit*, with its grotesque characters, of which the greatest two comic triumphs are Pecksniff, a typical representative of hypocrisy, and Mrs. Gamp, with her Gampian language linked to a world of money-lending, sickness and birth, are inherent in Twain's
influences and ideas in *The Innocents Abroad*, with its topically cogent but universalized societal criticism.

To show how Dickens, like Carlyle with his anti-democratic views, molded his imagination into artistic form with people, characteristic mannerisms and the sounds of individual voices possessed of pathos, but also possessed of humor, ridicule and sarcasm; to show how he adhered to the gospel of self-renunciation, that is, turning to his own intuition to convey ideas in allusions, colloquialisms, rhetorical flights and a medley of autobiography, romance, satire, ethics and humor; and to show how Dickens based the responsibilities of historians, social reformers and prophets on transcendentalism.

An effort is also made to equate Dickens' attitude toward religion with that of Carlyle, as well as his opposition to mechanistic materialism, because he too was concerned in rescuing society from materialism, greed, irresponsibility, uncontrolled competition and industrial chaos.
On the other hand, an attempt is made to show Twain as similar to Emerson, the most influential spokesman of American transcendentalism, who advocated the divinity of man; to show Twain's attitude toward what he must accept, as well as toward what he must reject. In other words, I hope to show Twain exercising the individualistic and rebellious tendencies of transcendentalism through his intuition, favoring material nature as a symbol of the divine and deeming that each individual self must exercise the democratic principle of free will in order to discover truth without the aid of traditional authority, as with Huckleberry Finn, whose ultimate salvation came when he rejected, of his own choice, the values of society by following his own conscience. Consequently, I hope to confirm that Twain played variations on a familiar theme which Emerson expressed -- the spiritual foundation and moral implications of a
new democracy. The theme postulates, then, the dilemma of democracy, wherein an individual either lives and acts as an uncumbered individual or cravenly yields to the distortion of personality required by society. Twain makes his presentation, however, in an anti-romantic stream, with myth interwoven with fantasy, realism and satire.

What is attempted, therefore, is to prove that each body of work portrays society through social criticism and imaginative transcendentalism, as well as romanticism, but offers no direct counsel for the reconstruction of a society which has the dominant image of a "fallen Eden," and that Dickens and Twain possessed a dualistic consciousness of capitalism, mechanistic materialism, and morality.

Type of Research: Assimilation and use of materials focused on primary sources which will require a thorough search for materials dealing with topic.
Libraries Used:

Atlanta University Library
Georgia State Library
Emory University Library
Atlanta Public Library
Teachers' Reference Library  
(Atlanta Public Schools)
A COMPARATIVE ANALYSIS OF CHARLES DICKENS' MARTIN CHUZZLEWIT (1843-44) AND MARK TWAIN'S THE INNOCENTS ABROAD (1869)

A THESIS
SUBMITTED TO THE FACULTY OF ATLANTA UNIVERSITY IN PARTIAL FULFILLMENT OF THE REQUIREMENTS OF THE DEGREE OF MASTER OF ARTS

BY
MRS. ORA LEE THOMAS

DEPARTMENT OF ENGLISH ATLANTA, GEORGIA AUGUST, 1974

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# TABLE OF CONTENTS

<table>
<thead>
<tr>
<th>ACKNOWLEDGEMENTS</th>
<th>i</th>
</tr>
</thead>
<tbody>
<tr>
<td>INTRODUCTION</td>
<td>1</td>
</tr>
<tr>
<td>CHAPTER</td>
<td></td>
</tr>
<tr>
<td>I.  CIRCUMSTANCES LEADING TO DICKENS'</td>
<td>16</td>
</tr>
<tr>
<td>AND TWAIN'S SATIRIC CRITICISM OF</td>
<td></td>
</tr>
<tr>
<td>SOCIETY THROUGH THE NOVEL</td>
<td></td>
</tr>
<tr>
<td>II. DUALISTIC ROMANTICISM IN DICKENS</td>
<td>35</td>
</tr>
<tr>
<td>AND TWAIN</td>
<td></td>
</tr>
<tr>
<td>III. INDIVIDUALISTIC TRANSCENDENTALISM</td>
<td>59</td>
</tr>
<tr>
<td>OF THE WRITERS' WORKS</td>
<td></td>
</tr>
<tr>
<td>IV. ELEMENTS OF EXPRESSION IN AUTHOR'S</td>
<td>91</td>
</tr>
<tr>
<td>NARRATIVE ART</td>
<td></td>
</tr>
<tr>
<td>CONCLUSION</td>
<td>143</td>
</tr>
<tr>
<td>BIBLIOGRAPHY</td>
<td>153</td>
</tr>
</tbody>
</table>
INTRODUCTION

The present work represents an effort by the writer to present specifically how Dickens and Twain presented criticism of European as well as American society. Further, it is an effort to determine that the influences and ideas of Dickens' *Martin Chuzzlewit*, with its grotesque characters, of which the greatest two triumphs are Pecksniff, a typical representative of hypocrisy, and Mrs. Gamp, with her Gampian language linked to a world of moneylending, sickness, and birth, are inherent in Twain's influences and ideas in *The Innocents Abroad*, with its satiric social criticism.

Twain, influenced by Dickens, read Dickens, evidently, with joy. He read *Pickwick Papers*, but his favorite was *A Tale of Two Cities*, which was read "at least every two years." He borrowed from his reading of *David Copperfield*, for apparently David's are the eyes through which the other characters are seen in *The Innocents Abroad*. William Dean Howells stated that Twain, in feeling that Dickens was "more truly democratic than any American who has yet written
fiction," so enthralled him that Twain's own experiments in story imperiously take Dickensian turns of character and structure. Hence, among his actual contemporaries, Twain loved Dickens for his humanitarian sympathies, his sentiment and his low-born, humorous characters.

Thus the writer, in putting these two traditions in perspective and creating a situation in which what is said about the one can be tested against the other, hopes to scrutinize the most obvious and important values in a comparative analysis of nineteenth-century English and American fiction.

The novel probably comes closer to the lives of modern men than any other type of literature. However, the only possibly accurate definition of the novel is the history of the novel; but the fabliau, a medieval poem which relates a short tale dealing with the real or possible, and often comic, incidents of ordinary life, is a probable beginning. Of this form of writing, Chaucer's "The Reeve's Tale" and "The Miller's Tale" are representative. Thus, what the fabliau was to the Chaucerian age, what the epic was to men of the olden time, what the drama was to the Elizabethans, the far more "inward" and more analytical novel is to us.
Nevertheless, the earliest practitioners and the most powerful shapers of the nineteenth-century English and American novel were novelists who wrote exaggerated tales of variegated emotional crises. The fictions were psychological romance, picaresque novels and Gothic novels. Quite early, then, England’s novelists attempted to create belief in reality, and novelists attempted humor which told of the adventures of characters getting into varied situations, both serious and humorous.

The Golden Age of eighteenth-century fiction in England is dominated by many great writers. Every conceivable kind of novel appeared. Sentimentalism invaded all types. However, in so far as the English novel developed along these lines, Defoe dominated the fiction of the century, but was by no means the only one who contributed to it. There were writers like Samuel Richardson, Henry Fielding, Laurence Sterne and Oliver Goldsmith.

Defoe, with his autobiographical narratives, shared in the development of and commercially dominated the very early English fiction of the eighteenth-century. He is probably best remembered for his Robinson Crusoe, which features an island sojourn as one episode among
several. Dickens called *Crusoe* "the only instance of a universally popular book that could make no one laugh and could make no one cry." Along with social criticism, the utilitarian point of view apparent in Defoe was typical of the Puritanism-gone-to-seed that he knew as religion, and disinterested idealism was as uncharacteristic of his milieu as it was of himself. "Religion joined in with the prudential," remarked Robinson Crusoe in one connection. Fact and fiction were much confounded in Defoe's day, as indeed in some ways they are still. Nevertheless, he quite clearly pointed out the road along which many writers were to follow.

Samuel Richardson also contributed through his struggle against the moralists of his day. Virtue does not always triumph in the world, and Richardson's *Clarissa* is a story of sainthood achieved -- a rare theme in English fiction. Yet he said on one occasion, "In my scheme I have generally taken human nature as it is; for it is no purpose to suppose it angelic, or to endeavor to make it so." Consequently, he gave characterization new scope and meaning in English fiction through his skill in drawing the novel down into the world of everyday experiences and emotions.
Henry Fielding, noted for *Tom Jones*, assumed control of his narrative, interpreting, commenting and establishing the convention of the omniscient author who enters into the minds and thoughts of all his characters. He presented, as a realist, a true picture of human life, and the bill-of-fare chapter which opens *Tom Jones* demonstrates the only "dish" Fielding offers to be human nature. On the other hand, Tobias George Smollett introduced considerable new material into English fiction. He initiated a picaresque method which provided a framework for comic satires, while Laurence Sterne produced a very different novel which placed emphasis on characters rather than upon incident. He believed in blending humor and tenderness; thus his characters were of primary interest, and he probably came close to enlisting all the resources of all the arts to cause them to live on the printed page.

Finally, among the roster of great eighteenth-century writers is Oliver Goldsmith, who was remarkable for his ability to handle a wide variety of literary types. *The Vicar of Wakefield* is his only novel. Its vogue has cut through national boundaries and has exercised a considerable influence on continental literature. What Goldsmith seems to be saying in this novel is not that goodness always triumphs in this world, but rather that the heart which
rests in the Eternal is forever unconquerable because, in spite of all that the world can do, it will be upheld to endurance and spiritual victory in the end. Thus, it is evident that with such writers as have been mentioned, emerging from the eighteenth century with diverse and massive gifts, the novel was firmly established and did much to illustrate the potential range of all literary form.

Small wonder, then, that the British early nineteenth century, with many richly influential shapers remembered from the eighteenth century, gave birth also to the first American novelists of importance. Two major English influences were Sir Walter Scott, with his colorful historical romance, who never forgot the common people and who was skilled in both tragic and comic action, and Charles Dickens, whose novels are of human pathos and interest in the welfare of the common people. In other words, his novels are informative on English schools, elections, poorhouses, prisons and legal matters. In addition -- one of the major attributes of this effort -- Dickens created memorable comic characters such as Pecksniff and Mrs. Gamp at the same time as he criticized society.
After the Revolutionary War in America, a new generation adjusted Old World concepts to their own activities and began to create indigenous symbols to represent their own experiences. Out of that ferment emerged a way of life dominated by self-trust and expansion. Consequently, James Fenimore Cooper wrote historical novels emphasizing the American scene; Nathaniel Hawthorne wrote novels in which the "action" was often the destructive psychological effect of concealing sin, pictures of Puritan times mingling New England witchcraft with inevitable punishment; Herman Melville wrote both exciting sea adventures and profound interpretations of man's problems; William Dean Howells wrote novels of realism; Henry James wrote of American characters facing social and ethical problems in Europe; and Mark Twain wrote novels with created patterns of dialect and social injustices as well as hypocritical contradictions between speech and action in satirizing society. Hence, writers both English and American have been certainly concerned with probing the deep and even desperate problems of man. They have shown man as an individual subjected to selfishness, hypocrisy and inhumanity in society economically, socially, politically and morally.
Nevertheless, it is obvious that the technique of the novel did not remain static, for, as the novel developed from the beginning to the nineteenth century, its form changed almost as much as its content. At first writers, both English and American, emphasized action generally to follow a plot; yet even this pattern, featuring a definite problem, with foreshadowing, climax and denouement, was not always followed.

For example, the first travelers in America after the Revolutionary War had a comparatively quick and comfortable crossing, quite different from Dickens' traumatic experience to America in 1842 to several American locations. He saw a society, which he described in his *American Notes* (1842), with many unmannerly traits. He had a careful look at these "men with the bark on," and formed a dislike for their uncouth ways which many Americans of today, could they be taken back to that environment, would heartily share. Dickens' *Martin Chuzzlewit* and, of course, his *American Notes* belong to that body of travel literature which shaped the change in form and content of the novel. This catered to the early voyagers accounts and satirization of pre-voyagers hopes. Allen Nevins has designated 1825 to 1842 as the period as "Tory condescension," when
travelers were "men from the upper and professional classes" who came to hearn and left to scorn. They were:

Immoral, irreligious, illiterate, brutal, dirty -- this was the character of the Americans, and it was the natural consequences of that spirit of republicanism on which she prides herself.¹

Yet Mark, who arrived on the scene almost twenty-five years after Charles Dickens' first visit to America, experienced an excursion -- the ancestor of all cruises. He had longed to travel beyond his life of splendor on the Mississippi, but had to satisfy his craving for adventure by reading about people's journeys. Finally, his desire was fulfilled and he, in traveling to Europe and to the Holy Land, had the courage to look at the Old World with a new and candid eye. Thus the American travelers no longer had to display a sort of national inferiority complex, or bow low before everything European and antique, whether it was good, bad or indifferent. Characteristically, Twain steered midway between a blind habit of admiring all and a resolve to reject everything, surmising that there was

more to be extracted than a "plain" American might see at first sight.

Many novels, then, have, like Charles Dickens' Martin Chuzzlewit, no clear-cut, recognizable form or plot. Sometimes writers used an autobiographical form, as with Mark Twain's The Innocents Abroad. The novel may be merely a description of a kind of life, like Dickens' "Todgers' House in London," with no central character wholly to admire. In other words, often the novelist seemed to be an observer of what he describes, as with Twain's humorous description of "They spell it Vinci and pronounce it Vinchy: foreigners always spell better than they pronounce," impartial, remote, offering no sympathy and no religious consolation—only satirization. The writers use special techniques to present setting and to establish tone, and the writers use symbolism to relate man to the problems of pretense and hypocrisy.

Nevertheless, it is the writer's present effort to make a comparison of English and American fiction in analyzing the two traditions at the points which they are the closest; indeed, Dickens and Twain exemplify the close union of the visionary and societal concerns.
Their preoccupation with contradictions, and their ability to transcribe them into terms of art without necessarily resolving them, are qualities common to a pair of writers who differ in other vital respects.

What it means, perhaps, to see the visionary and societal concerns of English and American fiction in terms of their relationship to each other is, the writer thinks, best put into perspective by Henry James' observation in his preface to The American:

> By what art or mystery, what craft of selection, omission or commission, does a given picture of life appear to us to surround its theme, its figures and images, with the aim of romance, while another picture close behind it may effect us as steeping the whole matter in the elements of reality?... I doubt if any novelist, for instance, ever proposed to commit himself to one kind or the other with as little mitigation as we are sometimes able to find for him in both directions; not quite at the same time or to the same effect, but by some need of performing his whole possible revolution, by the law of some rich passion in him for extremes.¹

The "rich passion...for extremes" that James would have us take into consideration is the very quality in English and American fiction that gives substance to Twain's anti-romanticism and to Dickens' romanticism, and to both transcendentalism and social analysis.

The comic colloquial tradition is typical of English and American humor. With regard to language patterns, however, it is probably impossible to locate a comic and accurately colloquial style that is distinctly American; for comedy based on linguistic peculiarities of region and class, and for extensive use of the vernacular, we can always turn to the fiction of Dickens. Therefore, the abandonment of standard English and the use of language drawn from dialogue and dialect based on stress, fragmentation and repetition are common linguistic forms in both English and American nineteenth-century fiction. This is evident with Mrs. Sarah Gamp in Dickens' *Martin Chuzzlewit* and with "The Oracle" in Twain's *The Innocents Abroad*.

Consequently, Dickens and Twain share a single source of comedy -- an outward allegiance to a society whose values they instinctively reject. These values and social institutions of the nineteenth century stimulate both toward conflict with those who can see no further than their immediate surroundings. They are held together by two related concerns: criticism of society's capitalism, mechanistic materialism and established morality, and an awareness of what people claim to stand for and what economic and social pressures force them to do. In
each novelist's opinion, the societies described do not possess classes or institutions capable of redeeming themselves, for in each novel the dominant image of society is that of a "fallen and virtually forgotten Eden," and the specific difference between the classes and the institutions criticized are distinctly of secondary importance in comparison to the broader evaluation which both writers make of a social system in which the ideal state of affluence is one in which the successful live off the labor of the poor by keeping them in financial and, in some cases, physical subjugation.

The element of social and imaginative flights and the resulting shifts in emphasis from the actual to the symbolic are indicative of Dickens' and Twain's belief in transcendental values. Both were in a position to realize their precious ability to move beyond the limits of socially accepted conduct, and, since they were influenced by the values of a corrupt society as well as influenced by Carlyle and Emerson toward a renunciation of these values, their defense involved more than a return to the simple and intuitive responses of childhood, but depended on the philosophy of transcendentalism.
Religion is no less conspicuous by its absence as a positive force during the nineteenth century, both in England and America. Most nineteenth-century Britons combined the teachings of Christianity with the ethics of enlightened selfishness, which is one of the themes in Dickens' *Martin Chuzzlewit*, whereas Americans challenged their heritage of evangelical Calvinism. Huck Finn's decision to "go to hell" for Jim's sake is a sign of his personal courage, but also an indication of how cruelly trapped he is by false religious values.

The writer, then, sees Dickens and Twain in the selected works as victims and observers of society. Further, it is recognized that Twain is obviously parallel to Dickens at a number of points. Twain, like Dickens, seems to realize how slight a partition separates the fields of humor and pathos, and he moves freely in either direction.

Therefore, the thesis is divided into four chapters: Circumstances Leading to Dickens' and Twain's Satiric Criticism of Society through the Novel; Romanticism of Both Writers; Individualistic Transcendentalism of the Writer's Works; and Elements of Expression in the Author's Narrative Art. The order of the discussion is not only, the writer trusts, logical, but the writer
also hopes that the related points at issue of Dickens' and Twain's selected works will lead to a worthwhile and meaningful contribution.
CHAPTER I

CIRCUMSTANCES LEADING TO DICKENS' AND TWAIN'S SATIRIC CRITICISM OF SOCIETY THROUGH THE NOVEL

Because the forms of English and American fiction often grew out of a response to history, knowing the historical situation does provide explanations for one of the several influences with which the literary form deals. Along with the historical, the biographical situation also provides explanations and insights into the nature of the literary work. Thus, seeing a literary work chiefly, if not exclusively, as a reflection of its author's life and time or the life and times of the characters in the work is necessary.

Nineteenth-century England has been designated as the Victorian period -- the reign of Queen Victoria -- which spanned perhaps the greatest era of change in the whole of English history. During this time, the early phase of the period coincided with the death of Scott and the emergence of Carlyle, who were formative influences on one of the greatest writers of Victorian England -- Charles Dickens. In addition, during this
time England seemed to have had two voices. One was the voice of progress, faith, and optimism; the other was the voice of criticism and doubt.

At any rate, the years of Victoria's reign caused a transformation of England from a predominantly agricultural country to an essentially industrial country. Its citizens, inevitably, lived by manufacturing goods for export and by importing food. A network of railways covered the land. Factories sprang up. Workers flocked from country districts to find employment in industrial towns. The face of much of the land became blackened with smoke from factory chimneys and crowded workers' quarters. Therefore, with all these developments, England became the "workshop" of the world, rich, influential and admired, or at least envied, and a situation developed that contained obvious paradoxes and contradictions. Yet it is noteworthy to mention that there were several years filled with unrest, alarm and misery which contrasted to the "growing prosperity" and "general good feeling" of the succeeding years when England committed herself to industrialism.

But what were the reactions to this change in society? There were those who felt that life in a simpler, non-industrial age had been happier. There
were some who felt that industrial activity threatened the whole national culture.

However, many evoked the past, but the optimistic vision of perpetual industrial progress presented did not persuade everyone. One, in particular, who was not persuaded was Thomas Carlyle, who did not contend that economy was based on mechanization and the profit motive, for Carlyle argued that it was not her "Constitution-builders," "Statisticians," Economists," and "Mechanists" who would save Britain. He also argued that "Formulas of Profit and Loss" wouldn't either, but, instead, "the deepest resources of man's dynamic nature." Thus, under the influence of German idealist philosophy, he thundered against capitalism, opposing the view that society would prosper if individuals were encouraged to make money.

Carlyle was distressed, too, by the sheer suffering that the Industrial Revolution, in spite of increasing the wealth of the country, imposed on so many people. Slums, child labor in factories and mines, urban poverty and squalor on an unprecedented scale existed side by side with the growing national wealth. Consequently, foremost among the problems of the Victorian Age was that of coping with the seven deadly sins of
the Revolution: filthy, dangerous factories; inhumanly long work-hours; child labor; exploitation of women workers; low wages; slums; and frequent hunger. For many years these were the fiendish facts of life for workers in the growing industries.

In America, the nineteenth century has been designated as a destroyer of the "pioneer" tradition, with its widening cultural horizons which laid the foundation for a new flowering of America. This century generated an American society of westward movement across the continent by the development of the railroad, the development of mechanized industry, and the attraction of immigrants from Europe. This destroyed tradition was one of provincial narrowness and intellectual orthodoxy.

The decade following the Civil War was, in fact, a period of introspection, during which the reunited nation seemed to be taking account of itself, that is, progressively moving from a confederation of former British colonies to a cosmopolitan and continental nation. Many forces contributed to this new outlook. They were, first of all, physical expansion; overseas trade; familiarity with the Pacific by the whale fishery;
economic and social integration between the victorious North and the debilitated South; and industrialization phenomena such as the rise of big cities and immigration. Moreover, the presence of many groups with a vital interest in European problems helped to offset the isolationism and provincial nationalism that were so powerful in nineteenth-century America.

These social and economic influences widened the cultural horizons of American society by adding increments of experience and proposing new topics of concern, but the century brought many explicitly intellectual stimuli to bear upon the United States, just as it did in Europe. The Americans shared in all those major transformations within the human realm of ideas which took place during this time.

The first of these ideas was the discovery of the past, the growth of the historic sense, such as adding richness of tone to familiar landscapes woven around historic legends. The American cult of Goethe, a German poet and dramatist with ideas of imaginative interpretation, introduced the complication of emotions and led to the subject of morality, which helped to prepare the way for the eventual acceptance of realism. German thought
reached America in the transcendental philosophy transmitted to Emerson, who, in turn, influenced Mark Twain, just as Carlyle influenced Charles Dickens with the same philosophy. However, closely associated with transcendentalism was the ferment of social reform. Thus, transcendentalists and reformers were travelling strange routes of thought and tampering with the institutional foundations of American society.

Despite the importance of the forces already mentioned, possibly the most drastic change in American thought during this century came from the impact of natural science. Speculations concerning the age of the earth called in question the infallibility of the Scriptures and weakened the faith in the controlling of the universe according to a divine plan. Of course, this theory was current just as Darwin's biological publication, The Origin of Species, appeared in England and produced a revolution in thought there, also. At this time, most people accepted the account of Creation given in the Bible. However, Darwin's work had the power of throwing many into doubts about their religious beliefs. In America, the impact of a scientific geology focused less interest upon the supernatural aspects of religion and encouraged growing interest in its ethical and social implications, whereas
in England there was doubt. Some passed from doubt to despair. Still others reacted by renouncing science in favor of faith, or giving up faith in favor of science. Nevertheless, the supernatural idea of sin lost force; evil was projected from the individual soul into the environment. Here, it was attacked by those who sought to apply the new "social gospel" to American society as a remedy for the poverty and tensions that resulted from the growth of industrialism.

In many respects, the Victorian British and Americans were quite close. They faced problems of rapid mechanization, problems of the claims of science, problems of disturbing social change, problems of moral behavior -- problems that are still with us and are not likely to be quickly solved. Therefore, similar circumstances permit America and England to be perceived in the same light during the nineteenth century. The Victorians, like current Americans, did not often give answers which were acceptable, but both asked the same questions. In the process they produced remarkable literature.

The initiation of an indictment against the aristocracy and a concern for the lower class -- "man's inhumanity to man" -- are evident in history and preserved
in many Victorian and American literary writings. Hence, there are no two writers more representative of these controversies than Charles Dickens of England and Mark Twain of America for this type of nineteenth-century comparison.

It is evident that from the beginning, the English novel had been very conscious of social class. Servant girls, shopkeepers, merchants, landed gentlemen, and members of the nobility represented the social classes. Novelists moved among all these classes with their different ways of living. This situation was to the novelist an advantage, as he had then a clear map of social structure before him and could maneuver his characters among the different classes. Of course, the popular themes of how a member of one class could rise into another by a fortunate marriage, the lucky acquisition of a fortune, or a squire or a nobleman, and the world of fashion and of high society provided an obvious challenge to someone entering it who was not used to its ways. Social pretension and financial resources were not always equal; a society which recognizes rank independent of income must always reckon with the dilemma of the character who is well-born, but impoverished.
Society, then, was a fixed and necessary institution which made legitimate demands on the individual. Thus, there were novelists who explored the conflicting claims of personal feeling and social obligation; who undertook an analysis of the problems of adjustment to the demands of society; and who questioned the morality of the individual. The "condition of the people" or the "condition of England" question agitated writers of the nineteenth century, particularly Charles Dickens, who, among others, was a vividly polemical writer of the novel of "purpose."

Charles Dickens, thus, as a social visionary and critic of society, has provided much evidence in his writings and his life that a troubled childhood had left its mark upon him. His real education came from his reading and from his wandering in London, as well as beside the Thames estuary. He knew the metropolis and its infinite variety of human types. Henceforth, the story of his life is, in essence, the story of his novels.

The historical background from which his life sprouts has already been described. However, it is worthy of mention that the system of workhouses and the ignorance, incapacity and heartlessness of many
employers moved Dickens to satire. He pictured the
typical workhouse in Oliver Twist. The workhouse,
then, caused incessant social unrest during the time.

The social conditions caused a lack of sanitation;
a lack of water supply, which was often costly and
contaminated; a lack of proper means for the disposal
of sewage and refuse; and a lack of wholesome graveyards
among the living. Small wonder that the pictures of the
London slums in Dickens' Oliver Twist and of the cemetery
in Bleak House are transcripts from actuality that can
be verified. However, the efforts of social workers
to improve sanitation were impeded by the "vested
interest" of undertakers, of water companies, of "dustmen,"
a concern in Our Mutual Friend, and of other "vultures"
who preyed upon the public. One may definitely conclude
that Dickens' literary work is his life.

Certainly Dickens' impressions of the world around
him began to appear by way of publication of monthly
parts. These evocations and episodes of life contain
the seeds of much that is characteristic of his later
works springing from an ancient tradition of "character
writing" as well as a keen observation of the superficiali-
ties of the human comedy. Thus, in Pickwick Papers we
experience characterized humor and hints of the tragic awareness of injustices. Here too, the scenes in the Fleet Prison point forward to Dickens' concern for penal reforms, and from this humorous extravaganza Dickens turned in *Oliver Twist* to the presentation of crime and terror, wherein characters are drawn sharply, with humorous realism, yet dimmed by gloomy memories of a "neglected" childhood.

Also, at this time rumors about school mismanagement were known. His pictures of his trip to investigate conditions prevailing in Yorkshire schools is the basis for Dickens' *Nicholas Nickleby*. He can be said to be like an "inheritor" of the romantic conception of childhood surviving in an industrial civilization where little children are employed in mines and workshops in *The Old Curiosity Shop*. He demonstrated the influence of Sir Walter Scott and his historical fiction with the adventure of his characters in *Barnaby Rudge*. Here, too, he depicted scenes from the prison riots. Certainly, events in this novel were vivid to him, so vivid, in fact, that his senses reacted as if the events being described were actually true. He says of this writing, "Another number will finish the fires, and help us toward the end. I feel quite smoky when I am at work."
Dickens again drew from his life's experience in *Martin Chuzzlewit*. As a result of visiting America in 1842 and *American Notes* (1842) -- as the end product of that lengthy journey -- he painted an American episode in contrast or, possibly, in comparison to the English scenes. At this point in his writing career, he tended to veer from the view of evocation and gradually focused on the higher stratum of society, rather than on the lower, in his works. He had only before seemed to "glance" upward. Therefore, sympathy with the aristocracy is visible in the portrait of certain characters, particularly Pip in *Great Expectations*, who, though drawn humorously, emerges from the rural working class; working in his uncle Joe Gargery's blacksmith shop and later sent to London to become a "gentleman," Philip Pirrip acts in certain situations as "gentlemen should."

Nevertheless, from the evidence of his life and works, Dickens saw life from the point of view of the poor of the great city. Not deceived by the "blatant assurance" of industrialism, he sought to alleviate its injustices. He worked toward alleviations of society's injustices, with the classically picaresque novel also employed as an instrument of social reform.
What of Mark Twain? He, too, made initiatory indictments of the aristocracy. Because of the historical influences cited earlier, the novel took on a new significance in America. Understandably, the authors living in the nineteenth century of factory and city, of westering frontiers and transcontinental railroads, differed in important ways. Writing shortly after the Civil War, Whitman expressed his hope of soon again seeing "the United States hand in hand in one circle." This hope of unity and a desire to see America assume its place among the great nations affected the thinking of Americans in virtually every section and spurred tremendous growth in all areas of living.

Before the war, for example, most important writers had lived primarily in New England. Now a great many were from the South, the Middle West, and even the Far West. Whereas writers had been from the aristocracy, they now were from the middle class or from poor families. Where earlier writers had been educated, they now were not college or university graduates, and some, like Mark Twain, did not have a high school education. The new writings, in general, were less scholarly, less genteel, than the earlier ones; these same newer
writings were robust and full of life. Finally, many postwar authors were less influenced by Europe and more influenced by the new American nation, which was becoming a force in the world.

Needless to say, Mark Twain is a good representative of the postwar authors who got his education chiefly in the school of experience, garnering his knowledge in a number of trades in various parts of the country. Therefore, it is not too difficult to trace characters and plots to specific incidents in his life. He had a flair for being on the spot when interesting things were happening; he had an eye for detail, whether he was describing a volcano or an Egyptian Sphinx; and he could consistently provoke interest by recording his own highly individualized reactions and ideas.

There is abundant evidence of his life in his works. Before the machine, a great river flowing through the wilderness set the stage for a boy's own dreams of self-sufficiency, of being a new "Robinson on Jackson Island." In the background moved the pageantry of life, colored by humor, make-believe, satire and pure melodrama. Moreover, being sensitized to the changes of the era, Twain was among those who experienced an important moment
in the history of American culture when pilgrimages were made to other countries for the recording of experiences and reactions; as a defender of reality, he was among a number of travelers who returned home to record where he had been, what he had seen and what he had felt in the Old World. This migration, of course, brought about a new type of fiction -- the "international" novel. Ultimately, this caused a shift in attitudes.

Because there was more money and more leisure after the Civil War for travel, the terrors of the Atlantic were converted to pleasure. There had been a number of books written by American pioneer travelers which imagined the Old World not as it probably existed in actuality, but as sound inspiration for others to search. There were also books written to induce Americans to go in quest not only of Europe, but of the Holy Land.

Few Americans went on this quest without a sense of the momentousness of this journey. They went believing that their countrymen felt that Americanism could be corrupted by foreign travel.

Yet many Americans were open to the persuasions of international travel after they felt less sure that
"democracy" was predestined to reign everywhere and after the war had sobered their blind "patriotism." One such traveler said on one occasion that an acquaintance with the Old World "must be of great value to our national character...letting some of the gas out of our conceit, and some of the hyperboles out of our vanity."

Some humorists went so far as to warn their countrymen against losing their American common sense among the "ruins" and becoming sensitive to the beautiful, especially in art. Nonetheless, there were a few who commented shrewdly, of which Mark Twain was the most outstanding, on European manners and morals. His record -- The Innocents Abroad -- is considered the masterpiece of lasting popularity, not only for its descriptions of foreign scenes, but, more vitally, for Twain's scornful accounts of idiotic sightseers unable to form their own opinions of what they saw, his observation of foreign manners and customs, and his exaggerated claims for the superiority of American scenes over foreign scenes.

In the main, Twain described life in Europe and the Holy Land in brutal contrast to life at "home," precisely as he described life on the raft in brutal
contrast to life ashore for Huck, who is quick to see that when he becomes entangled in "civilized" life in the riverbank towns, he confronts sham, filth and hypocrisy. Consequently, Twain, like Huck, comes to view the Holy Land not through Sunday school books, but through the realities of his excursion, and Europe not through his reading and viewing pictures, but through an opportunity to record through his own uninhibited realism his most personal reactions.

Twain's splendid experiences of "the great Mississippi," and his later individual reactions as well as ideas in The Innocents Abroad, were not about his dream world. He let the "haze of ideality collect about it, reserving it for the high noon of his power."

Hence, among the pleasures and, specifically, the palaces of Europe and the view of the Holy Land he introduced other boyhood memories. More precisely, after his "baptism" into European culture and the Holy Land, he, like Huck, cries for the freedom of childhood, for the romantic dreams of the open road that somehow, in our growing up, escape us; he, also like Huck, says "I reckon, I got to light out for the Territory ahead of the rest, because Aunt Sally she's going to adopt me and sivilize me, and I can't stand it. I been there before."
Closely related to his indictment of aristocracy and racism and their concomitant evils are Twain's strictures on romanticism, which he thought largely responsible for the harmful myths and cultural horrors that beset the American South of his day. In particular, he blamed the novels of Sir Walter Scott and their idealization of a feudal society.

Thus Twain, like Dickens, saw life from the point of view of the poor, for his antipathy to aristocracy, expressed in virtually all of his works, comes from the obvious misery caused to all involved -- perpetrators as well as victims. Indeed, _The Innocents Abroad_ reveals him as

> the hater of pretense, resentful of all forms of tyranny, defender of the Jews and other oppressed minorities, tender toward women, the extravagant admirer of what is new and progressive.\(^1\)

Nonetheless, as a humorist, he fought all these with laughter.

In the main, the writings of Charles Dickens' _Martin Chuzzlewit_ and Mark Twain's _The Innocents Abroad_, both of the nineteenth century, reflect their lives and times and put the two traditions in a comparative

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perspective derived from imagination and satire upon sites and persons or characters of the century's industrialism, capitalism and mechanism. So, too, we see that every literary work has a multiplicity of outside circumstances which, once they are exposed and explored, suffuses the novels with additional meanings.
CHAPTER II

DUALISTIC ROMANTICISM IN DICKENS AND TWAIN

The sharing between European and American thinkers of common concepts and of common idioms for their expressions is merely additional evidence that America was beginning to lose its provincialism and take its place in the main flow of Western culture in the nineteenth century. For closely related to the historical and biographical influences on Dickens' *Martin Chuzzlewit* and Twain's *The Innocents Abroad*, with their indictments of facets of current society, is the element of romanticism.

Both English and American writers, influenced by the Gothic Romance of entertainment, amazement and enlightenment, have expressed or shown romantic tendencies during the nineteenth century. Moreover, in doing so, their romantic hero was often a rebel or outlaw, a social reformer or a satiric critic. He disliked the world because of its commercialization, mechanization and standardization.

In an attempt to escape from this kind of world, the romantic hero turned his interest to remote
and far away places, to the medieval past, to folklore and legends, to the supernatural and morbid, to nature, and to common man.

Over against the Augustan ideal of the elegant gentleman who invariably behaved reasonably, and who was never more content than when he could reduce life to a few clear rules and regulations, stood the new romantic hero, who valued freedom above all things and who longed for the unattainable. However, even though romanticism did align itself with the humanitarian spirit of the democratic revolutionaries, one discovers from a study of nineteenth-century literature that romantics were not always democrats and democrats were not always romantics. The only really safe thing to say, the writer believes, is that the romantic felt that the heart and not the mind gave ethical guidance, and that life could not be reduced to a few scientific formulas.

Civilization encourages a lust for money, a ruthless ambition, a sneaking hypocrisy. This is to say that the romantic hero sees civilization as the corrupter; goes back to the Golden Age of the Garden of Eden; values what man knows by instinct; demonstrates traits of courage, resourcefulness and honor; and locates man's
highest faculty in the heart. Thus, in both English and American literature, we can definitely see an emergence and growth of the romantic spirit.

The progress of domestic reform in England enlarged the boundaries and enriched the content of romanticism, the origin of which must be searched for far into the past, perhaps into the very nature of the human spirit. Particularly in England, the strains of the belief in intuition; of the emphasis on emotion; of the interest in humble life; and of the rediscovery of the outdoor world became progressively more important. The writers relished the medieval atmosphere, the sense of mystery and the supernatural, and the elemental themes of courage, valor, hatred, revenge, love and death. Thus, they expressed emotions and wrote to create an emotional effect.

Because of industrialization, America turned nostalgically to the comforts of unspoiled nature. To his own question, "What do we want most to dwell near to?" Thoreau gave a clear answer. "Not to the grocery, Beacon Hill, or the five points in New York, where most men congregate, but to the perennial source of our life." It seems hardly surprising, then, that when England's taste changed America's changed soon
after, and was clearly defined. Consequently, the American romantic characteristics stressed atmosphere and mystery, mood, feeling and emotion, and in fact doted on eerie, spine-tingling phenomena.

Nonetheless, no two writers are necessarily romantic in the same way or to the same degree. Nor is a writer necessarily romantic in all his works or throughout his life. However, it is the writer's intention to relate how the term is applied to English and American fiction and, more specifically, to its use in Dickens' *Martin Chuzzlewit* and in Twain's *The Innocents Abroad*.

In early America, William Bartram wrote an authentic literary masterpiece of romantic quality, interpreting American landscape in a manner which required no reference to a remote and storied past to establish its character. He said of the past,

> Let us rely on providence, and by studying and contemplating the works and power of the Creator, learn wisdom and understanding in the economy of nature, and be seriously attentive to the divine monitor within.¹

John James Audubon set species and their habits against romantically described landscapes. Yet the literary tradition of Boston chiefly initiated romanticism in America.

Ralph Waldo Emerson romantically advocated fleeing the city for the woods and solitudes; romantically, he preferred rustic, humble men; romantically, he stressed the importance of intuition over logic, and the dictates of the heart over the lessons of the mind; and, romantically, he wrote optimistically about the capabilities of the individual man. Nathaniel Hawthorne was drawn to the past, to the legends of Puritanism. There, among the ideas of a somber age, he sought "the deep, warm secret, the life within the life."

Nevertheless, to some people romanticism, with its emphasis on emotion, seemed a flight from reason and a cowardly attempt to escape the unpleasurable reality. Others saw it as an attempt to go beyond reality into the deeper, less obvious and more elusive levels of human existence. Good and evil, beauty and deformity, tenderness and savagery, joy and death -- these and other disturbing states are not entered in the notebook of the scientist or the ledger of the business man, but lie hidden beyond his every word and gesture. It is
this level of reality that the romantic Charles Dickens sought to explore and to reveal in Martin Chuzzlewit.

Here, Dickens exemplified an escape from the "prison" of the city to a divine nature and a divine past which is in actuality a flight from the new industrial, urban, and natural civilization. In the process, he was preoccupied with the idea of self, as:

The self that makes itself manifest...is one distinguishing characteristic which seems to me preeminently important: its intense and adverse imagination of the culture in which it has its being.¹

It is according to this concept of the romantic image of the self that Dickens has his characters try to do without other people, establishing within themselves a self-reflective relation. In other words, his characters divide themselves into several forms.

First, there is a division of self into a Self which serves and a Self which is served. For example:

Mark Tapley saying, "I want a man as is his own great-coat cloak, and is always a-wrapping himself up in himself."²

¹Lionel Trilling, The Opposing Self (New York, 1955), pp. ix-x.

²Charles Dickens, Martin Chuzzlewit (New York, 1944), p. 46.
Secondly, there is a self which exists and a self which recognizes and justifies that existence, as with Nadget sending letters to himself and his internal communication -- an "I" and "thou" dialogue -- and Mrs. Gamp with her non-existent Mrs. Harris. Another form reveals the secret bad faith which undermines all attempt to find within a substitute for the outside world and for others -- a false self exposed to the world and a real self which remains hidden, as Nadget remains "wrapped up in himself" and Pecksniff attempts "to hide himself within himself."

There are times when Dickens exposes both selves objectively, as with Mrs. Todgers, "who has affection beaming in one eye and calculation shining out of the other." Further, Dickens has Jonas Chuzzlewit disguise himself and sneak out of his bedroom by a back entrance to murder Montague Tigg while acting out the evil intention of his inner self. He has left behind the appearance of the self which others think he is. Moreover, after the murder Jonas is imagining "looking in the
glass;" after Tom Pinch's belief in Pecksniff has been shattered, Pecksniff is taking a look at "himself;" and after a funeral Mr. Mould is glancing "at himself in the little shaving glass." The latter two are examples of gazing at the way one looks to others, not at one's secret self. At any rate, it is a natural impulse, for:

Each man must seek some kind of direct relationship to other people, a relationship which recognizes the fact of their consciousness and makes an integral part of the structure of his own inherence in the world.¹

The imaginative universe allows us, certainly to see Dickens' own creative vision. This, through analysis of varied passages, reveals obsessions, problems and attitudes. One sees the writer's "commercialization" of life suggesting itself, for the analogues present a view of society which enables one to think of the entire structure as being a "commercial metaphor."

Edwin B. Benjamen's article "The Structure of Martin Chuzzlewit" emphasizes that the novel is divided into three parts: the rise, the triumph, and the fall of hypocrisy. However, looking at the structure from

the commercial point of view instead of the "hypocrisy" point of view, J. H. Hillis Miller asserts that the novel can be conceived as a three-part structure consisting of the "convergence of the fortune-hunters," "the dispersal of the fortune-hunters and their schemes of speculations," and "the pay-off, the return on the original investment." However, whichever structure one conceives, there exists in the novel an imaginative world of romanticism.

The term "self" is used in a sense that relates the theme of selfishness to Dickens' imaginative preoccupation. He seems to be somewhat persistent on the subject, and this is obvious throughout the novel. Hence, according to his belief and faith in the imagination, Dickens gives the imaginative vision revealing the self in images and transpositions which result in a two-fold character of the kind observed when Old Martin becomes suspicious of Pecksniff's defense of his grandson and

Martin lay for some time, with an expression on his face of silent wonder, not unmixed with rage; at length he muttered in a whisper: "What does this mean? Can the false-hearted boy have chosen such a tool as yonder fellow who has just gone out? Why not? He has conspired against me, like the rest, and they are but birds of one
feather. A new plot; a new plot! Oh, self, self, self! At every turn nothing but self!1

Old Martin continues to brood, with:

After filling me with cares and miseries all my life, it will perpetuate discord and bad passions when I am dead...What lawsuits grow out of the graves of rich men...sowing perjury, hatred, and lies among near kindred where there should be nothing but love...Oh self, self, self! Every man for himself, and no creature for me!2

Indeed, the phrase "every man for himself," is equivalent to Tigg's "number one."

Young Martin, about to sail for America, bids farewell to Mary Graham full of thoughts of the "change of scene, places, people, manners, cares and hopes awaiting him," and is "preoccupied only with the thought of himself, but shows a different kind of selfishness -- that of egotistic self-centeredness."

However, what is the conclusion of Old Martin? Daleski's summation is:

The 'self' which is disclosed by the rising curtain is a replica of that which has dilated in Old Martin, as the old man

1Charles Dickens, Martin Chuzzlewit (New York, 1944), p. 54.

2Ibid., p. 54.
is eventually led to see. Reconciled with his grandson, admitting that 'the fault' has been his own 'no less' than the young man's, he says: 'The curse of our house...has been the love of self; has been the love of self. How often have I said so, when I never knew that I had wrought it upon others!'

Consequently, we see the image of the "prison" representing something more than current gross injustices and irrationalities. Through Dickens' characters, we recognize not only the existence of "prisons" not built of stone, social restrictions and economic disabilities, but the release from such "prisons" through intuition, emotions and an interest in the humble life as well as a return to the "valley of Eden" -- the past.

Mark Twain was drawn to the past through an excursion to Europe and the Holy Land. Yet what of his romantic school of thought? First of all, throughout the nineteenth century, romantic influences continued to be felt strongly in America. Whereas to some nature seemed malevolent, others saw nature's good and gentle side and were, therefore, optimistic. However, there were those who saw nature as heedless and uncontrollable;

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who had experienced life as harsh; who had known poverty; who had undergone unhappiness; and who looked out from their private selves on a society of suffering and grief, responding to the "darkness" and decay and inscrutable malevolence of society. They were pessimistic.

One such writer was Mark Twain, an anti-romanticist even though the effects of nature are felt in his works. Specifically, Twain's *The Innocents Abroad* makes an attack on romanticism, which he felt contributed to Americans responding to the "trappings" associated with royalty. His adverse criticism on romantics indicates that he thought romanticism was largely responsible for the harmful myth and cultural horrors that beset America.

Objects and scenes which fell short of what he had imagined through his reading and dreams, such as the Paris barbershops, the Louvre and the Old Masters, the Arno River, the Turkish baths, the sea of Galilee -- all came under the same condemnation with the use of the phrase -- "another romantic fraud." Moreover, he believed that literature could be a romantic fraud, with such stories as Abelard
and Heloise and others. He maintained a view that is summarized in this proclamation: he was an individual, unhampered by group-control, perfectly free to pass his own judgments. Thus, uninhibited realism was a hidden defense of this liberty, and its only sure defense.

Yet people for Twain were the real source of experience, and his imagination was most evoked by social situations. In the company of people, he was in the company of self-revelatory romanticists. As for himself, he was anti-romantic.

The lack of friendly society which had driven him from the "splendid desert" made him say that "there is little sociability and, consequently, there is little cordiality. Therefore, he was repelled by a social decorum which placed superficial attitudes of "impersonal customs" and "good manners" above the simple show of interest and sympathy born of pure feelings. The difference of opinion between him and most of the travelers was probably a profound one, for he was, and quite rightly, suggesting that the passengers assumed a virtue from form and not from feeling.

His earliest imaginary character, "Blucher," evinced the usual provincial attitude of an American
going to sea for the first time. Convincingly, however, Twain's concern is shown in the subjects he chose to write about. He did not relate every happening of the excursion. Hence, much of that he did write about was purely imaginary, since his aim was to amuse as well as inform. His journey was, in part, an excursion of the imagination told through the synthesis of a poetic imagination. His fabrication, more often, was a means of projecting, like Dickens, attitudes not suggested by actual experience.

Twain's imagination was evoked in dramatic situations, and his narrative was shaped around a character, a personality with particular manners of actions, dress and speech — particularly speech. Explicitly, The Innocents Abroad has a full company of created characters upon whom Twain focused attention, and objects of humor which were developed apart from the experience of the excursion itself, epitomes of attitudes which his critical imagination satirized. These ficticious characters allowed him to project his imagination in speech.

The characters which Twain created were at various removes from reality. For example: The Doctor, the Poet Larriat, a slightly exaggerated
picture of the ridiculous "Bloodgood Cutter," and "The Oracle," who bore the characteristics of several other pious, falsely learned passengers. At still greater remove from actuality was Interrogation Point, who was a lampoon of several of the children. Only one of his created characters had a regular place in the narrative, William Blucher, who sailed only in Twain's mind, precisely as Mrs. Harris existed only in Dickens' Mrs. Gamp's imagination.

On board the Quaker Ship, Blucher was given to American ways in preference to all things foreign. Representative of dualistic romanticism, he refused to believe that "common sense" could resolve all complexities. To describe the difference between European time and American time, Twain used him dramatically in:

"This-yer's a swindle!...I bought her out in Illinois—give $150 for her—and thought she was good. And by George, she is good on shore, but somehow she can't keep her tick here on the water—gets seasick, maybe. She skips, she runs long regular enough till half-past eleven, and then, all of a sudden, she lets down."¹

Twain was born on a frontier which was not even a generation old; he was bred in the youngest country in the world, a country so self-conscious of its raw novelty that it was beginning to become dotted with towns called Cairo, Calcutta and Bethelehem. It was an age in which the brevity of time present and the antiquity of time past were apparent to sensitive Americans. Merely to be placed in a locale older than history charged Twain's imagination:

Here is a crumbling wall that was old when Columbus discovered America; was old when Peter the Hermit roused the knightly men of the middle ages to arm for the first Crusade; was old when Charlemagne and his paladins beleaguered enchanted castles and battled with giants and genii in the fabled days of the olden times; was old when Christ and his disciples walked the earth.1

Thus, in these circumstances Twain discovered a breadth in his perception. He further says:

The Phoenicians, the Carthaginians, the English, Moors, Romans, all have battled for Tangier—all have won it and lost it. Here is a ragged Oriental-looking negro from the desert place in interior Africa, filling his goat-skin with water to sell in these streets from a ruined and battered fountain built by the Romans twelve hundred years ago. Yonder is a ruined arch of a

1Ibid., p. 59.
bridge built by Julius Caesar nineteen hundred years ago. Men who have seen the infant Savior in the Virgin's arms have stood upon it, maybe.

Near it are the ruins of a dock-yard where Caesar repaired his ships and loaded them with grain when he invaded Britain, fifty years before the Christian Era. Here, under the quiet stars, these old streets seem thronged with the phantoms of forgotten ages.¹

This is, certainly, an evocation of disparate places. Moreover, it is dramatic, in that its concentration of present and past time is a summary of a historical sequence, followed by the recollection of the present moment, moving into the past, to the eighth century, to the time of Christ, and even to pre-Christian times -- in other words, to the Golden Age of the Garden of Eden.

There is an abundance of imaginary experience substituted for the actuality of proved historical details, for Twain synthesizes two essentially different kinds of narratives to combine the historical facts of the voyage (such as the retelling of the story of Abelard and Heloise) with a description of Père-Lachaise Cemetery and incidents unrelated to the excursion, such as a trip by stagecoach across the American Great

Plains; imaginary incidents in Paris, such as the
barbershop story and escapades with "Ferguson," and
activities of a generalized historical nature like
the military review of Napoleon III and Abdul Aziz.
A historical view of Versailles as "worth a pilgrimage
to see" was imaginary. Despite the magnificence of
the scene, he could not ignore in it the suggestions of
extravagance and decadence which, in true American style,
he deplored; and not French past history alone. His
description of Versailles is contrasted with that of
the Faubourg Saint-Antoine, an area he knew from the
reading of Dickens' *A Tale of Two Cities*, and implies
that here are concretized the political consequences
of extreme wealth and poverty. As was usual with him,
places and things led his imagination to places and
events. Thus, what he was describing was his experience,
the special perspective which his point of view brought
to his travels, for his purpose was not merely to
describe, but to present. The "uniqueness" of himself
as the hero was his consciousness, rather than the
function as narrator.

The gardens were an unforgettable "mimic land of
enchantment." Twain's description gives an awareness
of the essential artificiality of the gardens, and this artificiality was expressed so as to suggest that "Nature...and not man" had shaped it. He says of the gardens:

The chiefest wonder is reserved until the last, but you do not see...
...The ocean is gold, the city is gold, the meadow, the mountain, the sky - everything is golden - rich and mellow and dreamy as a vision of paradise. No artist could put upon canvas its entrancing beauty, and yet, without the yellow glass and the carefully contrived accident of a framework that cast it into enchanted distance and shut out from it all unattractive features, it was not a picture to fall into ecstacies over.¹

Without a doubt, this description consists of a selection of details and artful combinations of impressions which show what Twain believed of the derivation of beauty.

The journey he was narrating was one of the imagination. The book, therefore, did not derive from fidelity to historical facts, but from aesthetic coherence. The completeness of his work is found in its continuing development of an attitude toward what he saw; therefore, Twain's incidents revealed much of his consciousness during the excursion.

Dualistic anti-romanticism is presented in each motif in *The Innocents Abroad*. The first motif — the provinciality of the Americans abroad — showed them as pretenders, a quality which Twain attacked in individuals, such as the Oracle and his supposed knowledge "got from a guidebook," for example. However, he soon directed his attack towards Americans who pretended to be sophisticated and towards the attitudes of those Americans, for example, who found "The Last Supper" a masterpiece because they thought they ought to do so. He expressed the way he felt about it, rather than the way he thought he should have.

The second theme — the "Old World" romance — showed Twain with an ambiguous attitude. Throughout his life he had a penchant for the mystery and drama associated with exotic locales and a mystic past, but this appetite seldom existed without an interest in the everyday world of necessity. He could play the dichotomy either way, and the dichotomy between romance and the common-place, imagination and fact, was never able to resolve his tensions.

Finally, the third motif — an attack on the paintings of the Old Masters — was linked to that
glamour of famous works of art which had been proved genuine. He was self-conscious regarding his lack of training, and indeed admitted to being distinctly an "innocent," but was determined not to be a victim. Thus, he asserted his own critical preference for the historical common-place, rather than the romantic conjecture. Consequently, there was obviously a tension in Twain's mind between the conjectures of a romantic imagination and historical fact which is characteristic of the novel.

Therefore Twain, even bound by romantic preconceptions of the "exotic" Orient, relates exactly his own reactions to what he saw, and combined the view and reaction to entertain, to fabricate, by selection and imaginative presentation through a series of incidents. He further suggests actuality, but turns it into romantic overstatement and builds on the romantic view and turns it into comedy.

The Adamic idea of romanticism is present in both Dickens and Twain. The general use of the Adamic type is apparent even when one takes only a single definition of the American Adam employed as:

The young innocent, liberated from family and social history or bereft of them; advancing hopefully into a complex
world he knows not of; radically affecting that world and radically affected by it; defeated, perhaps even destroyed.¹

However, Dickens has his "hero," young Martin, in rediscovering nature, travel to America as the land of romantic promise, a green world where Eden blooms again; most painfully, it turns out to be a wasteland. Moreover, Twain as the "hero" is a wanderer in Europe and the Holy Land, separated from his "culture," idealistically in search of a reality more profound than that embraced by that materialistic society which he has more or less rejected, but only finds sham and pretense. Nonetheless, in Adam's life as in his own, Twain thought the beginning the best part of all, drawing on his recollection of his earliest and best times with *Life on the Mississippi*.

When young Martin gets ready to leave America, he says:

> I should want to draw it like a Bat, for its shortsightedness; like a Bantam, for its bragging; like a magpie, for its honesty; like a Peacock, for its vanity;

like an Ostrich, for its putting its head in the mud and thinking nobody sees it.¹

On the other hand, in the famous episode at Adam's tomb, Twain, entertainingly voices:

The tomb of Adam! How touching it was here in a land of strangers, far away from home and friends and all who cared for me, thus to discover the grave of a blood relation. The unerring instinct of nature thrilled its recognition. The fountain of my filial affection was stirred to its profoundest depths, and I gave way to tumultuous emotion. I leaned upon a pillar and burst into tears. I deem it no shame to have wept over the grave of my poor relative.²

Typically, these are examples, the writer feels, of the "heroes" seeing themselves not in an ideal world, but in one overcome with hypocrisy, sham and pretense.

Thus, young Martin and Twain saw themselves as Adamic figures exiled from "paradise," far removed from the past -- young Martin equating America with Eden, and Twain equating his episode with Life on the Mississippi. Nonetheless, Dickens and Twain in presenting Adamic figures are, at the same time,

¹Charles Dickens, Martin Chuzzlewit (New York, 1944), p. 497.

presenting romantic "heroes," taking satiric imaginative flights in an attempt to escape from their present predicament.
CHAPTER III
INDIVIDUALISTIC TRANSCENDENTALISM OF THE WRITERS' WORKS

Aside from the theme of romanticism, emphasizing intuition, passion, imagination and spontaneous emotions, as well as free opportunity for all individuals to adhere to the heart instead of the mind, Dickens and Twain shared, in their societal criticism of conventions and unjust political laws, individualist transcendentalism. Even though each writer allows fleeting glimpses at the horizons of the material world of depth -- regions of dreams or of hallucinatory visions of things and people -- the fact of their possessing individualistic transcendentalism assures us, in a sense, that the whole energy of their imagination was directed to the transcending of the personal will, to the search for the divine Will in which there shall be peace.

Transcendentalism is, however, a school of thought originally used to designate the philosophy of Immanuel Kant. He is responsible for laying down a complete plan for this philosophy in the Critique of Pure Reason. Thus, this school of thought was influenced by German
idealists, and its use was later extended by F. W. J. Schelling. It is intended here, therefore, to concentrate on the defined transcendental philosophy from the extended point of view proposed by Schelling. Its use by him and others like him was responsible for its acquiring the disparaging overtones which were retained in many philosophical circles.

Moreover, this very "loose" term may be used in at least two general ways. Applied, specifically, to the philosophy of Kant and his followers, transcendentalism means that conceivably there is a reality beyond our experience that we can never know; it may also refer to the way the human mind works, that is, "transcending" our experience and imposing a certain order on that experience. In addition, the term may also be used in a sense other than those senses it has for Kant. Specifically:

It may imply a belief in an ultimate reality that "transcends" the concrete, material world. It is, particularly, in the latter sense that the critical work of Shelley's neo-Platonic "Defense of Poetry" shows a "transcendental" as well as an organic sense of values.¹

Consequently, Shelley says:

The imagination thinks in terms of totalities rather than proceeding by artificial analysis: it grasps the inner activity animating the changing, evolving reality outside, reacts to the varying crosslights in it, and captures the qualitative value potential in them. It is in construing this value in terms of ultimate and universal terms that Shelley reaches back to the Platonic tradition and transcendentalizes the romantic theory of nature.¹

However, English transcendentalism is best represented by Thomas Carlyle, whose temperament, manners and convictions were very closely related to those of the Hebrew prophets. He combined the functions of historian, social reformer and prophet, and based them on transcendentalism. For a number of reasons, he turned to his own institutions, finding sustenance for his intuition in German romantic philosophy deriving the distinction between Reason and Understanding from Kant and the discernment of inward experiences from Goethe. In other words, he imagined that Goethe taught "self-renunciation." Carlyle, then, was concerned with saving society from materialism and industrialism.

It is not surprising that Carlyle rebelled vehemently against practically every aspect of society. A stormy individual who was uncompromising in his beliefs, he raised his voice against materialism and the doctrine of "laizzez faire" and fiercely protested against democracy and social reform. His constant emphasis was on the necessity of spiritual values, and his social philosophy was artistically expressed in Sartor Resartus.

He was essentially undemocratic and did not believe that men were created equal; naturally, he disapproved of the French Revolution and saw it as a failure of leadership. The Revolution, inevitably, lacked "heroes," and Carlyle pursued the necessity of the "hero" as well as the importance of the individual.

Nonetheless, recognizing the grim reality of the problems facing Victorian society, he had no real faith in the efficacy of legislative and social action to right current wrongs. He believed reform must spring from spiritual sources. Taking his inspiration from the social and religious structure of the Middle Ages, Carlyle felt that the moral responsibility of the aristocracy and the "Captains of Industry" -- the
equivalents of the churchmen and nobles of the Middle Ages -- should exert itself to provide wise guidance and faithful compensation to the workers. Thus, from what we know of Charles Dickens, Carlyle was an influence for transcendentalism. Indeed, he saw Carlyle as the first great "Prophet" of the Victorian Age, possessing an eccentric and a vigorous style in revolt against complacency, materialism and hypocrisy.

On the American scene, Ralph Waldo Emerson -- Mark Twain's influence for transcendentalism -- was considered the leader of this trend of thought. Here, this movement began as a revolt against Unitarian orthodoxy; next, as a protest against cultural dependence on Europe; and, finally, as an exploration of the spiritual foundation and moral implications of a new democracy.

The success with which one views religion to fit his own needs is illustrated by the history of transcendentalism. Therefore, there were groups who built their own faith around the divinity of man. However, the most influential spokesman of all groups in America was Emerson. His fundamental principles were: God is all-loving and all pervading; the presence of this God in all men makes them divine; and the worship of God is good will to all men. Thus, he pointed up
individualistic tendencies by stressing intuition, "Platonic" idealism and self-reliance.

Further, in America such factors as the spirit of confidence caused by material and technological promises, by mechanical and social inventions, and by the reorientation of literature under the influence of New England transcendentalism provoked a reawakening of interest in the great problems of human nature and destiny.

The intellectual background of transcendentalism had insights into Puritan, Quaker and other colonial theologies. Among these, possibly, Puritanism is the dominant, for transcendentalism owes its pervasive moralism to Puritanism. The Puritans interpreted life ethically to subordinate the aesthetic, intellectual, political and economic aspects of human nature. Again, after centuries, this conception was used as a means of dignifying, so to speak, all phases of human activity. It dignified even the sordid and humble.

Thus, instead of dependence upon divine Grace, the power of the inner light, transcendentalism was grounded in the nature of the mind itself. In other words, the ethical conception was converted from a "revelation," as an act and agency of God, into an "intuition," as an act and agency of man.
Carlyle had one conversation in Scotland with Emerson which possibly encouraged the American to work out his philosophy of transcendentalism. His doctrine was that the whole material universe was "an emblem of a deeper reality," whereas Carlyle called the material universe "a garment of the spirit" and held that God was everywhere and that the true comprehension of any detail offered a key to the comprehension of everything.

Moreover, Emerson's outlined philosophy was the recognition, in man, of the capacity of knowing truth intuitively, or of attaining knowledge transcendentally beyond the reach of the senses. He made a distinction between Understanding and Reason. In doing so, he felt that the Understanding was the rational faculty and that Reason was the suprarational or intuitive faculty. Like Carlyle, he was a mystic in his belief that man could see beneath the surface of things to their inner meaning. This reliance on intuition as a guide led Emerson to feel that intuition was more trustworthy than all standards and laws imposed by religion or society. Thus, "Nothing is at last sacred but the integrity of your own mind."
Nevertheless, he could not accept Carlyle's aristocratic attitude, for he believed that even the humblest man should be allowed to help run the nation because his intuition could lead him to see deep meanings beneath surfaces. He, therefore, gave nature a more important place in life and thought than Carlyle. Though Carlyle agreed with Emerson on the importance of the individual and the necessity of spiritual values, Emerson further championed the American concept of the free choice of free men.

"A practical Yankee" for all his mysticism, Emerson inevitably made a vital part of his transcendental philosophy "the actual horizon," and believed that every man was driven by practical considerations and intuition like a heavy snowfall, symbolizing a contrast between man's limited capacities and the power of God.

Consequently, the individualistic transcendentalism of Dickens, influenced by Carlyle, stresses the importance of the individual and the necessity of spiritual values, whereas Twain's individualistic transcendentalism, influenced by Emerson, emphasizes, like that of Dickens, the importance of the individual and the necessity of spiritual values, but, contrary
to that of Dickens, includes the concept of the free choice of free men.

Charles Dickens' *Martin Chuzzlewit* and Mark Twain's *The Innocents Abroad* are novels which move forward in time to discover the past and, in the discovery of the past, to recognize the present as well as to justify a new set of relations among characters. Also, each novel attempts to transcend its own initial conditions in the light of individualistic transcendentalism.

To begin with, Dickens poses the problem in his novel of how one is to achieve an authentic Self which does not submit to a definition imposed from without. Initially, in fact, there is no event or meaning which reaches out of the past to transform and redefine the present. Furthermore, the arena of *Martin Chuzzlewit* seems to be the present with no connections with the past; yet it presents a society replaced by a group of isolated self-seeking people who must leave their encompassing environment, fused with themselves, and seek in the outer, alien and unfamiliar world, some support for their being. For example:

Mr. Mould leaves his own "premises" and enters the "strife" of the city; Tom Pinch loses his faith in Mr. Pecksniff and goes to England; and young Martin leaves England and
goes to America. If the external world encountered yields neither a sense nor a support, the individual must take matters in hand. He must either build an impregnable defense against the outside world, cleverly manipulate it or force it to recognize and sustain him.¹

Therefore, what seems an initial problem imposed by Dickens is solved by the characters seeking what is needed someplace else.

Dickens' Mrs. Gamp seems to transform everything. It might be said that she is a full expression of a body endowed with a consciousness in an objective world. Her consciousness, then, transcends her body and cannot be equated with any one object. This is owing to the animation of objects which the author makes apparent. Consider that Mrs. Gamp's maltreatment of Tom Pinch is caused by the independent malice of her umbrella when she says:

Where's the pelisse!" meaning the constabulary and went on to say, shaking the handle of the umbrella at Tom, that but for them fellers never being in the way when they was wanted, she'd have given him in charge, she would.²


This is a sign of consciousness. Consequently, there is evidence of the transformation of her presence, not only in the umbrella, but also in the arrangement of her patients' rooms, of the patients, and of the bottle on the "chimney piece."

A person can, by act of will, transform himself by what he says, and Dickens' America is a place of "double-talk" and "double-think." It is a place where theft is "independence." There, a violent vagabond is called a splendid sample of our native raw material, as:

Mr. Chollop...might have been mistaken for a violent vagabond. But his fine qualities being perfectly understood and appreciated in those regions where his lot was cast, and where he had many Kindred spirits to console with, he may be regarded as having been born under a fortunate star, which is not always the case with a man so much before the age in which he lives.¹

In the main

Dickens presents a world undergoing a gruesome spiritual transformation, where the animation of inanimate objects in particular suggests both the quaint gaiety of a forbidden life and an aggressiveness that has got out of control.²


Yet ultimately this world consists of major plans to resolve the elements of spiritual conversion. Old Martin's deception of Pecksniff, through elaborately pretending that he is senile in order to discover and to prove the loyalty of Mary, as well as to expose later his sole intention of probing, permits him to exclaim:

I have undergone ten thousand times as much as I could have endured if I had been the miserable weak old man he took me for. You know it. I have seen him offer love to Mary. You know it; who better -- who better, my true heart! I have had this base soul bare before me, day by day, and have not betrayed myself once. I never could have undergone such torture but for looking forward to this time.¹

Dickens here vividly lets us know that Martin was playing a role with Pecksniff. This is the scene in which the so-called good man is lured into a trap; yet it is suggested that he is still selfish, for Old Martin says

There is a kind of selfishness,...I have learned it in my own experience of my own breast:...Thus I once doubted those about me -- not without reason in the beginning -- and thus I once doubted you, Martin.²

¹Charles Dickens, Martin Chuzzlewit (New York, 1944), p. 693.
²Ibid., p. 721.
However, it is during his stay at Mr. Pecksniff's house that we are given to understand that a decisive change occurs. That is with:

The penance I have done in this house,... has carried this reflection with it constantly, above all others. That if it had pleased Heaven to visit such infirmity on my old age as really had reduced me to the state in which I feigned to be, I should have brought its misery upon myself. Oh you whose wealth like mine, has been a source of continual unhappiness, leading you to distrust the nearest and dearest, and to dig yourself a living grave of suspicion and reserve; take heed that, having cast off all whom you might have bound to you, and tenderly, you do not become in your decay the instrument of such a man as this, and waken in another world to the knowledge of such wrong as would embitter Heaven itself, if wrong or you could ever reach it.  

Thus, the period of deception is also a time of "penance," during which Old Martin awakens to the errors of his ways. Dickens also presents a change in young Martin, as a portrayal of chastening. For sending Martin to America, as John Forster cites in Charles Dickens, permits Martin to cast "off his slough of selfishness in the poisonous swamp of Eden."

Nonetheless, the individualistic aspects of Dickens' transcendentalism which differ, somewhat, from Twain's can best be summarized by Chollop, a satiric figure

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in himself, who says:

It re-quires an elevation, and A
preparation of the intellects. The mind
of man must be prepared for freedom.¹

At the same time, the true elements of Dickens' thought
in keeping with transcendentalism are:

Every man for himself, and God for us
all (these being wisdom in the thought that
the Eternal Majesty of Heaven ever was, or
can be, on the side of selfish lust and
love!); shall never find, oh never find,
be sure of that, the time come home to him,
when all his wisdom is an idiot's folly,
weighed against a simple heart!²

Therefore, just as his protagonist starts out as a
creature of poverty and indigence, many of the other
characters, too, are in search of and do find something
outside of Self, other than human, which supports and
maintains them without de-naturalizing them.

Moreover, integral to the themes of Mark Twain's
The Innocents Abroad is:

The borderland or threshold nature of
setting in the nineteenth century. The
borders marking the separation not merely
between differing strata of a single but
also between separate -- and distinct world
often metaphysically distinct -- world:

¹Charles Dickens, Martin Chuzzlewit (New York, 1944), p. 472.
²Ibid., p. 557.
Howthorne's created settlement and unformed forest; Melville's known shore and unknown sea; Cooper's and Twain's formed East and unformed West; Howells' rooted traditional town and rootless modern city; James's innocent America and decadent Europe; and Poe's and Crane's variously delimited psychic realms of apparent and real. In such settings the main action will usually be a hazardous but necessary crossing of the border from a known to an unknown world. Whether it is an action of will imposed by circumstances and whether it is informed by conviction or the result of mere compulsion, it quickly generates a symbolic dimension, becoming a voyage of moral discovery or a spiritual quest.1

Indeed, the voyage in Twain's fiction, which is one of the most famous journeys of the nineteenth century, in entertainment, in information and in criticism, is not only historical in nature, for "mainly, he told the truth," but also a journey embodied in a national consciousness and transcended to America's "coming of age."

There were nineteenth-century Americans traveling for amusement and edification. The fictional character Blucher, who traveled with Twain, had common-sense manners that superseded "Mark Twain's" more intelligent regard. Eventually, Blucher, the embodiment of the uneducated comic, was no longer useful, and his

disappearance suggested a shift in Twain's view of the voyage and in his task of relating events. In other words, there was a transformation from comedy to satire to the excursionist's attitude.

The American ship intensified the emotional effect of the Gibralter scene. For example:

Many a one on our deck knew then for the first time how tame a sight his country's flag is at home compared to what it is in a foreign land. To see it is to see a vision of home itself and all its idols.\footnote{Mark Twain, \textit{The Innocents Abroad} (New York, 1966), p. 49.}

Later, after arriving in Tangier:

Everywhere else one finds foreign looking things and foreign looking people, but always with things and people intermixed that we were familiar with before, and so the novelty of the situation lost a deal of its force. We wanted something thoroughly and uncompromisingly foreign...And lo! In Tangier we have found it.\footnote{Ibid., pp. 57-58.}

However, this Tangier experience further demonstrated Twain's intense awareness of an historical continuum, for he found himself in a locale which was historically ancient and commented:

\begin{quote}
What a funny old town it is! It seems like a profanation to laugh, and jest, and
\end{quote}
bandy the frivolous chat of our day amid its hoary relics. Only the stately phraseology and the measured speech of the sons of the Prophets are suited to a venerable antiquity like this.¹

Certainly, in *The Innocents Abroad*, as in Twain's life, he seemed to enjoy "roughing it." Natural expressions were what he held most important. The act of venture which he craved suggests that it is in the nature of man to seek new forms of values and significant life beyond the known world. Therefore, he believed that spiritual forces were in conflict with materialism and the stupid cruelties of organized society.

Twain presents experiences combined with an attitude of awe and of pious moralizing, with a heightened, pompous diction; with long stretches of euphuistic parallelism; and with a fair sprinkling of exclamatory outburst, embellished by imagery. He expressed his awe about the Milan Cathedral with:

> What a wonder it is! So grand, so solemn, so vast! And yet so delicate, so airy, so graceful! A very world of solid weight, and yet it seems in the soft moonlight only a

fairy delusion of frostwork that might vanish with a breath! How sharply its pinnacled angles and its wilderness of spires were cut against the sky, and how richly their shadows fell upon its snowy roof! It was a vision! -- a miracle! an anthem sung in stone, a poem wrought in marble!1

At the cemetery in Milan, he voiced:

...and we shall continue to remember it after we shall have forgotten the palaces. ...On either side, as one works down the middle of the passage, are monuments, tombs and sculptured figures that are exquisitely wrought and are full of grace and beauty. They are new and snowy, every outline is perfect, every feature guiltless of mutilation, fears, or blemish: and therefore, to us these far-reaching ranks of bewitching forms a hundredfold more lovely than the damaged and dingy statuary they have saved from the wreck of ancient art and set up in the galleries of Paris for the worship of the world.2

Of rebellious tendencies, he said:

They say that the Cathedral of Milan is second only to St. Peter's at Rome. I cannot understand how it can be second to anything made by human hands.

...How surely...shall we half believe we have seen it in a wonderful dream, but never with waking eyes.3

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2Ibid., p. 123.

3Ibid., p. 130.
Hence, these examples of Twain's awe are part of his whole reaction to the many sites to which he was to respond.

His consciousness, as an innocent abroad, yields a lack of artistic training and failure to appreciate, particularly, such works as Leonardo's Last Supper. And his fellow tourists gushed with emotion, while he considered manfully and honestly his own feelings regarding this painting. Twain was like Dickens in this respect, for Dickens' Fraser's Magazine points out that he had little understanding of what the arts were to religion and said on one occasion.

"I am not mechanically acquainted with the art of painting," he said when faced with the duty of describing Leonardo's Last Supper, "And have no other means of judging a picture than I see it resembling and refining upon nature, and presenting graceful combinations of forms and colour."¹

On the other hand, as part of his reaction to the "Old Masters," Twain expressed his own feelings, with the knowledge that antiquity contributed to the physical condition of the painting, regarding the Last Supper with:

The Last Supper is painted on the dilapidated wall of what was a little chapel...It is battered and scarred in every direction, and stained and discolored by time,...The colors are dimmed with age; the countenances are scaled and marred and nearly all expression is gone from them; the hair is a dead blur upon the wall, and there is no life in the eyes...

People come here from all parts of the world and glorify this masterpiece...

...I envy them, their honest admiration, if it be honest -- their delight, if they feel delight. But...How can they see what is not visible?...I cannot work this miracle. It vexes me to hear people talk...of "feeling," "expression," "tone."¹

Pugnaciously, as an individualist, he demands, "How can the others rhapsodize over the grace of gesture and the sublimity of expression in bodies and faces when all that is evident is a mildewed wall with scraps of color here and there?"²

It is obvious that Twain is exasperated with the predominantly Roman Catholic content of the picture. Not only that, but he is exasperated with the monotonously conventional poses and with the representational inaccuracy that he repeatedly found in the painters. For example:

What next? Can it be possible that the painters make John the Baptist a Spaniard in Madrid and an Irishman in Dublin?¹

This shows how infuriated he became at the patronage system that produced art.

At any rate, Twain, once reaching the Holy Land, was not inclined to credit the Bible with divine inspiration. He seemed merciless in his attitude, with his attacks on the relics of Catholic Europe. This to me indicated the same perplexity he felt before the Last Supper. This humane nineteenth-century Protestant American businessman showed indications of a skimpy education and a sour theology. Nevertheless, the source of Twain's humanitarian and moral stance was a sense of discrepancy between appearance and reality.

Yet, from a literary point of view, religion and politics were inextricably mixed in England and America during the nineteenth century. First of all, one of the features of English liberalism was the

habitual use of Christian language. In the religious language, use was never made of any particular idiom of sect or doctrine. An attempt was made to apply the morality of the gospel to the state of England. However, Dickens had a pious mind, and one of the chief causes of his success as a moralist was the skill with which he struck a good religious note without committing himself beyond the common stock of Christian phrases.

The Established Church was certainly built into Dickens' landscape. When virtue and truth required eloquence, Dickens went to the scenes equipped with the forms and language of the church. In *Martin Chuzzlewit*, Tom Pinch, at the organ, plays preludes and "fugues" of reproach to the hypocrisy of Pecksniff.

Dickens' religion, however, was one of work and not one of faith. The "Christmas spirit" expresses itself in worldly goods. Therefore, metaphors from money-payment, debt and return are common in Dickens' moral language, such as:

Do other men, for they would do you, That's the true business precept.1

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To worship the golden calf of Baal, for eighteen shillings a week!\footnote{Charles Dickens, \textit{Martin Chuzzlewit} (New York, 1944), p. 164.}

Indeed, virtue was for Dickens the natural state of man. The word "natural" often slips into his sentences. However, in his characters the moral conditions of the world are viewed as the characters adopt the view that men are good, but the evils of the world are obstructions which prevent them from being themselves. In \textit{Martin Chuzzlewit}, particularly, the character Seth Pecksniff has a concentrated personal malignity which comes near to making him the devil, for, over and over again, he is referred to as a "hypocrite." There seems to be redeeming strain of goodness in him, yet one never quite understands how he escapes the attention of a spiritual realm. He even says, "I may be a Hypocrite,...but I am not a Brute." Or further he says, "A hypocrite, though, eh? A hypocrite, girls, eh?" But does he really escape?

Dickens' deep and bitter hatred of evangelicalism, in its most malignant forms, was not usually directed against any typical Christian doctrine. He saw Sundays...
used by the upperclass as a means of oppressing the lower class. He advocated that spending was "the amusement of the people," especially on their only free day. He further made clear that the physical pleasure of the poor was part of his religious belief. He saw kindness as the scheme of the world, and men as fundamentally good, in opposition to the view that life was a gloomy warfare "against evil and misery."

It has been said that Dickens' ideals remained unchanged, untouched by any influence from that new Pre-Raphaelite Brotherhood medievalism which in many ways modified the religion and the arts and even, in such things as the Gothic railway-stations which were representative of the practical life of England's urban architecture during the nineteenth century.

Moreover, it has been concluded that Dickens hated Roman Catholicism. The Pope was the real villain of his Child's History of England, and Pictures from Italy is full of descriptive scenes of torture; monks in the streets are pitied or smiled at; and the whole system of the Catholic Church is treated as a cunning imposture. Deep-seated suspicions of the moral, social, and political work of Catholicism were
not compensated for, in his mind, by any sympathy for sacramental ideas or any understanding of the need for spiritual authority. As a liberal, he thought that the Catholic religion should be tolerated as one of a number of sects in the nineteenth century, even though it was to him no more than a barbarous survival of old superstitions.

By contrast, Dickens seemed to have understood the aesthetic barrenness and squalor of industrial civilization. One only needs to look at his "Todgers' House" as an example. Though at the time, from a religious point of view, art was to transform the conditions of the people's lives, Dickens approached the beginning of the aesthetic moral line as an attack on a society with no idea of art. Thus, he himself shared in the emotional deficiency of the civilization in which he lived.

Moreover, the idea of resurrecting games, ceremonies, and styles of paintings from the past offended his belief in progress. His humor as a kind of "Christianity" hardly touched the fringes of religious experience, and his work showed no indications of any "powerful feeling" connected with a genuinely religious subject.
Yet he accepted certain religious opinions, and thought that they were the proper adjunct of any emotional crisis, but the emotions were thought to be more powerful than the beliefs. It is evident that, apart from the use of religious terms, Dickens indulged, possibly, in distasteful and unchristian scenes. Nonetheless, the popularity of Christianity at the time can partly be explained by the fact that religion was in a state of transition from supernatural beliefs to humanistic beliefs.

As mentioned earlier, religion and politics were inextricably mixed, and a person of Dickens' temper, could not ignore politics, because his own early life was such that politics remained a permanent irritant that would not give him peace. The hatred of superstitions, nationalism, and the interest in the physical influences on character caused his advocacy of wider law reform in the same spirit and same opinion of the times. He was often concerned about the procedures of the law, and his aim was that every citizen should be able to get the justice that the law theoretically recognized by the simplest route.¹

It is indicative, then, that Dickens' contempt for the magistracy runs through *Martin Chuzzlewit*. The

characters are the instruments of government, and the
conception of government, helped by the ruling class,
can be clearly seen. The Whig government, after the
new Reform Bill, was faced with many crises and had
nothing to offer but the old methods of repression, of
force and of intimidation through the law. In other
words, armed association of "respectable" citizens
were still spoken of in the same old fashion. Dickens'
criticism of such methods appears in Martin Chuzzlewit.
When Pecksniff dismisses Tom Pinch, Dickens says:

Oh late-remembered, much-forgotten,
mouthing, braggart duty always owed, and
seldom paid in any other coin than punish-
ment and wrath, when will mankind begin to
know thee!¹

Later, he apostrophizes the judge, bishop and magistrates:

Oh magistrate, so rare a country gentle-
man and brave a squire, had you no duty to
society, before the ricks were blazing and
the mob were mad, or did it spring up, armed
and booted from the earth, a corps of yeomanry
full grown!²

Such duty, when carried out with energy, sense and
good will, could hardly be adequate to the problems of

¹Charles Dickens, Martin Chuzzlewit (New York, 1944),
p. 453.
²Ibid., p. 453.
government and organization set up by new conditions
in the city and in the country during the nineteenth
century in England. Consequently, Dickens attributed
every kind of monstrous wickedness to leaders, but
projected into his treatment of these evils his own
feelings of desperate impotence in the face of monied
political power.

On the other hand, Mark Twain was never irreligious,
but evangelic piety amused him. It was the butt of
much lighthearted humor in The Innocents Abroad. He
satirized the ship's prayer meetings. His antipathy
toward what he considered the excessive piety of the
excursion derived from the impression he got from the
excursionists, whom he claimed gave the trip the tone
of a "Grand Holy Land Funeral Procession."

Twain described several churches. One in particular
which he described seemed to have caught his fancy be-
cause "One family built the whole affair, and have got
money left." Assuredly, this comment reveals Twain's
growing awareness of an aristocratic culture -- civiliza-
tion founded on a monied intellectual class. Also, the
idea challenged the democratic conviction which he had
grown up with and encouraged his own dissatisfaction
with this conviction.
Through several comments, Twain expressed ambivalent attitudes. First of all, he expressed an ambivalent attitude toward Catholicism. About the Cathedral of San Lorenzo, he said:

The old Cathedral of San Lorenzo is about as notable a building as we have found in Genoa. It is vast, and has colonnades of noble pillars, and a great organ, and the customary pomp of gilded moldings, pictures, frescoed ceilings, and so forth. I cannot describe it, of course — it would require a good many pages to do that. But it is a curious place. They said that half of it — from the front door halfway down to the altar — was a Jewish synagogue before the Savior was born, and that no alteration had been made in it since that time. We doubted the statement, but did it reluctantly. We would much rather have believed it. The place looked in too perfect repair to be so ancient.¹

Although he admired their magnificence, he distrusted their purpose. Moreover, in viewing these "old churches" their religion evoked a typically sardonic disclaimer in Twain, and he asked "Isn't this this relic matter a little over-done?"

He, like Dickens, scored such a faith as Catholicism as being merely superstition. He doubted, too, that the Chapel of John the Baptist really contained John's ashes. He declared:

Because we had seen John's ashes before, in another church we could not bring ourselves to think St. John had two sets of ashes.1

Thus, awed by the magnificence of the churches, he could not appreciate the faith which created them. On the one hand, he was moved by the elaborate aesthetic ramification of Roman Catholic art; on the other, his own vague and simplistic protestant faith was intellectually antithetic to the origins of what he saw.

Secondly, Twain expressed an ambivalent attitude, as an individualistic transcendentalist, toward governmental authority, for he nursed an innate tension between authoritarianism and democracy. He believed that the individual man was essentially good and inherently rational. He, nevertheless, had a mistrust of men in vast masses, whose judgment he suspected and whose goodness, he thought, was corruptible. Thus Twain in Huckleberry Finn showed Huck's moral affirmation and Colonel Sherburn's moral cynicism never really synthesized or resolved.

In Napoleon III, Twain found an ideal ruler -- the benevolent despit, a shrewd, wily, ruthless dictator

who manipulated his subjects "for their own good."
Also, he thought that Napoleon III had brought order
to France. Certainly he was quite impressed with the
efficiency of the railroad station, police control of
prices, and government control of sales. He echoed
that this order was from the one man -- "genius of
Energy, Persistence, Enterprise" -- whom he saw for
the first time "that day on the Champs Elysées." His
respect for Napoleon III seemed to have been enhanced
by comparing him to Abdul Aziz. The emperor was all
disdainful pride and intelligence; the Sultan was all
vulgarity and stupidity. This comparison, of course,
reveals a contrast between Twain's view of an amoral
civilization -- a government representative of tyranny,
rapacity and blood -- and Abdul Aziz, representative,
by nature and training of filth, ignorance, unprogressive-
ness and superstitions.

Like Twain, then, it is assumed that most nineteenth-
century Americans thought,

that civilization was determined by the
superficial characteristics of society; that
order, whatever its course, was an earmark of
social and governmental excellence; and that
a lack of order was a sign of a backward
civilization.¹

¹Dewey Ganzel, Mark Twain Abroad (Chicago, Illinois,
1968), pp. 116-117.
Twain had, at any rate, a typical middle-class Protestant prejudice against Roman Catholic political power, but his dissatisfaction with Rome derived primarily from his own ambivalence toward Catholicism and the formal trappings it wore in Italy and its totalitarian government, which seemed to him the "traveler" on all sides. Yet Twain says in voicing the power of the Will:

The situation is suggestive of a reality and a tangibility that seem at variance with the vagueness and mystery and ghostliness that one naturally attaches to the character of a god. I cannot comprehend this; the gods of my understanding have been always hidden in clouds and very far away.¹

In conclusion, both Dickens and Twain, in presenting the realities of the problems facing their societies, showed that they had no faith in Christianity, legislation and social actions to right the wrongs, for they believed that reform sprang from the individual's intuition and spiritual sources. With their beliefs, each presented a "view" of the necessity for a spiritual reformation.

CHAPTER IV

ELEMENTS OF EXPRESSION IN THE AUTHOR'S NARRATIVE ART

Through the interchange of mind and world, in an attempt to reach something transcendent, or something other than the conscious in a world of capitalism, mechanistic materialism and bourgeois morality, the writer uses varied elements of expression in his narrative art. These elements of expression include all techniques in an author's narrative art; in fact, these elements of expression include the entire realm of the narrative. Indeed, in more recent English and American criticism, the work of art is regarded as organic, because it is "independent," with a virtually self-sufficient life of its own. Therefore, the elements of expression in Dickens and Twain's narrative art to be considered involve the rhetoric of comedy, themes, sympathy, irony, characterization, structure, impersonation, burlesque, satire and illusions.

However, in order to obtain a better grasp of the writer's elements of expression, an interpretative approach or series of approaches to analysis is necessary.
In fact, the writer feels that the most suitable "approaches" for the selected literary works of Dickens and Twain are formalistic and mythological. Formalistic analysis leads to various levels of understanding and meaning, whereas mythological analysis is concerned with motives underlying human behavior related to archetypal patterns. Further, to obtain a better grasp of the elements of expression in the author's narrative art, the writer feels that some generalizations regarding certain related elements of literature should be discussed which are pertinent in understanding Dickens' and Twain's elements. Significantly, then, it is the writer's intent also to present and briefly explore certain essential ingredients of literature, beginning with comedy, before dealing specifically with Dickens and Twain.

To begin with, the authors' life, times and related sociological phenomena are interesting and helpful, but the heart of the matter is quite simply: What are the literary works, what are their shapes and effects, and how do these come about? In Dickens' work Martin Chuzzlewit one considers a commentary on the social, political, religious, and economic conditions of the period, or one considers Twain's The Innocents Abroad.
as Twain's inner feelings toward the social, political, religious, and economic conditions of the period, after having left America for England. Nevertheless, the reasons for reading these particular works do not really justify our calling the works art-forms. We must consider clues and hints to discover a unifying pattern within the structure and meaning of the literary works to reveal the works thoroughly art-forms.

For example, Twain's *The Innocents Abroad* may certainly be read as a picaresque novel of adventure in which the essentially innocent Twain, subjected to the fraud and hypocrisy of European society, finally emerges triumphant over all those forces that seek to destroy or corrupt individualism; *The Innocents Abroad* may certainly be read as a myth of passage from youth and innocence to initiation and adulthood; *The Innocents Abroad* may certainly be read as a test of the built-in American conflict between individualism and the mass; and *The Innocents Abroad* may certainly be read as the story of a young, inexperienced nation growing from innocence into awareness. How much of these "meanings" are interwoven with and complementary to each other is only suggested, but the "meanings"
are all linked in the excursion that lies between two blocks of narrative -- the beginning and the end -- both experience abroad and "at home."

The point of view or the position from which a story is told is always to some degree important. Even the point of view of the omniscient and ever-present Dickens, who tells the narrative of Martin Chuzzlewit in the third person, has an impact on the force of the narrative. One views the characters from the "Olympian heights" of their creator and judges, at least from what Dickens explicitly has them say, what kind of people they are, and what attitude one is to take toward their involvement in the plot. With an unrestricted omniscient point of view, Dickens allows the judgments of characters and responses to situations to be utterly dependent on what the characters are allowed to say and do, or on the few editorial pronouncements he asserts. It seems to be the typical, unsophisticated "meanwhile, back at the ranch" formula.

However, in The Innocents Abroad Twain devised a relatively sophisticated approach. He himself is the central character who relates his "adventures" in his own way -- a point of view called first-person narrator.
Inevitably, this point of view requires one to view the narrative through the eyes of Twain. One is restricted to his attitude toward other characters and to the sites, as well as the events, in which he was involved.

Nonetheless, several questions arise. What is the character of Twain like? How does his manner of telling his story control one's responses to the novel? Finally, how does this point of view assist one in perceiving the emergent form of the novel?

Understandably, the point of view which Twain establishes offers a position from which one must consider the narrative. He becomes the medium of and the norm for the novel that unfolds. Through him, one can measure the hypocrisy and sham of what he views, and thus perceive the cumulative contrast between what he thought existed and what he found out to exist.

The movement of the novel has its effect, too, on the total shape of the work. The apparently aimless plot, with its straight-forward sequence -- what happened, what happened next, and then, what happened after that -- is admirably suitable, the writer feels, to the personality of Twain as narrator. What we have is a number of sites visited and sites reacted to,
loosely linked as the excursionists make their way through Europe and the Holy Land. There are new settings and, always, new situations.

Although the settings and the episodes have a cumulative role, Twain learns, bit by bit, about the depravity hidden beneath respectability and even piety. He learns that society or "civilization" is vicious, and that the individual has only a small chance to remain himself against the onslaughts of the mass.

The framework of the plot is, then, a journey -- a journey from relative innocence to knowledge. Twain saw people and "things" for what they are, suspecting the depth and pervasiveness of evil and of man's inhumanity to man. However, at the end of the novel, Twain is preparing to depart again -- on another journey, one that time and history will bring full circle back to the state of "I been there before." Indeed, like the river Huck and Jim traveled, Twain's narrative, like a river, "flows spontaneously and ever onward. Around the bend lies a possible new adventure; in the eddies, a lyrical interlude." Always, the "river" carried Twain out of each adventure toward another attempt to "really see" and to "really react" to the hypocritical and fraudulent infinite variations of Europe and the Holy Land.
On the other hand, the mythological analysis, concerned with the motives underlying human behavior, and possessed of affinities with religion, anthropology and cultural history, is "the essential substructure of all human activity," related to archetypal patterns or motifs.

The first archetypal motif considered in relation to Dickens and Twain is an "escape from time." This is the "Return to Paradise," or, in other words, to the state of perfect bliss enjoyed by man before his "fall" into corruption and mortality. Specifically, Dickens' young Martin made an attempt, in going to America, to enter "perfect bliss," only to find fraud and corruption. Twain's "return to Paradise" drew upon his thoughts of Life on the Mississippi while experiencing hypocrisy and false piety. Another archetypal motif to be considered in relation to Dickens and Twain is the hero archetype of "initiation." Indeed, this initiation consists of separation, of transformation and of return. Certainly, Dickens' young Martin, separated from England, traveled supposedly to "Eden," was painfully transformed, and definitely returned, just as Twain separated from America when he took his journey to Europe and to the
Holy Land, was transformed and also returned. Thus both, as heroes, underwent excruciating ordeals in passing from "innocence" and "immaturity" to maturity and spiritual adulthood.

In summary, one sees young Martin and Twain as wanderers, separated from their culture, idealistically in search of a reality more profound than that embraced by the materialistic, capitalistic and moralistic societies they are rejecting. Therefore, the formalistic analysis concentrates upon the shape and symmetry of the work itself, whereas the mythological analysis probes for the inner spirit which gives the form its vitality and its enduring appeal.

Just as the approaches for an analysis of a literary work are important in narrative art, so are generalizations of certain elements of expression in narrative art. For example, there are different types of comedy which share the same characteristics regardless of how the details differ. These shared concepts, applied to all types, are the relationship between the audience and the comedy featuring subject matter and an emphasis on society, rather than the individual, concerning no exceptional circumstances or behavior.
Specifically, these principal types are "high" and "low" comedy. The present writer's concern is with "high" comedy which is "witty, romantic and serious." Fundamentally, with this type, one is entertained by events, by characters, and by the light shed on them. The perspective from which events and characters are seen is suggestive of attitudes toward life and human experience.

Needless to say, it can be assumed that in most satirical writings, one is between entertainment and instruction, although the point at which comedy becomes instructive possibly cannot be localized. At any rate, satirical writings attack the vices and follies of mankind, not necessarily to correct them, but at least to bring the vices and follies to the attention of the reader. Yet this nature of writing, by definition, entertains and amuses.

Aside from the varying degrees of intensity, there are variations in techniques, such as parody, caricature and burlesque, of satire. Invaribly, this is evident from the differences between the satire of Dickens' *Martin Chuzzlewit* and the satiric indignation of Twain's *The Innocents Abroad*. All three concepts are similar. However, in general terminology parody is a type of satire aimed at the physical appearance and the behavior
of a character or a type; caricatures, found specifically in Dickens' *Martin Chuzzlewit*, are examples of characters with physical appearances and mannerisms so exaggerated as to make them ridiculous; and burlesque, found specifically in Twain's *The Innocents Abroad*, is the humorous distortion of literature, of convention or institution, or of subject matter which makes fun of an actual event. The original material, which is the object of satire, is distorted in order to make it ridiculous.

In view of the fact that comedy derives from deviations from the social norm or from what one believes is the normal or standard way for people to behave, the writer feels that there is a need for gratification on one hand and adversities on the other and, in addition, the wit and humor with which they are imbued. Therefore, not all inconsistency is comic.

Further, in consideration of satire is irony, the contrast between what is normal and what is distorted in society. Inevitably, satire points out where particular characteristics of persons, objects and events differ from the norm through emphasis and exaggeration; satire assumes social, psychological or linguistic norms and makes fun of deviations from them. Fundamentally, all comedy is based partly on deviation from the norm; how, then, do we distinguish satire from comedy?
One might say that this is done through the intent of the particular work. If it is aimed at objects outside of itself, that is, if it clearly implies a judgment about objects and events extrinsic to literature, it is satirical. The *Innocents Abroad*, because of Twain's persistent preoccupation with what is right and what is wrong in society and the human beings who inhabit it, is satirical.

By contrast, *Martin Chuzzlewit* consists of Dickens' characters, who are largely concerned with themselves. Although we laugh at the characters and the episodes in the work, we take most of them as they are without being made to feel that they should be better. Thus, the most fundamental elements of comedy are the incongruity or the inconsistency and the deviation from the norm.

Yet, what of the general structure of the literary comedy, high, low or satirical? The writer agrees with the general pattern of comedy, which Northrop Frye has analyzed in some detail in his *Anatomy of Criticism*:

> The pattern of comedy is the reverse of the tragic pattern. That of comedy demonstrates the integration of the protagonist with society. Usually, this process is opposed deliberately or otherwise, by a
group of "blocking" characters, who furnish a good deal, if not most, of the amusement in the story.¹

Understandably, the methods of comic development are humorous comedy which interests us because of what is going on in front of the eyes and ears, rather than what is suggested and, humorous comedy in which the plot development is more important because of the generated suspense.

Further, very close to invective, and indeed overlapping it, one finds sarcasm, the bitter, deliberately unpleasant, and personal satirical attack. Yet:

Somewhere between bitter satire and laughing satire we locate such realistic comedy as the "comedies of humours" and the "comedies of manners." The realism of this kind of satire depicts commonplace, ordinary persons and circumstances found in Dickens. It was originally developed during the seventeenth century as a common attack on human foibles. The comedies of manners, which developed later in the same century in England, is a kind of satire which concentrates on showing up the misconduct of high society -- the loose morals, the affectation in speech and clothes, and the frivolity found in Twain.²

²Ibid., p. 169.
There is, as we have noted, a comic vision of the world. Indeed, the possession of the comic spirit enables one to join the writer in experiencing the human comedy in literature. Moreover, the comic spirit directs the reader to the pleasure, expressed in a particular way, of looking at human weaknesses and absurdities. In view of that fact, any people and any culture have the alternative of looking at human weaknesses and absurdities seriously or comically. That is to say that:

Some things society takes seriously and some things society takes humorously. What a people laughs at often reveals a good deal about the fundamental nature of that people. And often, it is a country's writers who help a nation see things about itself as ridiculous which have customarily been taken seriously.¹

However:

To a discerning man looking out upon the world, the varieties of human absurdities must appear endless. Seeing the many forms of vanity and hypocrisy; self-deceptions; unconscious violation of proper, sensible behavior; and on all sides the laughable incongruity between saying and doing -- observing these things a man may respond in a number of ways. He may be indifferent, contemptuous,

amused, or indignant, refusing to absolve mankind for its weak failure to be what it should be. Or he may think of himself as sharing like other men in the weaknesses that his intelligence perceives, and so end in a mood of tolerance — his laughter tempered by sympathy. He then sees life from within and from without, combining thought and feeling, discernment and tolerance.¹

Certainly:

Both comedy and tragedy assume that man has dignity and value, hence responsibility. Plato long ago argued the identity of the two modes. Pope saw that human beings are ridiculous and great at once, that the more dignity and responsibility they have the greater is their potentiality to be absurd. This seems true even of satiric comedy, or the comedy of denunciation. If men are not responsible for acting better than they do, why bother to condemn, or to correct what is wrong?²

Thus the comic experience is humane. It calls forth richness in life; it calls forth willingness to participate in life; it calls forth acceptance of the full responsibility of the human being; and it invites discernment — an ability to see man as different from what he should be.³

However, this discernment shows others for what they are and shows, in turn, man's place in the human realm. It


²Ibid., p. 15.

³Ibid., p. 17.
more or less demands reconciliation between man and what he laughs at.

Henry Fielding, an English novelist, maintained that "comic insight lays bare the form of deceit, human beings may be depressed and their lives impoverished by the loss of comforting illusions." Moreover, to go back much earlier in time, with reference to the vein of comedy, Socrates asserted that "virtue is an objective reality known to all who can see the ridiculous. If vice thus can be made funny, hypocrisy is absurd."

Nevertheless, satire was actually absorbed by the novel in the eighteenth century with the satiric judgment of Fielding; the satiric qualities of brutality, tastelessness, formlessness and unpleasantness of Smollett; and the somewhat satiric sentimentalization of Sterne. It is the pointing finger that directs the reader back into the real world which remains. Indeed, it shows how a realistic work can be moralistic and realistic at the same time. Consequently, if Smollett, Fielding and Sterne demonstrated a willingness to see satire and various forms of sentimentality as aspects of experience, it is not surprising to find an unbroken tradition in the novel which carries the premise deep
into the nineteenth century through Dickens in England and Twain in America. Thus the novel that emerged from eighteenth-century British writers to Dickens and Twain in the nineteenth century was by no means uninfluenced by satire. Invariably, the novel of satiric conventions transformed normative reality into what might be called a satiric vision, for, ironically, the satiric novel is directed at discriminations and based on social and moral assumptions.

Dickens and Twain were writers who were able to discern, within a social framework, the many ways in which men are weak and absurd. Small wonder, then, that Dickens' *Martin Chuzzlewit* and Twain's *The Innocents Abroad* present free invention of character and present situations, possibly, of the widest varieties of comedy ever written in English and American fiction. Each prose fiction is a series of illustrations of some of the many attitudes possible for a discerning man to look at common forms of the ludicrous. Moreover, each writer shows the presence of sympathetic attitudes in his work. The serious is in contrast to the comic in both traditions. Basically, to make fun of the follies of life and to expose the follies of life is the variegation between English and American customs. It is the source of laughter.
Henry Fielding, whom I've mentioned earlier in this effort, believed that nature was primary; yet he took a position between right and wrong, as did a moralist like Dickens later. For:

What is vain, hypocritical, malicious, or mean-spirited may show great force, but it too at last becomes ridiculous. The moral problem of right and wrong fuses in a single person. Those who insist that Pecksniff is a "cadging scoundrel" must admit that he is a sinner, who repents and makes restitution. But in that moment he ceases to be comic.1

The range of Dickens' comedy is extremely wide. It includes farce, burlesque, parody, mock-heroic, pathos, satire, comedy of humour, comedy of manners and "high" comedy. However, his narrative art in comedy is achieved, obviously through the style of verbal fireworks. Often he presents the inner life of a character through the "activity of the person" -- a psychological process which is typical of the way most people express inner life. At times he writes in a "theatrical manner." In addition, his rhetorical figures help to set the characters at an ironic distance from us and at the same time draws our sympathies toward

them. This focuses a double vision, so that the characters may be viewed both sympathetically and critically.

Indeed, Dickens' writings show an emotional dependence on the institutions he attacked. Many of his bitter attacks on them were reminiscent of a man trying to burst through a locked door with his shoulders, and if he was successful, he was in danger of collapsing. As a bitter critic of America, Dickens became analogous to an adolescent son who lost no opportunity to proclaim the old-fashioned stupidity of his parents and who did not realize that he would feel homesick when he left home. He certainly did not guess that absence from home would bring into the open latent admiration for his parents. When he discovered this admiration by experience, it was not astonishing that he turned with redoubled ferocity against the customs of his new home. So to speak, he sets out to punish his new home for not being his old home. Thus Dickens' American tour of 1842 was a triumphal "progress."

If one studies the consequences of this in the middle part of Martin Chuzzlewit, one begins to notice a difference between the old anger against England and the new anger against America, for the American
chapters seem to express criticism depicting English conservatism in Dickens himself, as well as grotesque parodies of certain institutions and social abuses.

Needless to say, Dickens' satire covers a great part of English life, public and private. His concerns were education, charity, religion, social morality in its broadest sense, society in its narrowest sense, legal procedures, and the machinery of politics and forms of government. Speaking his mind, he aimed laughingly and sternly, but always in the same spirit, at every glaring abuse of his day. His observations in the service of human welfare is Martin Chuzzlewit, which exposes examples of satire in every field.

Connected with hypocrisy, but kept apart from it, is religion. For Dickens' finest portrait, a moral hypocrite and an incarnation of middle-class respectability in the worst sense of the word -- in the sense so loathed by Carlyle -- is Mr. Seth Pecksniff. As a swindler, a greedy dupe who flocked to the Chuzzlewit family, a bird of prey, he says to his daughter Charity, "...my dear, when I take my chamber candlestick to night, remind me to be more than usually particular in praying for Mr. Chuzzlewit, who has done me an injustice." Thus
his religion is not an end in itself; his desire is merely to be thought of as a saint; and his prayers are inseparable from the "candlestick," for it is just a mere item in the character of British respectability.

A lack of subordination appears in the piety of all Dickens' religious pretenders. Their language never becomes offensive, simply because it is void of the use of sacred names and phrases and is seen to have a purely temporal application.

Mr. Pecksniff might have become a shining light in some great conventicle, but destiny has made him a layman. He published his habit of praying, because to pray over a chamber "candlestick" is incumbent upon an Englishman who has a position to support, or who has a stake in the country. A reputation for piety, however, cannot suffice for Mr. Pecksniff's self-respect, nor for the needs of his business. Therefore, he adds to the situation an all-embracing benevolence when "his smile falls like the blessed sunshine on all who meet him."

This "smile" impresses Tom Pinch -- an Englishman in all his virtues -- but it cannot be a substitute for religious exaltations, because faith must be translated into work, according to Dickens. Moreover, Mr. Pecksniff must seem to Tom Pinch a good, kind, generous, and
great man at his profession. He must seem sound and trustworthy in all that he undertakes. In other words, Mr. Pecksniff whom Tom Pinch knows of and believes in, is the type of English excellence, and, evidently, no bad type to be set before a nation.

The writer feels it is pertinent to mention that as the result of the Puritan revolution, it became necessary for the Englishman, in general, to profess certain peculiar forms of godliness, and this habit, gradually associated with social prejudices, arose from high prosperity and resulted in the respectable man. Analyzing this person down to his elements, Carlyle found it essential that man should be moral. The use of morality, rather than religion, was in vogue. Mr. Pecksniff, then, takes up Carlyle's "respectability cannot hold its tongue."

It is a part of Dickens' satire to exaggerate certain qualities in people which lead to sentimentality. In fact, sentimentality is a describing force which makes his characters bigger than the characters themselves, and embodies, in his characters and his scenery at the same time, the cruelties and delusions which he observed in society. Consequently, Martin Chuzzlewit shows an unwavering faith in human nature and less and less
faith in human society. It contains bitter satire on American life, for, with Dickens' faith in human nature, the narrative becomes uninhibited by an oppressive social structure. He thus looked toward America for hope and enthusiasm, only to become cognizant of the fact that "this land of the free" was possessed by the tyrannies of capitalism, mechanistic materialism and moralism.

In the main, Dickens' comedy is about people who "are" something, rather than about people who "do" something. The abstract preconceptions of man and nature of the eighteenth century had gone, and were replaced by talkative men and women. Mrs. Gamp with her Gampian language is Dickens' representative. The ribald or senuous humor of the English tradition, which Puritanism did not really destroy, seemed, however, necessary because of the trend toward material progress caused by the Industrial Revolution and the great assertion of the Will representative of the Victorian Age.

Dickens did not, predictably, follow the "ways of the world," but, instead, through satirical criticism and personal rebellion, attacked the "ways of the world."
His gallery of characters were called "mad" because they lived and spoke as if they were the only "selves" in the world, living alone in their own private worlds with varied private ideas.

Needless to say, the comic exuberance in Martin Chuzzlewit is probably the greatest found in any novel of Dickens. Of course, some of this comic exuberance is surface wit. Mr. Pecksniff and Sarah Gamp, as Dickens' two greatest comic triumphs, make an interesting comparison with regard to a distinctive personal rhetoric.

Nevertheless, the novel is considered a study in selfishness and in hypocrisy. Mrs. Sarah Gamp characterizes the nursing profession in nineteenth-century England. Each major character is relevant to the various themes. Mrs. Sarah Gamp who parts from her fellow-nurse, Betsey Prig, displays wit with a comic effect. For example:

"...and as to husbands, there's a wooden leg gone likeways home to its account, which in its constancy of walking into wine vaults, and never comin' out again 'till fetched by force, was quite as weak as flesh, if not weaker."¹

On the other hand, Mr. Pecksniff's case is somewhat different, for his hypocrisy creates an effect focused on

¹Charles Dickens, Martin Chuzzlewit (New York, 1944), p. 564.
vision. The power of the vision is derived from a rather bold attack on the "precise shape" hypocrisy assumed during the Victorian era. However, the power of the vision germinates from the rhetoric with which it is presented. Hence Dickens resorts to forced rhetorical figures to betray the insincerity behind the many poses of Mr. Pecksniff. When, for instance, Mr. Pecksniff assumes a virtuous posture in preparing to dismiss young Martin, he reveals his hypocrisy with rhetorical irony in saying:

"Some of us, I say," resumed her parent with increased emphasis," are slow coaches; some of us are fast coaches. Our passions are the horses; and rampant animals too!" — "And rampant animals too!" repeated Mr. Pecksniff with so much determination, that he may be said to have exhibited, at the moment, a sort of moral rampancy himself: "and Virtue is the drag. We start from The Mother's Arms, and we run to The Dust Shovel."  

At the same time that a focus is placed on the themes of selfishness and of hypocrisy, there is also a focus on the themes of money, of false language, and of "other-direction." The selfishness of characters

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1Charles Dickens, Martin Chuzzlewit (New York, 1944), p. 119.
such as Jonas, Anthony, Mr. Pecksniff and Tigg are 
dramatized in their greed for money, and the characteriza-
tion of America is applied to money equally when young 
Martin says:

"It was rather barren of interest to 
say the truth; and the greater part of it 
may be summed up in one word. Dollars. 
All their cares, hopes, joys, affections, 
virtues, and associations, seemed to be 
melted down into dollars."}

Indeed, love of money is a primary societal symbol, be-
cause people submit to money as "the" yardstick of 
values. Yet money has no value in itself, because its 
values lie only in the conventional aspects of its 
worth agreed upon by society.

In the preface to Martin Chuzzlewit — the first 
edition of 1843-44 -- Dickens wrote that his main 
objective was "to exhibit in a variety of aspects the 
commonest of all vices, selfishness, which propagates 
itsel, and to what a crime against it may grow, from 
small beginnings." Hence "selfishness" is the ethical 
bent of the characters, and selfishness is the state 
of isolation in which they live. With this in mind, the 
novel can be viewed as a novel of self-assertion.

1Charles Dickens, Martin Chuzzlewit (New York, 1944), 
p. 256.
Thus Mr. Pecksniff, Jonas, Tigg and the two Martins are fortune hunters. Each sets out, in one way or another, to make his fortune. For example, it is a desire for money that leads Mr. Pecksniff to take on Martin and eventually dismiss him; it is a desire for money that gets Merry married to Jonas; it is a desire for money that causes Mr. Pecksniff to make "repulsive" advances to Mary; it is a desire for money that later causes him to invest all he has in the "Anglo-Bengalee."

Further, it is his desire for money that leads Jonas to attempt to murder his father; and, ruinously, to become involved with the "Anglo-Bengalee" and with Tigg. This desire for money proposed to make him a fortune through the "fraudulent" company he establishes; it was a desire for money that led young Martin to America; and, finally, Old Martin devoted himself to foiling those whom he felt wanted his fortune. It is definitely evident that Dickens saw corruption in those who believed money was the highest good. Therefore, a motif of the corrupting influence of wealth is, also, considered.

Mr. Pecksniff cultivates his moral garden -- his breast -- in the universe of Martin Chuzzlewit. There are images which equate morality with money. Negotiating
with his prospective son-in-law Jonas, Mr. Pecksniff bluntly asks, "What he means to give..." Certainly, the moral life of the characters is consistently expressed in terms of money or business. However, young Martin is not indicted by the same money imagery as the other characters. He attempts to "make" his fortune. Further, Mrs. Sarah Gamp breathes the same air as the fortune hunters, for she is businesslike in her approach to Jonas when she says:

"Me and Betsey Prig, sir, would undertake Mr. Chuffey reasonably," said Mrs. Gamp, looking at him with her head on one side, as if he had been a piece of goods, for which she was driving a bargain; "and give every satisfaction. Betsey Prig has nussed a many lunacies, and well she knows their ways, while puttin' 'em right close afore the fire, when fractious, is the certainest and most compoging."¹

Too, the sympathetic induction of emotion can be clearly seen at work in a particular rhetorical device in the structure of Dickens' novel. When Mark Tapley appears for the first time, he is established as a sympathetic character, as when Tom Pinch says, "Why Mark? Who'd have thought of seeing you here? Well! this is surprising!" However, Dickens adds Tom Pinch's immediate reaction, which seems favorable to Mark, and so helps to induce a reaction with:

"And how spruce you are, too!" ...surveying him with great pleasure. "Really, I didn't think you were half such a tight-made fellow, Mark!"1

Hence Dickens was consciously aware of the principle of irony, and he seemed to have been conscious of the role it played. At a critical point, he writes of Mr. Pecksniff:

He advanced with outstretched arms to take the old man's hand. But he had not seen how the hand clasped and clutched the stick within his grasp, old Martin, with his burning indignation crowded into one vehement burst, and flashing out of every line and wrinkle in his face, rose up, and struck him down upon the ground.

With such a well-directed nervous blow, that down he went, as heavily and true as if the charge of Life-Guardsman had tumbled him out of a saddle. And whether he was stunned by the shock, or only confused by the wonder and novelty of this warm reception, he did not offer to get up again.2

Nonetheless, Dickens voice is considered much more than the voice of a warning prophet. It is the voice of a reformer. His vision ranged far above the social and political sphere of society, to an almost religious view of human destiny. His rhetoric of irony gives evidence of the supernatural world pervading and ordering

1Charles Dickens, Martin Chuzzlewit (New York, 1944), p. 75.

2Ibid., p. 720.
existence for man. We can watch, for example, young Martin's smugness about his professional future gradually take shape when he says:

"If I should turn out a great architect Tom," said the new pupil one day, as he stood at a little distance from his drawing, and eyed it with a huge satisfaction, "I'll tell you what should be one of the things I'd build."  

Yet, Martin only finds out that the ironical outcome of Martin's prospect as an architect is to be his dismissal by Mr. Pecksniff. Indeed, Martin discovers the fiasco of his "Eden" enterprise and his galling discovery that the school designed by himself is later acclaimed as a personal triumph by Mr. Pecksniff.

As a medium, possibly influenced by the genre of drama, the structure, then, in Dickens' narrative does not exist as an end in itself, but serves rhetorical, aesthetic and moral purposes. Nonetheless, he attempts to organize the structure around various manifestations of a "central vice" and a "self-seeker" who may be avaricious, hypocritical, irresponsible or even criminal. The ironic structure by means of which the hypocritical deceiver is himself deceived and unmasked provides a

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powerful discovery. Dickens appears to have been very deliberate about the intrigue in *Martin Chuzzlewit*, for one of the several plans recognizable is found in chapter ten where Old Martin plots to degrade and to deceive Mr. Pecksniff in the end.

Aside from the sharp contrast in the scenes of discovery, one finds reversal of fortune, or catastrophe, in which irony and pathos are at work. To begin with, the discovery by young Martin that the "Eden" upon which he had staked all his hopes for a career as an architect was nothing more than a miserable "shanty town of a fever-infested swamp." Further, the discovery by Jonas Chuzzlewit that Chevy Slyme was responsible for his police arrest after the murder is merely ironical. Certainly, the element of multiple catastrophes affords intense kinds of pathos and of irony through overlapping and interweaving the structural pattern which emerges, a pattern which helps to articulate implication in the vision. Jonas Chuzzlewit's exposure, arrest, and suicide, for example, are immediately succeeded by Mr. Pecksniff's exposure. Indeed:

Pecksniff is dismissed as an unlikely limbo, pale, unconvincing shadow of his former vitality and enterprise. The notion of justice in Dickens' fiction is rarely so
cruel and in several places he shows he was aware of the problem; he censures the narrow moral vision which such a notion produces in fiction and in one place claims he is deliberately avoiding the crude type of poetic justice.¹

The evidence thus shows that Dickens' fresh and imaginative forms of expression indicate that he was in touch with genuine living experience, and that he was in touch also with the lower levels of primitive feeling in modern man. In other words, what was brooding below the surface of benevolence and charity is clearly betrayed in fantasies.

The psychological and social realism of Dickens' characters, their evolution from "originals," and their relationship to the structure of the novel is itself the structure. The rhetoric of irony, like that of sympathy, focuses on simple vices of character. Here belong those savagely scourged but extremely satirical figures that Dickens created, like Mrs. Sarah Gamp and Mr. Pecksniff. More convincing are those

characters who offer a working segment of authentic personality. Identification, displacement and rationalization are treated in a fragmentary way. When Montague Tigg attempts to enlarge his shabby genteel presence by referring to a famous father, it only makes him more amusing. One cannot even be certain whether it is another of his confidence tricks or not, especially when he says, "Father, I should have said,..." Yet, by contrast, Mr. Pecksniff's projection of his own hypocritical scheming on young Martin is a part of the general comedy. The author presents a complexity of vision, fully expressed in Mr. Pecksniff, which is, perhaps, the most deadly mask that a "hypocrite" can wear, though Mr. Pecksniff's attractiveness, if one may use such a term, is managed by the rhetoric of sympathy sustained from our first acquaintance with him. Too, one has to consider, for example, his animal spirits during the drunken spree at Todger's; one has to consider his lively attempts to woo Mary; and one has to consider his colossal unflinching cheek and inexhaustible resourcefulness in attributing his own vices to others, particularly when he denounces his pupils. Thus it can be said:
Though amoral in itself, perhaps, Pecksniff's vitality serves a moral purpose. Unlike the moral philosophy, the artist may help us to experience our kinship with all that moves and breathes. Dickens shows us that Pecksniff's wickedness is a vital reality to which one feels instinctively drawn because it reflects the living, resilient evil within ourselves.¹

The author's narrative art includes other elements. For example:

As Dickens' art develops, farce frequently becomes an instrument of satire. Thus, General Fladdock's inglorious entrance is but one incident in the American satire of the novel, a satire which aims at exposing the ironic contrast between transatlantic delusions of grandeur and the truth about the United States, as Dickens saw it at the time. This character and his class are reducing the nation's political and administrative life to circumlocution, to something fruitless in which the logical chain of cause and effect that should ensure the dispatch of the nation's business has been broken.²

Nonetheless, what of the comic characters? Mrs. Gamp, who argues violently with Betsey Prig, lives in the fiction by her imaginary friend, Mrs. Harris. Mr. Pecksniff lives by "metaphors." One knows their inner life and the illusions they sustain through their speech and action. Thus Dickens' method of presentation takes


²Ibid., p. 312.
a real situation and adds ideas to human mannerisms with speeches such as:

Jinkins is a man of superior talents.
I have conceived a great respect for Jinkins.
I take Jinkins' desire to pay polite attention to my daughter as an additional proof of the friendly feelings of Jinkins.¹

This is Mr. Pecksniff speaking, but is it real observation or comic trick? I feel that Mr. Pecksniff is comical, because one does not generally believe anyone would talk privately in a "parliamentary fashion." Yet there is reason to suspect that while one is laughing at him he himself invents an absurd way of speaking in order to mark Jinkins in a cold, ironical, artificial way. His speech is that of a man amusing himself at someone else's expense. However, there is laughter -- a laugh within a laugh -- when, for example, Mr. Pecksniff says that "To draw a lamp post has a tendency to refine the mind and give it a classical turn."

Also, one can distinguish in Dickens, the writer thinks, a patterned repetition of words which tends to caricature "from the outside" and a repetition of terms which places a character within an "inner fantasy world." The repetition of "the silent tomb"

motif in the character of Mr. Pecksniff, when he takes his "leave," shamed and exposed, but not silent, is an example:

"If you ever contemplate the silent tomb, sir, which you will excuse me for entertaining some doubt of your doing, after the conduct into which you have allowed yourself to be betrayed this day; if you ever contemplate the silent tomb, sir, think of me. If you should wish to have anything inscribed on your silent tomb, sir, let it be, that I-ah, my remorseful sir! that I the humble individual who has now the honour of reproaching you, forgave you."

Thus, repetition is seemingly a traditional device of comedy, and Mr. Pecksniff is not only giving a polished performance, he is being ironic and mocking his tormentors. Obviously, he is using the image "silent tomb" to equate with the conditions of his hypocritical mind, for, a life of hypocrisy can succeed, the writer feels, on the condition that it reduces moral standards, moral words, and life itself, to meaninglessness. The hypocrite is, indeed, an empty tomb, for he kills life with words.

The height of Dickens' comedy of "birth and death" is reached by Mrs. Sarah Gamp. In fact, both Mr.

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Pecksniff and Mrs. Sarah Gamp belong to what one calls "the great comic characters;" that is to say, they are part human beings and part myths of the imaginative conception of themselves.

In summary, the writer feels that the passage at the beginning of the fifth chapter of Martin Chuzzlewit sums up a most distinctive quality of Dickens' satire. The chapter begins with a satiric portrait of Mr. Pecksniff by describing his horse, in whom his enemies pretended to detect a fanciful resemblance to his master. Not in his outward person, for he was a rawboned, haggard horse, always on a much shorter allowance of corn than Mr. Pecksniff; but his moral character, wherein they say, he was full of promise, but of no performance. He was always, in a manner, going to go, and never going. When at his lowest rate of travel, he would sometimes lift up his legs so high, and display such mighty action, that it was difficult to believe he was doing less than fourteen miles an hour; and he was ever so perfectly satisfied with his own speed, and so little disconcerted by opportunities of comparing himself with the fastest trotters, that the illusion was the more difficult of resistance. He was a kind of animal who infused into the breast of strangers a lively sense of hope, and possessed all those who knew him better with a grim despair.

Dickens here presents a portrait in which the high and the low are both realized, one which is immediately followed

\[1\] Charles Dickens, Martin Chuzzlewit (New York, 1944), p. 73.
by a passage describing the horse's driver:

"Blessings on thy simple heart, Tom Pinch, how proudly dost thou button up that scanty coat, called by a sad misnomer, for these many years, a "great" one... Who, as thou drivest off, a happy man, and noddest with a grateful lovingness to Pecksniff in his nightcap at his chamber-window, would not cry; "Heaven speed thee, Tom, and send that thou wert going off for ever to some quiet home where thou mightest live at peace, and sorrow should not touch thee!"

On the other hand, Mark Twain adopted, through acquaintance with such humorists as Artemus Ward and Bert Harte, the values of the American frontiersmen, as opposed to the current values of the cultured, metropolitan "easterner." Hence Twain was a South-western humorist who carried out forms of exaggeration and the tall tale. His writings are full of the irony of statement, the irony of manners and physically ironic humor. Explicitly, with his Western brand of humor, he treated the subjects of reckless speculators, brash politicians, brutal "desperados" and hypocritical ministers satirically. In doing so, he also criticized his fellow-passengers, the sights of Europe, food, lodging and guides.

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It is evident that Mark Twain's humorous writings come out of a deep awareness of the mixed and confused, serious and comic, motives that inspire human life. "Everything human is pathetic," Twain once said, later in life, "The secret source of humor is not just joy, but also sorrow." Therefore, Twain's *The Innocents Abroad* reflects the popularity of a frontiersman teller of tall tales with both serious and comic motives. The beginning is written as a factual account, but the narrative quickly branches away from the strictest truths into "ever-blossoming extravagance and hyperboles."

His language is a little raw and uncultured; his speech takes the measure of a favorite antagonist -- the city slicker. Yet what is implicit is Twain's satiric perception, however admirable, of the European relics, that ultimately "They are relics -- They are dead."

Thus, when he found conduct or policies, critical or excessive, in terms of his standards, he made them the objects of ridicule. It might be said of Twain:

Or the Satiric, who sportingly never leaveth until he make a man laugh at folly, and, at length ashamed, to laugh at himself, which he cannot avoid, without avoiding the folly; who, while 'He plays around the heart-strings' giveth us to feel how many headaches a passionate life bringeth us to.1

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Ideally, then, Twain presents the satire which leaves alienated the ordinary man, because it passes above his head or conflicts with his cherished prejudices, and he presents the satire which commands sympathy as soon as one sees the drift.

Twain, then, was a humorist through the art of impersonations which allowed him to seem serious without necessarily being so. After all, the requirements of a humorist are to be serious and to please the reader at the same time. His use of the strategy of censorship was, by intuition, determining the chief taboos of society, conforming to the chief taboos of society religiously, and appeasing the largest possible segment of his audience.

Therefore, The Innocents Abroad touches upon serious themes as a humorous narrative. Certainly, behind the humor, there is a serious world, just as with Dickens' Martin Chuzzlewit, for implicit in Twain's satire is the perception that, however admirable, the European culture, with its "dead relics," is not what it seems on the surface. Thus half-submerged tension exists between the European concern for a dead past and the frontiersman's concern for a living present.
Moreover, Twain's *The Innocents Abroad*, with its satire, discloses a growing indignation at the world's injustices. Indeed, this is the bitter Twain who, ultimately, comes to make sad jokes about the "damned human race." He seemed to have played two roles: the satiric Twain who flogged the world's abuses and the respectable Twain who tried to please members of a cultured audience.

Further in the narrative, beyond the growing tendency to criticize, there is an emergence of outrage at monarchy, class caste and slavery -- an outrage related to the serious issues in *Huckleberry Finn*.

In other words, the novel is an education in seeing -- a training of seeing with one's eyes for himself. The reader is brought, by virtue of Twain's pervasive uninhibited realism, burlesque and mock innocence, to suspect that Twain's attitude expresses an impersonation. Burlesque imitation and genuine emotion seem to dissolve into each other, and it might be argued that Twain was trapped in his own impersonations.

Yet the narrative is filled with carefully observed facts; the narrative is steered midway between a refusal to admire everything European and to reject everything European. Indiscriminately, Twain felt that there was
more to be extracted from European culture than a plain American could see at first sight. Hence he "wrapped his home truths in a dry and witty humor."

The unity of the book is found in the preface, for it is the briefest and probably the best description of the novel. Twain wrote:

This book is a record of a pleasure trip. If it were a record of a solemn scientific expedition, it would have about it that gravity, that profundity, and that impressive incomprehensibility which are so proper to works of that kind, and withal so attractive. Yet notwithstanding it is only a record of a picnic, it has a purpose, which is to suggest to the reader how he would be likely to see Europe and the East if he looked at them with his own eyes instead of the eyes of those who traveled in these countries before him. I make small pretense of showing anyone how he ought to look at objects of interest beyond the sea -- other books do that, and therefore, even if I were competent to do it, there is no need.

I offer no apologies for any departures from the usual style of travel writing that may be charged against me -- for I think I have seen with impartial eyes, and I have surely written at least honestly, whether wisely or not.1

One readily sees that The Innocents Abroad is a recording of Twain's impressions. Indeed:

The unity is derived from the narrator's humorous discovery and assimilation of Europe. Therefore, aside from impersonations, the narrative method of simple burlesque form involves a dramatization of himself as a refined character, traveling in the company with a rather disreputable venacular figure called Mr. Brown. "Mr. Twain" provides the well-bred and romantic responses to the experiences, whereas Mr. Brown erupts with the repressed "realistic" reactions. Thus Twain retains a narrative illusion and at the same time provides information.1

At a given point in the novel, Twain replaced Mr. Brown with himself and became the single narrator. This caused a sharper focus upon himself and his consciousness as the unifying aspect of the book. Moreover, it focused the narrator's art on his consciousness, rather than on his character. The primary effect thus becomes one of displaced characterization with narrative and episodic experiences.

The narrator's experiences are the static aspect and the emergent aspect. The static refers to the style of the novel, which animates Twain's perspective, equipping him with a burlesque stance toward experiences which gives unity to the variety of scenes and experiences

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1James M. Cox, Mark Twain, The Fate of Humor (Princeton, 1966), p. 41.
he encountered. The burlesque perspective, established at the beginning, was a planned excursion to Europe and to the Holy Land — the first planned American excursion ever made, which revealed a certain pioneering aspect of the venture itself.

Twain organized his narrative around the very nature of the trip and, at the outset of the novel, produced in full text the advertisement and itinerary of the excursion. The experience involved, essentially, a guided tour. The language of the guidebook is the basic text on which all that followed became a burlesque commentary.

Also, there is parody. Twain's parody includes all forms, from telling the tourists how to react to telling them how they "ought" to react to given scenes and objects, as well as biblical parodying in:

"Joshua and another person were the two spies who were sent into this land of Canaan by the children of Israel to report upon its character — I mean they were the spies who reported favorably. They took back with them some specimens of the grapes of this country, and in the children's picture books they are always represented as bearing one monstrous bunch swung to a pole between them, a respectable load for a pack train. The Sunday-school books exaggerated it a little."\(^1\)

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\(^1\)Mark Twain, *The Innocents Abroad* (New York, 1966), p. 316.
This is pure ridicule. Irony, too, is an element of Twain's technique. Understandably, his account of viewing the grave of Noah, whom he referred to as "the honored old navigator," says of the grave, "It is only about four feet high, though. He must have cast a shadow like a lightning rod." He says of the "Garden of Eden," spoken of as "Paradise," that it was "not a paradise now, and one would be happy outside of it as he would be likely to be inside."

By the same token, the society or custom found in the "Eternal City" of Damascus Twain compared to the heroes and heroines of The Arabian Nights one of his favorite readings in youth. Further, Twain voices:

"The street called "Straight" is straighter than a corkscrew, but...St. Luke is careful not to commit himself; he does not say it is the street which is straight, but the "street which is called Straight." It is a fine piece of irony; it is the only facetious remark in the Bible, I believe."¹

Indeed, legends such as "Heloise and Abelard" and "The Seven Sleepers of Ephesus," which render absurdity by imitations, reveal their inadequacy to depict reality.

Art criticism, according to Twain, provided the tourists with ready-made emotional responses, which challenged their assertion about what particular paintings should look like. Even the guidebooks were travestied for their failure to describe the European world "as it was." With the element of illusion, Twain simply described some features of the "land" in glowing terms, ignoring their "bad aspects," and introduced theological bias. For example, "I am sure, from the tenor of books I have read, that many Presbyterians and Catholics...endorse their own creed," which is to say that, according to Twain, "all came seeking confirmation of what they already believed."

Obviously, Twain used the Bible to rebuke those who were ready to proclaim their allegiance to it. He wrote, "They were willing to commit a sin against the spirit of religious law, in order that they might preserve the letter of it. The letter kills..." However, he seemed to be surely delighted that his "fellow sinner" were more Christian than the "self-righteous pilgrims."

There is certainly evidence in The Innocents Abroad that Twain had considerable knowledge of the Bible, by virtue of the fact that there is versatility in his using it. Throughout, his use of skeptical, uninhibited
realism contrasted with the piety of the majority of the excursionists.

In fact, all forms of discourse employed to control the visitors' responses were subjected to ridicule by Twain. Thus, historical legends, including hagiography, historical miracles and the Bible itself were satirized.

In essence, the Bible was used as a source of humor, for Twain used Biblical characters, stories, geography and quotations. He told slang versions of the stories; rechristened Palestine towns with American names; referred to venerable patriarchs as "Old Moses" and "Old Adam," and to Nimrod as a "brick"; had angels flitting up and down Jacob's Ladder; and reached the height of regard for propriety in the fleeing lament -- "Poor Lot's wife is gone-I never think of her without feeling sad. The cattle must have got her." Explicitly, he told Joseph's story in conventional language and diminished his reputation by suggesting that perhaps Esau -- usually dispraised as an unimportant and rather stupid fellow who sold his birthright for a mess of pottage -- was greater than Joseph. In fact, the gist of Twain's argument appears in his conclusion:
"Who stands first -- outcast Esau forgiving Jacob in prosperity or Joseph on a King's throne forgiving the ragged tremblers whose happy rascality had placed him there?" Here was, definitely, a fresh insight, the result of reading the Bible with one's own eyes rather than with those of Bible commentaries, ministers and Sunday school teachers. His experience in the Hannibal Sunday school was also evident in the retelling of the story of Genesis and Joseph. Twain's accounts were certainly a satirical hit at the "recognition scenes" through the use of sentimental drama such as "Joseph fell upon Benjamin's back..."

Aside from Bible stories he also expressly doubted the truth of the Biblical historical statements, specifically, in describing one of Joshua's "exterminating battles." In other words, Twain overestimated the number of inhabitants which the "land" had through the use of Joshua. He really thought that the Bible was unrealistic in its praise of the "land." Hence, he expressed somewhat of a distaste for the "land" and its people. Yet his use of the Bible in connection with the Holy Land excursion was not wholly serious or sardonically humorous. There were moments of lighter Biblical humor
such as his conduct at the tomb of Adam and his considera-
tion of Adam as a "blood relative." His revulsion extended
to the royalty of the Bible in saying that the "Queen
of Sheba visited Solomon..." This is to say, that
Twain says of almost everything that came under his
scrutiny in Europe and the Holy Land, "It does not
deserve its reputation."

It is evident that, as a burlesque narrator, Twain
constructed a world of "reality" to measure the discre-
pancy between what the tour promised and what the tour
produced. Hence, what was advertised as an excursion
took on the character of a "funeral procession" under
the rationale of burlesque. "Reality" unfolds against
the pious backdrop of extravagant advertisements, guide-
book formulae, false expectations and poor advice.
Denying validity to the host of literary and historical
associations, the burlesque thus strips away the past
as if it were a nullity. The result, then, is a
reduction or a belittling.

Since criticism is a manner of burlesque, the end
of burlesque must be entertainment. Therefore, the
related forms are comedy, satire and parody. However,
in burlesque, the reality depends upon a double vision,
of which half of the vision imitates the parent form and the other half of the vision mocks it. Further, this twin vision constitutes the totality of burlesque in much the same way that the twin aspects of Samuel Clemens came to constitute the unity of "Mark Twain."

Twain's personality in *The Innocents Abroad* exemplifies a "reformer." Yet, if the motive of the burlesque artist is to reform, or maybe to process indignation, his performance must culminate in laughter instead of outrage. So, even though Twain's burlesque has its roots in indignation, it doesn't seem to move the reader toward guilt. It leads, instead, toward laughter which arises from the recognition of the absurdity in the world. Can laughter be a relief from responsibility? At any rate, it seems that the achievement of Twain's burlesque is to redeem or to recover the journey from the condition of a "funeral procession" and make the journey a genuine trip. One can conclude, then, that Twain's *The Innocents Abroad* was an attempt to "recover the joy of the earthly life which the betrayals of the spirit had almost annihilated."

After consideration of the static aspect of the narrator's experiences, the writer now considers the
emergent aspect. To begin with, the emergent aspect constitutes the action of the narrative, because, at the same time that Twain had a static slant upon his experiences, he also seemed to undergo experiences wherein he found himself constantly involved in painfully learning about Europe and the Holy Land. Clearly, the process of suffering and learning is a "mock" initiation. The burlesquing and the suffering are the twin aspects or the double vision of the humorous narrator, who reaches realization himself. Consequently, the realization is managed by making Europe a bill of goods sold to the tourists and an illusion which Twain had built up out of years of reading. Of course, this illusion was progressively stripped away as he proceeded toward the Holy Land. This, in essence, was a discovery.

The comic aspect of this discovery lies in Twain's insistence on being the "fool of his illusion," while the innocence gives him the capacity to see actuality, what is there. This discovery also gave him the past gullibility to believe what he had been told. In finality, The Innocents Abroad's ultimate truth turns out to be the burlesque spirit of negation, and the impersonation of "genuine" emotion. With this in mind:
The reader is at last brought to ask the fatally absurd question of the humorist: "Is— is he humorous?" To ask that helpless and hopeless question is to be reduced to the transcendent stupidity the boys impersonated when they contemplated the bust of Columbus. Yet to be so reduced is not a loss but a gain of pleasure. It is the true initiation of the book - the complete experience of Twain's innocence.1

Twain's humor was satirical and dependent on a comic correspondence to the real world of fact and reason. Evidence points in the direction that the satirist gained an upper hand over the humorist in his nature. The circumstance determined the structure of the book, and its point of view varies between the self-conscious traveler and the objective satirist. The Innocents Abroad is definitely a source of Twain's comedy, satire, irony and indignation. Paradox, understatement, burlesques of sentimental "poetry," and parodies of romantic situations heightened his effects.

Thus Twain, like Dickens, was able to raise a hearty laugh even while he was pointing a lesson. Each championed the final superiority of imagination over fact, not simply analyzing nature but transcending her,
though various elements of expression in his narrative art. Consequently, the elements of Dickens' and Twain's narrative art are organically independent and self-sustaining in their portrayal of society as a "fallen Eden."
CONCLUSION

In the four chapters presented, I have tried to make explicit a comparison between nineteenth-century English and American fiction by attempting a detailed analysis of Dickens' *Martin Chuzzlewit* and Twain's *The Innocents Abroad*. I have hoped to show an appraisal of close, related points, generally assumed to constitute the two traditions. In conclusion, I should like to review, and hopefully to clarify, the issues that seem to me of most importance in this comparison.

There is a long history in this country of wanting our national literature to reflect our independence, and especially our economic, social, and political distance, from England. As late as the nineteenth century, the problem of "being de-Britished" still had a serious overtone for Americans. There were those who were of the opinion that reliance on English standards weakened national character, which meant, "The highest civilization of America is communicated from without instead of being developed from within, and is therefore nerveless and unproductive." I hope that in a contributory and complementary way the comparison in this
undertaking presents no exaggerated concern for American literature solely, for in trying to analyze the uniqueness of both the analysis has imposed a necessity to postulate a combination of qualities which are valid for both Dickens' *Martin Chuzzlewit* and Twain's *The Innocents Abroad*. The specific qualities taken into consideration are to reveal the independence of English fiction as well as American fiction; more specifically, the balance of both traditions despite the fact that Dickens wrote almost fifteen years before Twain.

Without abandoning the many specific insights that genre criticism and variants have provided, it is, I believe, possible to see what is unique about English and American fiction in much the same terms, terms based on the idea that we are necessarily in a position to account for the uniqueness of both traditions if we locate qualities characteristic of each or indigenous to each in its own right. Stated in a nutshell, my argument is that comparing English and American fiction requires analysis of the total process by which certain qualities common to both traditions are given the same emphasis; specifically, the way nineteenth-century English fiction gives an ultimate importance to certain ideational or visionary concerns that finally
makes these concerns situationally transcendent of the social context in which they appear and the way nineteenth-century American fiction gives a qualified importance, also, to certain ideational or visionary concerns that finally makes them situationally transcendent of the social context in which they appear.

In critical practice what this requires, I believe, is analyzing English and American fiction in a meaningful way, in this case demanding a concern for categories like romance or myth or symbolism as well as a concern for the manner in which they actually move in the same direction. It is for this reason that I have focused attention on Charles Dickens and Mark Twain and their preoccupation with the realities of biographical factors and general social conditions of nineteenth-century England and America, leading to their satirized criticism of societal injustices and misconceptions evoked by capitalism, mechanistic materialism and moralism; their dualistic romanticism; their individualistic transcendentalism; and their elements of expression found in their narrative art, such as comedy, repeated themes, sympathy, irony, characterization, structure and satire, for I think a comparison at these points takes into account
the scope of English and American fiction and the points where they are closest, and by so doing, provides a way of coming to grips with the artistic process -- one might say rhythm -- in English and American fiction that gives both organic unity and enables one to appreciate both.

On occasions critics have spoken of the hybrid quality of American and English fiction and thus seem to deal with the problem of a balance between the two traditions. Richard Chase in *The American Novel and its Tradition* spoke in favor of this view. I have sought to support this view because both traditions have, I believe, a solid foundation. Therefore, at this point I would argue that visionary concerns and societal concerns in English and American fiction are close and are related. I do find that nineteenth-century English fiction is preoccupied, like nineteenth-century American fiction, with social reality. Moreover, I think that the relationship between the two forces accounts for what is most unsettling and most complex in the two traditions: their preoccupation with contradictions and their ability to transcribe them into terms of art without necessarily resolving them.
This study has attempted to show, first of all, influences upon ideas central to Dickens' art and imagination. *Martin Chuzzlewit* has been viewed as the transformation of the real world of Dickens' experience into an imaginary world with certain qualities of its own, qualities which reveal in their own way his vision of things. The element of the general situation of his characters at the beginning of the narrative and the general nature of the world the characters live in persists throughout the work. Each confronts a certain kind of world, a world in which inanimate objects, space and time, people and inner life have certain modes of existence. The nonhuman world has a secret life of its own, unfriendly to man, while the social world is an inexplicable game or ritual in which people act their parts in an absurd drama governed by mysterious conventions.

The "hero" with an aching void in his heart "and all outside so cold and bare and strange," is alienated from himself. He begins in isolation and seeks to understand the world, to integrate himself with it, and by this integration seeks to find himself. In this interchange between mind and world, there is in the characters a constant attempt to reach something
transcendent, something more real than one's own consciousness or the everyday world of materialism. Also, the alienated "hero" takes matters into his own hands and is willing to accept his identity from the outside and from the past.

Thus, in *Martin Chuzzlewit* Dickens faces this problem of "retreating to a happy rural past" more squarely by bringing his hero into the open arena of society and by minimizing the help he can get from his parents, grandparents, or ancestors. Here, one of Dickens' themes is the impossibility of achieving other than a sham identity by dependence on a society which is a masquerade of impostors and disguised self-seekers. Here, too, the human being cut off from any contact with what is above or beyond, and setting himself up as an end in himself, is factitious. Martin must learn to repudiate all selfishness and hypocrisy and depend on human nature's feelings of affection or the loving kindness of others.

The art of the comic is to correct vice with laughter, because laughter is living, or it is an alternative to living. Indeed, in laughter the character is reborn in a more tolerable dimension. Dickens, therefore, allows us to see into the mind
and inner life rather than into the comic events and plot. Of course, there are comic incidents in Pecksniff's career, possibly the finest being his drunkenness and his love-making to Mrs. Todgers. Also, Dickens uses mannerisms that reveal the conflict between the inner and outer man -- the inner consciousness itself, which may be corrupt like Mr. Pecksniff and Mrs. Gamp.

Mark Twain, secondly, faces the problem of "retreating to a happy rural past" more squarely by going as an innocent into the open arena of society in the Far East and the Holy Land, for his work is a panorama in all varieties. He observed everything: landscapes, environments, the physical characteristics of the people, ways of life, customs, beliefs and superstitions. Nonetheless, what he achieved so well was the art of "storytelling." Much that is excellent in American literature has been said to have begun with him, and possibly William Dean Howells is correct when he says:

So far as I know, Mr. Clemens is the first writer to use in extended writing the fashion we all use in thinking, and to set down the thing that comes into his mind without fear or favor of the thing that went before or the thing that may be about to follow.¹

Twain energetically detested all snobbery, false sensibility and sentimental commonplaces, and The Innocents Abroad was his "target" for these detestations. The Innocents Abroad is, thus, a "target" of satire and scorn of naive vicissitudes of plot; a "target" of rebellious attitudes and protest; and a "target" of attacks on authors of books of travel in the Holy Land. He wanted to place honest pictures before the eyes of the American reader. He looked at the Orient with the eyes of a Westerner, and tried to picture the life of Christ as it must have been, in that poor, melancholy country, without legends and without embellishments. In other words, he substituted true emotions for conventional admiration. Therefore, whether it is enthusiasm or indignation being stressed, in viewing Twain one comes back at the end to the element of passion in him.

He might have had a superficial humor, but it emerged from the depth of his personality. Fantasy, then, became only a comic mask for common sense. Inevitably, common sense dominated and imposed its rules on the imagination. It was no longer a matter of rough farce, but the amusing apologue which invoked
laughter to vitalize his societal criticism of manners and morals, his view on political and religious tyranny, as with Dickens, and his attacks on romanticism.

The framework of The Innocents Abroad was a journey, not only a journey from innocence to knowledge into spiritual maturity, but morally a rebirth, both when he refused to be taken in by what he observed, and, equally, when he rejected the values of that society by following his own conscience.

Finally, Dickens and Twain could not see themselves as "dolls in the doll's house," and by refusing that role emphasized the argumentative and exclamatory part of their reformist writings, considered in this study and based upon the fact that the environment mattered more than anything else and that the mind as well as the heart, instead of laws, were of ultimate value in forming the worth of the individual. Each writer had two things forever in conflict -- the desire to show the immense damage that the environment and upbringing could do, and the desire to demonstrate that the fundamental goodness of human nature could survive almost anything. Indeed, each writer believed
that "nature is not to blame" for the conditions of society but, rather capitalism, materialism and moralism, instigated by man, are "to blame."
BIBLIOGRAPHY


