



A Critical Considerations of Charles Dickens' David Copperfield

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Abstract

The goal of this research is to take a critical look at Charles Dickens' David Copperfield. Charles Dickens is arguably the greatest—if not the most perfect—of Victorian storytellers, and his works have become synonymous with the era. Many of his works were released in monthly instalments, and his readers eagerly anticipated them. His success stemmed from his ability to craft engrossing, emotive stories with unforgettable characters. On a more serious note, his works provide a thorough portrayal of both the positive and negative aspects of Victorian life. In his semi-autobiographical novel David Copperfield, the author presents a vivid image of the urban poor's plight. He also criticises adults' exploitation of children and Victorian society's brutal competitive mentality. To sum up, figures like Micawber (a portrayal based on Dickens' own father) have entered folklore and become household names, even among individuals who have never read a Dickens story. He did, however, wish to instil love and goodness in men's hearts, and he did it via tears and laughter. He most likely improved some situations, but he failed to do so on a regular basis.

Introduction

The popularity of the English novel peaked in the middle third of the nineteenth century, and Charles Dickens was a major contributor to this popularity (1812-1870). Dickens has a unique position in English literature, according to Chaudhuri (1992), because of his distinctive manner of self-expression in prose, fiction. Dickens' style is defined by his artistic process, which includes his choice of material and the manner in which he renders that subject. Other aspects of Dickens' creativity, such as his circumstances, events, and characters, as well as the message they convey, are built on top of style and derive their essence from it.

Dickens was one of the first novelists to have a keen sense of the poor's plight, as well as a vivid imagination with which he represented their lives and stir the public's consciousness. Dickens has no equal among English novelists in terms of scope and vigour, as well as the development of enduring characters. Dickens is a great author. As a literary craftsman, he has just recently been explored. The fact that he wrote with the press waiting influenced his work significantly.

He, like Shakespeare, was willing to adapt his content to the needs of his audience, therefore there is no element of art for the sake of art in his novels or journalism. Dickens was a cunning man who took advantage of his abilities as a reader of his own novels in his later years. He worked so hard that he cut his own life short.

Dickens is, indeed, a tough novelist to write about in a little amount of time. For starters, he is such an established genius of the English novel that, like Shakespeare, he is an entity, and literary establishments can produce a natural hostility among readers, which is fueled by the remaining issues. Second, he shares the fate of a number of other great authors in that his works, like *A Tale of Two Cities* (1859), are frequently taught in schools.

The portrayal of the "state of England" is one of his key concerns in his work. Another is a look at current economic views on poverty, population, and the scope of government duty. The third is their attempt to suggest more attractive and philanthropic possibilities to those doctrines, a work in which they enlisted the help of all those impacted by the earlier Romantics' hopes and dreams, particularly Coleridge's, as well as the reemergence of religious feeling and supposition about a more religious norms of things.

Dickens' ability as a spectator, as a vibrant novelist of nineteenth-century urban life, was founded on his eye for the extreme, the bizarre, and the strange. Modern humiliation, which averts its gaze from physical or mental abnormalities and seeks instinctively to iron out male distinctions, could not be further from Dickens' picture. He nailed the essence of people, locations, and atmospheres, amplifying them and forcing the reader to accept the enormous variety and depth of what he witnessed. A sense of social unfairness pervades many of his works. He was the first novelist to properly describe the bleakness of urban degradation, as well as the implications of some of Victorian society's bad characteristics. Dickens was not considered a rebellion.

By depicting situations of poverty and misery, he stirs the consciousness of his contemporaries. Dickens was never a revolutionary (one reviewer stated that the premise of all of his novels was "people should be kinder to other people). He was a gifted performer with a voracious appetite for drama and novice antics that bordered on compulsiveness. His frenzied energy throughout his life, as well as a near-fatal train disaster in which he was engaged, took their toll.

He began to give extraordinarily successful public readings of his work, maybe because he thrived on the intimacy and urgency of a spectators and could always write as much for his readers as for himself, but they were also a massive burden, and almost definitely contributed to his early death. During his lifetime, he was regarded as a genius. Although the perception of what is most essential in his work has shifted throughout time, no one can disagree that he was a visionary.

To summarise, the energy is retained primarily in novels that blossom from a view of childhood. *David Copperfield*, a heavily fictionalised but emotionally true account of Dickens' own childhood, contains some of his compelling parodies, most notably the magnificently slothful Mr. Micawber (based on Dickens' father) and the noxious Uriah Heep, with his animal gasping and his transparently bogus humility. The current research tries to objectively examine his indisputable masterpiece (*David Copperfield*) as well as other connected issues.

Charles Dickens's Contribution, Reputation and Literary Career

Dickens's Life: Family and Social Background

Portsmouth is the birthplace of Charles Dickens, the most famous Victorian novelist. His father, a clerk in the Navy Office, was lavish and financially reckless, and the Dickens family's life was terrible as a result. They relocated to a poor London suburb in 1822, where Charles' father expected to find better prospects. His father was detained for bankruptcy while Charles was only twelve years old. Charles was forced to labour in a factory under deplorable conditions. Much of his later writing, particularly his most autobiographical book *David Copperfield*, was influenced by memories of this horrific period (1849-1850). Charles' schooling was almost entirely disregarded during this chaotic period. He did, however, become a voracious reader, familiarising himself with the works of Henry Fielding and Cervantes, among others.

Influence, Popularity, and Writing Achievement of Charles Dickens

After his father was released from prison, Charles went back to school for a short time before landing a job as an apprentice. He quickly advanced through the ranks, learnt shorthand, and eventually became a reporter for a London newspaper covering discussions in the Houses of Parliament. Under the pen name "Boz," he began penning

writings about London life and etiquette in 1833. These writings were published in a number of publications, and the positive response prompted two publishers, Chapman and Hall, to urge him to write a series of essays to accompany a series of amusing sporting sketches by a well-known comic book artist named Seymour.

Mr. Pickwick appeared out of nowhere. Dickens' single stroke of insight, in which he imagined Mr. Pickwick, was the bedrock of all his incredible achievements. The Pickwick Papers (1836-1837) did not start out well, but things changed dramatically when Dickens had another stroke of brilliance and thought up Sam Weller. Dickens' reputation and fame were established from the minute Mr. Pickwick's merry feisty servant appeared.

Through his own way, Dickens is a master of language, albeit his style lacks the fluidity of genuine style or mastery of delicate melodies. His demeanour is frequently overbearing. Dickens' language is neither refined nor scholastic at its finest, but it is clear, fast, and unflashy; nonetheless, the early works' style is marred by jokes, cockneyisms, and tedious colloquial expressions. David Copperfield's technique is straightforward, direct, and forceful. Dickens devoted a great deal of his time and energy to writing, and the provision of his work was astounding. Between 1837 and 1843, he released *Oliver Twist*, *Nicholas Nickleby*, *The Old Curiosity Shop*, and *A Christmas Carol* in serial form, with the two Christmas books sandwiched in between he started writing *David Copperfield* in 1849.

Following his divorce from his wife, he wrote *A Tale of Two Cities*. *Great Expectations* (1860-1861) was published in 1864, followed by *Our Mutual Friend* (1864-1865). He went on with his hectic professional life until he suffered a little stroke. He postponed some of his engagements but started a new novel that he never finished.

Due to catastrophic subjects, Dickens' novels all contain elements of the humorous genius that established his lucrative career. The Pickwick Papers (1836-1837), his debut novel, is today regarded as one of the best comedic novels ever written in the English language. Mr. Bumble in *Oliver Twist*, Mr. Bounderby in *Hard Times*, and Mr. Micawber in *David Copperfield* bring a sense of humour to otherwise bleak situations. Dickens, who was sometimes comical and caricatural, developed a plethora of unforgettable characters in his works, and is often likened to Shakespeare for his capacity to embody the spirit of a character in only a few lines. Tracing the way Dickens' society pervades his works is an intriguing and virtually lifelong endeavour.

Among the most striking aspects of his novels is that they frequently neglect the latter half of the nineteenth century, preferring to focus on the period before to the 1850s, when the entire impacts of the Industrial Revolution had yet to be seen. In Dickens' works, there is a distinct sense of nostalgia for the ancient world of horse drawn. In addition, several of his works purposefully choreograph confrontations involving old and new characters.

Dickens' views can be contradictory. He notices that the ironmaster is staying, and he feels obligated to like him, but he has a more particular affinity (mixed with some annoyance) for the ancient nobles. At other times, Dickens rushed headlong into the modern paradigm, albeit a work like *Hard Times* (1854), which is set in the new operational automation, implies he preferred the London he respected and admired. To today's reader, Dickens' writings may appear unduly emotional and dogmatic. This is because he wrote to satisfy his audience, who expected him to adhere to the pervasive ethics and norms of the period.

Many people still regard him as the best novelist in the English language. Dickens' novels and drawings, particularly the later ones, are rich in superb significant settings that aided him in his work as an artist of London life incalculably. The drama can occasionally devolve into exaggeration, which was once again a common method that today's viewers cannot comprehend. However, the sensational element is most apparent in his early works, such as *Oliver Twist* and *Nicholas Nickleby*, but the simple melancholy, temperance, and grandeur of his sequences from *David Copperfield* forward are remarkable.

As Compton-Rickett's resulting trust, only a true theatrical artist like Dickens could modify his manner to match the atmosphere of the occasion.

To summarise, Dickens' novels are all activated by a sense of betrayal and intimate misleading; he is committed to improving the lives of violence and poverty, but he does not appear to believe that constitutional amendments

or enormous contribution can improve things—everything is advisable, especially the moneyed missionary (Pickwick or the Cheeryble brothers), who, if he has an ideology, it is one of compassion.

David Copperfield by Charles Dickens: Analytical Rectifications

The Concept of David Copperfield by Charles Dickens The renowned introduction of Charles Dickens' David Copperfield, which is somewhat authentic and incorporates a depiction of Dickens' father in Mr. Micawber, is famous. Mr. Micawber seems to be another type of appealing volatile demeanour, according to Compton-Rickett, ready to present a positive image of things at the fewest provocations. Aside from that, the needy, reckless man would have done just as well as Swiveller in serving the harsh moralist's aim. But we are so enthralled by his companionship that we are barely aware of his flaws.

Mr Micawber is a well-known character who frequently appears in exams. Another relevant issue regards the novel's literary methodology, namely its masterful use of the perspective approach. Uriah Heep and Steerforth are frequently the subject of debates, the former as a forceful caricature while the latter as a comparative shortcoming in the formation of a universal ambition. Women's characteristics and if Dickens made David marry the wrong person right from the beginning can also be discussed. The Peggotty family, likewise, is a masterwork, demonstrating Dickens' imagination at its most visually captivating, forceful, and charming.

Charles Dickens' Unquestionable Excellence, David Copperfield

David Copperfield was published in 1849-1850, and for most people, it is Charles Dickens' undisputed timeless classic. The novel is predicated on the writer's formative years; whereas few people are engaged in the structuring of the mystery, tiny David was in many respects similar to Charles Dickens at a young age. The novel was a huge success; it is considered one of the best novels ever written in English and is one of Dickens' masterpieces whose appeal has never faded.

The Story of the Novel: At a Glance

Clara, David's mother, reunites after his father's death. Mr. Murdstone, David's harsh and despotic stepfather, and his equally horrible sister, Miss. Murdstone is left to care for him after she dies quickly after. In Canterbury, he continues his studies and gets work as a clerk in London. He despises his job, but he has a vast circle of friends and acquaintances, the most noteworthy of which being the impoverished but lovely Mr. Micawber and the deceitful, greedy Uriah Heep. He ends up marrying Dora, a lovely but rambunctious young lady, and embarks on a new literary career. When Dora passes away, he reunites with Agnes, a long-time acquaintance, and then becomes a successful writer.

Dickens's Sentimentality in the Novel

"The Sentimental Journey," a book by Kingsmill Lunn published in 1990, is the most radical onslaught on Dickens' tenderness. Dickens' character worsened as he grew older, his sentiments became more self indulgent, and his character degraded to the point where he abandoned his wife for Ellen Ternan. In response to this allegation, Earle Davies (1990) effectively demonstrates in his study of Dickens' creativity that: aesthetically, it is entirely incorrect.

When Dickens died, he remained emotional, but it was because of David Copperfield. His writings demonstrate greater moderation and mastery over the methods through which he elicited sorrow. His characters are starting to cry less and less. Additionally, judging him for mawkish sentimentality in the later half of his lifetime just on the premise of his death sequences would be tough. Dora dies in David Copperfield, for example, and her demise has an impact on David, as any observer would accept.

Dora, unlike Little Nell, had not yet been regarded as a magnificent enchantress. She was human in certain ways, with flaws that contributed to her normalcy. David muses, "Would it have been better if we had loved each other as a boy and a girl and forgotten about it?" This question is instructive because he had never wedded the forerunner of Dora in actual life. Nonetheless, when Dora passes away, Jep (the dog) passes away as well. Of course, there is emotion present, but it cannot be classified as wimpy or clichéd.

The Portrayal of the Personal Life and Marriage in the Novel

Dickens heralds the worth of personal perception, the entitlement of fellow humans to seclusion, personal autonomy, the pleasant realisation of internal desires, and the potential of healthy interactions with it via David Copperfield, a story regarding private affairs. These are not easy to achieve, and as Emily and Martha 'Endell demonstrate, it is especially difficult for women whose "liberty" appears to be totally reliant on males.

David Copperfield is a story about David's maturation, but it also deals with the subject of matrimony. David shares some of Tom Jones' attributes: his initiative is intended to prepare him for a life of marital life. The topic of how the whole bliss is to be attained is not addressed by Henry Fielding: Sophia's beauty and morality are adequate promises of a loving relationship.

Dickens is cognizant of human nature other than just this simplistic vision. Since it is not a union of brains and intentions, David's first wedding to Dora Spenlow is miserable. David Copperfield's life is littered with poor individual connections, unhappy marriages, and fathers who aren't up to the task. His mother's remarriage to Mr. Murdstone ended in disaster, and his aunt Betsey Trotwood married a man who squandered her riches, shattered her love, and went on to become a serial philanderer, wanderer, bookie, and deceiver.

Dr. Strong, David's otherworldly wizard, discovers that his marriage to a much younger woman has been manipulated by her relatives for their own bounty hunter ends; Mr. and Mrs. Micawber's marriage is an absurdist contest of boorishness and disposal method; and even Traddles, whose wife is dedicated to him, must deal with the requirements of her large family.

Mr. Micawber portrayed as a fictional character

The collection of Dickens' humorous creations is so large that it's difficult to figure out exactly. The significance of a fixed character (or, in Forster's words, a "flat" character) can be found here. "Almost every good comic figure is flat," as Robert Liddell (1999) points out, because we don't anticipate a comedic character to put on three traditional techniques. We are unhappy when he's doing and, as a result, renounces his trademark catchphrase and says anything wholly distinct.

According to Chaudhuri, a humorous figure such as Mr. A Micawber, who must remain bland or stationary, is more intricate and perplexing than a female protagonist who is full of surprises and turn-arounds. Mr. Micawber, for instance, may be himself in the most unforeseen ways. It's an inventiveness of sorts. Individuals of this type are strong because they are immune to the blows and turbulence they face—they cannot alter themselves; instead, they reaffirm their own dispositions.

Conclusion

Dickens' best comic inventions, such as Mr. Micawber, depict types of insanity that are not synthesized in the body nature and, as a result, are difficult to categorise. It is because of this significant element that Dickens' comedy is both difficult to analyse and pleasant to appreciate. Dickens is a master of the absurd, and his creatures are genuinely amusing—human qualities exaggerated to the point of caricature. Mr. Micawber is personification of cheerfulness, Uriah Heep is insidious deceit, and Mr. Squeers is a demon of incompetence and tyranny—all of them are hideous, not human at all.

Dickens portrays and criticises a variety of terrible individuals and locations in his works, although there is a notion in *David Copperfield* in particular that society is dominated by merciless grandiosity and requires a major moral revolution. This perception is lacking in the Murdstones, Creakle, Steerforth, Uriah Heep, and his mother. With the exception of the early story of David's fight with the Murdstones, the stress is on the value of self restraint rather than compassion.

The relationships that make up the narrative mirror this contrasting view. The majority of terrible marriages in *David Copperfield* are impartial, naïve, and impetuous, whereas the happy marriages of Peggotty's Barkis, Annie's to Dr. Strong, David's to Agnes—are soulless and precisely measured.

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