THE FUNCTION OF HUMOR IN 19TH CENTURE BRITISH NOVELS

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Abstract: *This article offers a comprehensive examination of humor in British literature during the 18th and 19th centuries. The first chapter presents an overview of humor in the literary works from that period. Subsequent sections explore humor in British literature from the 18th century through the early, middle, and late 19th century. Each section includes a brief introduction, followed by chronologically arranged profiles of different authors.*

Keywords: *satirical, opera, pamphlets, common figure, alphabetical access, remarking, satirical novels, analysis, evolution, literature.*

Introduction: During the 18th and 19th centuries in Britain, there existed a diverse range of literary humour. Much of this humour was satirical, ranging from Pope and Swift'sbiting barbs to Addison's subtle yet stinging wordplay. Richardson, Fielding, Smollett, and Sterne published satirical novels in the 18th century. Satire dominated the period, with the dunce serving as a common figure. There was an abundance of prose and verse satires, as well as satirical operas, pamphlets, and other literature. During the nineteenth century, writers such as Dickens, Thackeray,Eliot, and Carlyle continued to utilise humour to remark on the issues of the time, though their writings were typically far more being.

RESEARCH MATERIALS AND METHODOLOGY

This reference book provides an in-depth analysis of the use of humour in British writing during the 18th and 19th century. A first chapter provides an overview of humour in the British literary works of the time. The humour in British literature from the 18th century to the early, middle, and late 19th century is then covered in the sections that follow. Each of these parts comprises a short introduction, followed by chronologically structured profiles of various authors. Every profile includes a detailed bibliography and talks about the author's use of humour. A comprehensive index facilitates alphabetical access to information, and the profiles' chronological order demonstrates the evolution of humour in British literature across time. This thesis explores the evolution of two types of comedic sensibilities in 1800s–1850s fiction and examines the conflicts between them. The humour of the nineteenth century could suggest an ideal individual morality, express social optimism, and offer hope for social reconciliation. At the same time,it could subversively celebrate individual autonomy at the expense of social and moral concerns and transform reality through grotesque forms or ironic perspectives. The humour of the eighteenth century was rich in contradictory

and sometimes diverse elements that were strongly developed during the Romantic period. In her Irish books, Edgeworth employed the comic character for didactic societal reasons; On the other hand, Scott maintained a balance between individualquirkiness and didactic function in his comical characters, which Galt also maintained in his writings about local history.

RESEARCH RESULTS AND DISCUSSION

Scott's humorous characters became the primary creative representations of the social concerns of his Scottish novels. However, doubtful inclinations emerged: Austen cautioned that the comic character posed a threat to social order; Peacock's comic characters were ultimately overpowered by a bitter satirical spirit; andByron employed a form of Romantic Irony in Don Juan to refute moral claims. Untarnished by scepticism, romantic views of humour emphasised the moral role of the funny sensibility, viewing it as a compassionate and forgiving force foundedon love for humanity[1]; Sartor Resartus represented the pinnacle of the hilarious imagination's moral and metaphysical potential. Beyond this, though, Dickens's early novels reveal a deep tension between the moral and social tendencies of humour and the increasingly anarchic, grotesque directions it takes. This tension is further enhanced by Thackeray's development of ironical perspectives, which further underscored humor's positive and optimistic tendencies. Eliot disapproved of the egocentric, sardonic, and hideous potential of humour, viewing moral advancementand societal harmony as requiring acceptance of unpleasant realities.

CONCLUSION: Romantic theories of humour were untouched by any taint of scepticism; such theories stressed the moral function of the humorous sensibility, seeing it asa genial and reconciling force based on love for mankind[2]; and Sartor Resartus embodied the highest moral and metaphysical possibilities of the humorous imagination. Beyond this, however, Thackeray's development of ironical perspectives further undermiined humour's positive and optimistic tendencies; and in Dickens's early novels there is a profound tension between the moral and social tendencies of the humour, and theincreasingly anarchic, grotesque directions it takes. Eliot rejected the egotistical, ironic and grotesque possibilities of humour, instead seeing moral improvement and social reconciliation as a matter of coming to terms with unattractive reality.

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[1] The grotesque mode's subversive potency was regarded withdistrust
[2] The subversive power of the grotesque mode was viewed with suspicion

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