CHAPTER VI
CONCLUSION

An attempt has been made in the foregoing chapters to compare Dickens with Jayakantan as novelists.

Chapter I provides a good background for the serious study which is dealt with in the succeeding chapters.

In chapter II brief biographical sketches of the two novelists are drawn and their formative influences discussed in order to present the development of their personalities.

Chapter III deals with the humanism of Dickens and Jayakantan. It shows how Dickens is consistent in his philosophy of humanism while Jayakantan becomes a non-committed writer as he drifts away from communism.

Chapter IV analyses their skill in characterisation. It shows how Dickens and Jayakantan are pastmasters in the art of delineating characters.

Chapter V examines their skill in plot construction. It shows how Jayakantan's objective attitude to life has brought about a change in the form
of his later novels while Dickens's later novels show better plot construction.

Chapter VI presents the main points discussed in the work in a condensed form.

The study has led to a number of relevant findings and conclusions that have been recorded in the preceding chapters. The most important similarities and dissimilarities are culled and enumerated below.

Similarities

i) Like Dickens, Jayakantan too had painful experiences of early life.

ii) Just as Dickens's experiences in London streets constituted one of the decisive elements in the formation of his personality, Jayakantan's "studies" in the University of Open Road became the indispensable foundation for his subsequent literary work.

iii) Both are prolific writers. Like Dickens, Jayakantan also is a versatile genius. Both of them have to their credit innumerable novels, short stories and essays.
iv) Both Dickens and Jayakantan are humanists. In their novels both of them carry a crusade against the evils existing in the societies of their times. They are crusaders in the cause of humanity. Both have given voice to the lamentation of the destitute and depressed. Like Dickens Jayakantan too is a socially committed writer. Like Dickens Jayakantan also is eager to portray the lives of the parasites of society.

v) Both Dickens and Jayakantan are pastmasters in the art of delineating characters drawn from the poor classes or the middle classes of society. They knew these classes intimately and could draw on them with skill and confidence.

vi) Both lay greater emphasis on the individuality of their characters. The interests of both the novelists lie in characters rather than incidents.

vii) Like Dickens Jayakantan too indicates what he means by his character by the names he gives them.

viii) Just as Dickens's hero is modelled by Dickens on himself, a few of Jayakantan's characters also
are modelled by Jayakantan on himself. Most of the characters of Jayakantan resemble him. Just as Dickens lived over again his own days of childhood in his child characters, Jayakantan too recollected his childhood days.

ix) Both Jayakantan and Dickens treat their characters from without.

x) Both Jayakantan and Dickens are admirable story tellers. Both of them use Direct Method as well as First Person Narrative.

xi) Like Dickens, Jayakantan also has a natural gift for pathos.

Dissimilarities

i) Unlike Dickens Jayakantan is a Marxist. He is highly influenced by Marxist views about science and arts, though he is reluctant to declare openly that he is a Marxist.

ii) All the novels of Dickens reveal a consistent philosophy of humanism. With the steady progress of his art he drifts more and more towards humanism and social reform. Jayakantan's central preoccupation in his short
stories and early novels is with humanism. But he becomes a non-committed writer as he drifts away from Communism. He has little sympathy for any section of the society in his later works.

iii) Unlike Dickens, Jayakantan portrays successfully characters drawn from upper classes of society. Dickens was much less successful with the characters drawn from aristocratic or upper circles of society for his knowledge about them was deficient.

iv) Unlike the novels of Dickens, Jayakantan's novels are novels of introspection.

v) While Dickens's novels contain a large number of flat characters and only a few round characters, Jayakantan's novels contain a large number of round characters and only a few flat characters.

vi) While the characters of Dickens are caricatures though drawn from real life, those of Jayakantan are realistic. Dickens's characters are at once types and individuals whereas those of Jayakantan are only individuals.

vii) While Dickens has named his novels after his characters, Jayakantan has not done so.
Unlike the titles of the novels of Dickens, the titles of the novels of Jayakantan are closely connected with their themes. The themes of Jayakantan's novels are symbolised by the titles of his novels.

Dickens is not good at portraying women characters whereas Jayakantan has largely succeeded in portraying idealistic and realistic women characters. Dickens's women characters are feeble or artificial. Women in love have been portrayed with little understanding of sex-life. But Jayakantan's knowledge of women is as deep as his knowledge of men.

Jayakantan has not portrayed humorous characters whereas Dickens has produced a host of humorous characters.

The characters of Dickens are either bad or good whereas those of Jayakantan are both bad and good. Jayakantan's good people do not possess bad qualities while his bad people possess good qualities.

Unlike Dickens, Jayakantan treats his characters from within also at times. While Dickens does
not indulge in psycho-analysis, Jayakantan employs psycho-analytic method. Psychologically complex characters were beyond the range and scope of Dickens. Dickens fails to explore the inner psychology of characters whereas Jayakantan delves deep into the minds of characters through the stream of consciousness technique.

xiii) Jayakantan employs interior monologue and flash-back technique which were quite unknown to Dickens.

xiv) Unlike Jayakantan, Dickens has portrayed matchless comic characters. Dickens is a master of humour and pathos. Laughter and tears lie closely together in the writings of Dickens. Jayakantan lacks this mingling of humour and pathos. Though he is endowed with a natural gift for pathos, he lacks Dickens's humour.

xv) Like D.H. Lawrence, Jayakantan also speaks of free love in his novels. He glorifies sex and primitive instincts in his works. Nowhere in his novels does Dickens speak of sex life. He fails to deal with the sexual relations.
While Dickens's later novels show better plot-construction, Jayakantan's later novels have weak plots as a result of his handling of new techniques such as stream of consciousness and flash-back. Dickens's early novels are purely episodic whereas Jayakantan's early novels have well-constructed plots.

Both Dickens and Jayakantan include many personalities in their dominant total personality. Dickens was a great actor, orator, reporter, moralist, humorist and caricaturist. He was a born entertainer perhaps the greatest entertainer in the history of English fiction. "He invented character and situation with a range that had been unequalled since Shakespeare" (Ivans 182). He possessed creative imagination of high order. His irresistible humour, his natural gift for pathos, his unsurpassed descriptive power, the astonishing vitality of characterization - all these have made him the greatest novelist of the Victorian Age. His fame was not confined to England. He was as popular on the continent as in his home country. He received admiration and applause in America, Russia, Italy and Germany.
Jayakantan is a short story writer, novelist, essayist, translator, editor, director and lyricist. His works have been translated into various languages like English, German and Russian. "The world of Tamil literature got a majestic and prestigious position only after Jayakantan started writing. Only then did the Tamil society start respecting the writers. Jayakantan, who has gained an everlasting fame and name, is stepping into his 60th year on 24th April 1994 to celebrate his maṇivilā" (Tinamanicuṭar 8).

The novels of both Dickens and Jayakantan have an eternal freshness about them. Custom cannot stale their charm. Nor can the change of fashion stale their alluring and enlivening vivacity. Their novels are now widely read and will continue to be read.

The thesis attempts to study, compare and highlight both Dickens and Jayakantan in an "analytical way". It shows that though Dickens and Jayakantan differ in age, cultural background and language and religion, they share common approaches and characteristics.

Scope for further research

There is much scope for further research in specific areas in their works. For example, comparative
study on the development of creativity in their works may be undertaken. 'Humanism in the works of Dickens and Jayakantan' is another topic suggested. Another area for further research is 'Characterisation in the novels of Dickens and Jayakantan'. 'Jayakantan and Novels of introspection' is yet another topic for further research.

A comparative study of the literary outputs of Dickens and Jayakantan can always be a source of both entertainment and delight.

I hope my comparative study of literature will be a guiding force and source of inspiration to the prospective research scholars in this field.