Humor in Roald Dahl´s Charlie and the Chocolate Factory

Kulišić, Dora

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SUMMARY

This thesis analyses humour in the children's novel *Charlie and the Chocolate Factory* (1964) by Roald Dahl. The thesis is divided into four main parts: a biography of Roald Dahl, an overview of the main theories of humour and their influence in the novel, a synopsis of the novel and a detailed analysis of humour in Charlie and the Chocolate Factory.

The first part of the thesis presents a brief overview of Roald Dahl's life and work. The most important events that influenced him as an author and his most significant work for children will also be presented.

The second part explains the three main theories of humour (The Superiority Theory, The Incongruity Theory, and The Relief Theory) and examples from the novel which confirm the theories.

The third part is a brief synopsis of *Charlie and the Chocolate Factory*.

Finally, the fourth part analyses humour in *Charlie and Chocolate Factory* will be analysed. Some of the literary elements that contribute to humour in the novel are: verbal humour, satire, nonsense, irony, grotesque, and the illustrations. Such elements will be analysed and their reading supported by examples from the novel.

Key words: Roald Dahl, verbal humour, irony, grotesque, illustrations

SAŽETAK

U ovome će se radu analizirati humor u dječjem romanu *Charlie i tvornica čokolade* (1964) Roalda Dahla. Rad je podijeljen u četiri glavna dijela: biolgrafija Roalda Dahla, pregled glavnih teorija humora, kratki sadržaj djela te detaljna analiza humora u romanu.

Prvi dio rada prikazuje kratak pregled života i rada Roalda Dahla. Glavni događaji koji su utjecali na njega kao autora bit će također prikazani.

Drugi dio rada objašnjava tri glavne teorije humora (teorija nadmoći, teorija nesklada i teorija olakšanja). Taj dio uključuje primjere iz romana kojima se potkrjepljuju teorije.

Treći dio rada sadrži kratak sadržaj djela.

U četvrtom dijelu rada, analizira se humor u romanu *Charlie i tvornica čokolade*. Neki od elemenata koji pridonose humoru u romanu su: verbalni humor, satira, nonsens, ironija, groteska i ilustracije. Ti će elementi biti analizirani i njihova će se čitanja potkrijepiti primjerima iz romana.

Ključne riječi: Roald Dahl, verbalni humor, ironija, groteska, ilustracije

1. INTRODUCTION

Humour is a common element found in children's literature. Roald Dahl's witty and humorous style of writing has attracted many children to read his books. As one of the most important authors of children's literature, Dahl is frequently the focus of scholarly analysis. Despite this, most critics write about Dahl's work and humour in general, which means that insufficient attention is given to humour in such works as *Charlie and the Chocolate Factory* (1964). Thus, the main aim of this thesis is to focus on the humorous elements found in *Charlie and the Chocolate Factory*, which is one of the most popular novels.

After describing and explaining the most common theories of humour (The Superiority Theory, The Incongruity Theory, and The Relief Theory), the humour in the novel *Charlie and the Chocolate Factory* will be analysed. *Charlie and the Chocolate Factory* is a children's book in which Dahl uses different literary devices in order to achieve humour. The humour in the novel will be analyzed in terms of humorous names, verbal humour, irony, absurdity, grotesque, and the novel's illustrations. Dahl's attitude towards humour in children's literature will also be discussed.

2. LIFE AND WORK OF ROALD DAHL

Roald Dahl, an English author of more than a hundred books for children and adults, was born in Llandaff, Wales in 1916. Despite living in England, he was raised according to Norwegian traditions since his parents, Sofia and Harald, were Norwegian. Their children spoke Norwegian and were baptized in a Norwegian church. Having three sisters and being the only son, Dahl was treated with special care. His nickname at home was "the Apple", as he was the apple of his mother's eye (Treglown, 1994). Nevertheless, it was not the easiest role, since a lot was expected from him. When his father and sister died in 1920, the family move from Raydr back to Llandaff. Roald's education started in a Catholic school in Llandaff, but due to his mischief he was sent to St Peter's boarding school in Weston-Super-Mare. His formal education finished in 1933 when he graduated from private school in London (Hribar, 2020).

Dahl has become one of the most influential writers of children's literature. His work has been recognized in Europe, the United States of America, Brazil, Thailand, Japan, and Israel. He published his first children's book, *The Gremlins* in 1943. However, the peak of his writing was during the last twenty years of his life (Treglown, 1994). His novel, *Charlie and the Chocolate Factory* (1964) has become a world best-seller, so Dahl published a sequel *Charlie and the Great Glass Elevator* in 1972 (Carpenter, 1984).

Dahl married the actress Patricia Neal and had three children to whom he began to tell bedtime stories. The first of those stories that reached print was *James and the Giant Peach* (1961), a story about a small boy who travels the world in a giant peach (Carpenter, 1984).

His other most popular and best-selling children's work includes *George's Marvellous Medicine* (1981), *The Twist* (1979*), Revolting Rhymes* (1982), *The BFG* (1982), *Dirty Beasts* (1983), *The Witches* (1983), and *Matilda* (1988). Before his journey to becoming the world's number one storyteller, Dahl was a spy, an ace fighter pilot, a chocolate historian, and a medical inventor (Dahl, 2016). He died in 1990 in Birmingham (Treglown, 1994).

3. THEORIES OF HUMOUR

According to *Britannica*, the word "humour" comes from Latin "fluid", or "liquid", and it traditionally suggested the four fluids of the body that could determine a person's temperament. Bošković (2011) states that the first connections between humour and the comic effect appeared in the Renaissance, when Ben Johnson used these four categories to identify the characters and emphasize their obsessions and flaws.

Gordon (2014) emphasises the differences between humour and the terms laughter and amusement that are often used in the same context. He argues that humour and amusement are modern terms, unlike laughter that is found in Western and Eastern cultures thousands of years ago. Willmann (1940) proposes a formula for laughter: "Laughter occurs when a total situation causes surprise, shock, or alarm, and at the same time induces an antagonistic attitude of playfulness or indifference" (Willmann, 1940, p.70).

Willmann describes two types of laughter. Firstly, there is an infant's laughter, which is when a child laughs while playing "peekaboo" or while being raised quickly above an adult's head. Such combinations of playfulness and an element of surprise result in laughter. This type of laughter is also observed in adults, for example, when riding on a roller-coaster. During the ride, one experiences surprise, shock, and alarm since most of the attractions are "devices for frightening persons under conditions of actual safety" (Willmann, 1940, p.71). As reported by Eagleton (2019), humour affects adults the way play affects children, it leads to pleasant sensations.

Secondly, there is the laughter of relief that occurs in any averted incidents. Such an accident momentarily produces an alarming reaction, but as everything concludes harmlessly, the fear becomes groundless (Willmann, 1940). Laughter may appear due to different activities such as tickling, hearing a joke, avoiding an accident, or watching other people's misfortunes. Amusement, on the other hand, is a pleasant feeling caused by a diversion of our attention or a psychological shift (Gordon, 2014). *The Cambridge Dictionary* defines amusement as "the feeling of being entertained or made to laugh." However, Gordon (2014) stresses that despite being manifested in laughter or smiling, amusement is not certainly the result of humour. Humour is defined by *The Oxford English Dictionary* "as the quality of action, speech, or writing, which excites amusement." Humour may occur as ironic, cynical, sarcastic, witty, or funny expressions, and can manifest in jokes, puns, imitations, or funny facial expressions (Gordon, 2014).

3.1. THE SUPERIORITY THEORY

John Morreall (1987) proposes three contemporary theories of laughter and humour. He defines the Superiority Theory as the oldest and the most well-known theory of laughter, represented by Aristotle and Plato, where laughter arises from a person's feeling of superiority over others. According to Critchley (2004), the Superiority Theory influenced the philosophical traditions until the eighteenth century. Bardon (2005) mentions Socrates' view of laughter, where a person experiences both pleasure and pain when laughter is evoked by ridicule. In other words, one can feel satisfaction when laughing at witless comedy, but the feeling of pleasure is mixed with guilt for laughing at others' misfortunes. Additionally, Barton (2005) suggests that both Plato and Aristotle, despite disagreeing on some issues, believe that purity in life comes from the mind, and not from the heart. However, they agree that "to indulge excessively in the enjoyment of humor is to be carried away by emotion at the mistakes of others" (Bardon, 2005, p. 3). In the following centuries, different versions of the Superiority Theory have been developed. Morreall mentions Albert Rapp, who explains that "all laughter developed from one primitive behavior in early man" and Konrad Lorenz, who treats laughter "as a controlled form of aggression" (Morreall, 1987, p. 129). Taking the novel *Charlie and the Chocolate Factory* as an example, the Superiority Theory can be explained throughout humorous scenes of the children experiencing ridiculous accidents in Wonka's factory. There are five children chosen to visit the factory. Four of the children are characterized as spoiled, rude, and impatient. Charlie is the only one who differs from the other children by being polite, modest, and well-behaved. Due to their inappropriate behaviour, all of the spoiled children face terrifying misadventures such as being thrown in a garbage chute or being shrunk to pocket size. Charlie ends up being the only child left, and instead of experiencing some harm, he is rewarded:

> 'But Mr Wonka,' Grandpa Joe called after him, 'there's... there's only Charlie left now.' Mr Wonka swung round and stared at Charlie. There was a silence. Charlie stood there holding tightly on to Grandpa Joe's hand. 'You mean you're the only one left?' Mr Wonka said, pretending to be surprised. 'Why, yes,' whispered Charlie. 'Yes.' Mr Wonka suddenly exploded with excitement. 'But *my dear boy*,' he cried out, '*that means you've won*!' (Dahl, 2016, p. 165)

This example shows the superiority of the "good" over the "bad", which makes the reader laugh. Nevertheless, Morreall believes that not all cases of laughter involve feelings of superiority and that it cannot be the essence of laughter. He points out that people may laugh while being tickled, during a magic show, or in response to verbal humour, which involves no feelings of superiority. Some other authors have expressed the weakness of Superiority Theory, as well. Francis Hutcheson (as cited in Bardon, 2005, p. 5) points out that human sufferings and pain are not amusing and could result in "a greater danger of weeping than laughing."

3.2. THE INCONGRUITY THEORY

The Incongruity Theory developed partly as a response to the Superiority Theory. This theory explains humour as an intellectual recognition of an absurd incongruity between conflicting ideas or experiences" (Bardon, 2005, p. 5). Morreall (1987) points out that the beginning of the theory can be found in Aristotle's work, but it did not fully develop before Kant and Schopenhauer. The theory assumes that a laugh arises from unexpected situations: "An incongruity is some sort of unusual or unexpected juxtaposition of events, objects, or ideas" (Bardon, 2005, p. 6). Considering that people expect certain patterns in life, experiencing something that does not fit those patterns and our expectations, makes us laugh (Morreall, 1987). To put it another way, humour is the result of the element of surprise: "We may laugh at seeing a person of great gravity and dignity take a fall, but our enjoyment (insofar as we find the situation humorous) derives not from a resulting sense of our own superiority, but from the contrast between the victim's demeanor and his or her situation" (Bardon, 2005, p. 6). For example, Willy Wonka's personality in *Charlie and the Chocolate Factory* does not follow expected patterns, which the reader finds humorous. When the children in the Factory misbehave and get harmed, Willy Wonka remains calm, and his behaviour is followed by sarcastic comments:

> Mrs Teavee shot out a hand and picked the tiny figure of Mike Teavee out of the screen. 'Hooray!' cried Mr Wonka. 'He's all in one piece! He's completely unharmed!' 'You call that unharmed?' snapped Mrs Teavee, peering at the little speck of a boy who was now running to and fro across the palm of her hand, waving his pistols in the air. He was certainly not more than an inch tall. 'He's shrunk!' said Mr Teavee. 'Of course he's shrunk,' said Mr Wonka. 'What did you expect?' (Dahl, 2016, p. 156)

However, not every incongruity a person experiences would result in humorous laughter. Some negative emotions such as anger, fear, or indignation could have the opposite result: “If I opened my bathroom door to find a large pumpkin in the bathtub; for example, I would probably laugh. But if I found a cougar in the tub, I would not laugh, though this situation would be just as incongruous” (Morreall, 1987, p. 130).

3.3. THE RELIEF THEORY

The Relief Theory developed as a response to the Incongruity Theory. The Relief Theory is defined as “the view that humorous laughter is a manifestation of the release of nervous excitement or emotional tension” (Bardon, 2005, p. 9). In his essay, *On the Psychology of Laughter*, Herbart Spencer (1860) explains the connection between emotions and the nervous system. He suggests that emotions take the form of nervous energy: “That laughter is a display of muscular excitement, and so illustrates the general law that feeling passing a certain pitch habitually vents itself in bodily action, scarcely needs pointing out” (Spencer, 1860, p. 398). The Relief Theory has also arisen from Freud’s understanding of humour. Freud suggests that laughing at absurd situations releases the energy in oneself in order to accept the situation. When it comes to an absurd situation, the employed energy for a certain situation becomes unnecessary and is discharged as laughter (Novaković, 2017).

In *Charlie and the Chocolate Factory,* the absurd is one of the most dominant elements of literature in the novel. The main plot takes place in a factory that is absurd in itself. There are unusual inventions, rooms, people and machines:

> ‘This isn't just an ordinary up-and-down lift!' announced Mr Wonka proudly. This lift can go sideways and longways and slantways and any other way you can think of! It can visit any single room in the whole factory, no matter where it is! You simply press the button ... and *zing*! ... you're off! ‘The whole lift is made of thick, clear glass!' Mr Wonka declared. Walls, doors, ceiling, floor, everything is made of glass so that you can see out!’ (Dahl, 2016, p. 140)

According to Moreall (1987), Freud distinguishes three kinds of laughter situations: “jokes”, “the comic”, and “humour.” Morreall considers Freud’s distinctions between the three laughter situations as highly artificial and his explanations of a different form of psychic energy questionable in many situations: “The Relief Theory, then, like the Superiority Theory and the Incongruity Theory, will not do as a general theory of laughter. But although these

three theories are inadequate, each of them draws our attention to important aspects of laughter. A comparison of these theories, in fact, suggests two general features of laughter situations which can form the basis for a comprehensive theory" (Morreall, 1987, p. 133).

4. CHARLIE AND THE CHOCOLATE FACTORY (1964)

Charlie and the Chocolate Factory (1964) tells a story about a poor, but lucky boy, Charlie Bucket. Charlie lives in a small wooden house with his parents, Mrs. and Mr. Bucket, and his grandparents, Grandpa Joe, Grandma Josephine, Grandpa George and Grandma Georgina. Their life is not easy. All the grandparents sleep in the same bed, while Charlie and his parents sleep in the other room on mattresses that rest on the floor where cold draughts blow. Mr. Bucket is the only one with a job, but screwing caps on the tops of tubes in the toothpaste factory does not pay well. They can only afford cabbage for lunch, which does not fully satiate them. It is painful for Charlie to pass delicious chocolate in shop windows every day knowing he can only savour one chocolate a year on his birthday. However, Charlie's luck is about to change after Willy Wonka, the owner of the biggest and the most famous chocolate factory in the world, announces that the children who find five golden tickets will be granted a tour of his factory. For ten years, no one has seen Willy Wonka or entered his factory. The golden tickets are hidden in five chocolates spread across the globe: "'I'm afraid that simply isn't true,' said Grandpa George. 'The kids who are going to find the Golden Tickets are the ones who can afford to buy bars of chocolate every day. Our Charlie gets only one a year. There isn't a hope'" (Dahl, 2016, p. 25). Grandpa Joe was right; the first four finders of the golden ticket were four spoiled children who could afford more than one chocolate a year. The first to find a golden ticket is Augustus Gloop. Augustus is a fat boy who 'eats so many bars of chocolate a day that is was almost impossible for him not to find one.' (Dahl, 2016, p. 26) The second chocolate is found by Veruca Salt. Her father bought hundreds of thousands of Wonka's chocolates, and gave his workers the job to peeling the wrappers of the chocolates: "'Then suddenly... on the evening of the fourth day, one of my women workers yelled, 'I've got it! A Golden Ticket!'" (Dahl, 2016, p. 31). These two spoiled finders are followed by two more. Violet Beauregarde, a gum chewer, and Mike Teavee, a TV addict. Maybe there is no hope for Charlie to find the last ticket, but there still is luck. Charlie's ticket is not found in his birthday chocolate, or in the one that Grandpa Joe bought in secret. It is found in a chocolate which Charlie buys for himself with the fifty pence he discovers on the street.

Each child is allowed to take one or two siblings to the Factory to take care of them, so Charlie and Grandpa Joe arrive in front of the factory on the day of the visit. Mr. Wonka is an extraordinary man, and his factory is equally extraordinary, and contains such marvels as – the chocolate room, the inventing room, the nut room, and the television-chocolate room. In

each of the rooms, at least one of the children gets up to mischief. Augustus Gloop falls into the hot chocolate river and gets sucked up by the pipe in the chocolate room. Despite Wonka's warnings, Violet Beauregarde eats an experimental piece of gum and blows up like a blueberry in the invention room. Veruca Salt gets thrown down the rubbish chute by squirrels that test her as a 'bad nut'. Mike Taevee shrinks to a pocket size after trying to send himself by television like Wonka sends a bar of chocolate. Because Charlie is the only child left at the factory, he is bestowed the opportunity to run Mr. Wonka's chocolate factory when he is old enough. Since Mr. Wonka is getting older, he decides to find someone to oversee the factory. The factory becomes a new home for Charlie's entire family.

5. ANALYSIS OF HUMOUR IN CHARLIE AND THE CHOCOLATE FACTORY

In his work, Dahl emphasises humour. In his dissertation, Zabaracki (2003) states that exaggeration, incongruity, surprise, slapstick, the absurd, human predicaments, ridicule, defiance, violence, and verbal humour are ten areas of humour found to be appealing to children. Dahl explains the importance of humour in children's literature: "But most good children's books make children laugh. I am trying to follow in this tradition. If children find my books amusing, if they laugh while they're reading them, I feel I have succeeded" (West, 1988, p. 76).

In *De-constructing Dahl* (2016), Vinas Valle describes Dahl as a "child at heart", where she compares him to a Peter Pan figure who has remained a child. Being "the child at heart", it was easier for him to understand and therefore connect with a young audience. Dahl even portrays himself as "sort of an overgrown child, a giggler, a chocolate-and-sweet-eater; a person with one half of him that has failed completely to grow up" (Sturrock, 2010, p. 552). When it comes to humour, a child-like way of thinking seems important. Dahl also stated that in his work he uses jokes and a type of humour that he finds funny, so he knows that children will like it, too: "I put it in because it makes me, with my childish mind, laugh, and I know it makes children laugh" (West, 1998, p. 76).

There are several examples in *Charlie and the Chocolate Factory* (1964) where Dahl uses jokes or descriptions that could be funny from the children's perspective.

To begin with, Charlie's grandparents have the same names. There are Grandpa Joe, and Grandma Josephine, as well as Grandpa George and Grandma Georgina.

Additionally, the gum-chewer, Violet Beauregarde, tells a story about her chewing record. She describes the ways she would change the gum and stick it to different places. Once, she stuck it to the elevator buttons for people to press it. The story was amusing to Violet, so it is expected it will also be funny to the young readers: "Because I liked sticking the gooey piece that I'd just finished with on to one of the control buttons. Then the next person who came along and pressed the button got my old gum on the end of his or her finger. Ha-ha!" (Dahl, 2016, p. 38).

In addition to this, there is a funny scene where Grandpa Joe spills soup on Grandma Josephine's face. When Charlie returns home and announces he is the last golden ticket finder, Grandpa Joe jumps out of the bed from excitement and makes a mess: "And at the same time, his long bony body rose up out of the bed and his bowl of soup went flying into the face of Grandma Josephine" (Dahl, 2016, p. 58).

5.1. HUMOROUS NAMES

Rutkowski (2016) defines the types of humour behind names in the light of incongruity theory explaining the difference between semantic components of proper names and appellatives as the opposition "meaningless – meaningful". The interpretation of humour behind names depends on the reader's perspective. Rutkowski (2016) suggests that proper names usually do not have any ascribed meanings. However, in certain situations, names can be interpreted differently from ordinary expectations which results in humour. Thus, the opposition "proper name (no meaning) – appellative (some meaning)" is considered the main type of incongruity which creates the humorous interpretation of proper names. Besides the recipient's perspective, humorous interpretations also depend on the situational context. Furthermore, Rutkowski (2016) suggests the opposition "neutral – not neutral", which is characteristic of proper names with colloquial and vulgar connotations.

In Charlie and Chocolate Factory (1964), the opposition "meaningless – meaningful" appears in children's names that reflect their character traits. Augustus Gloop is described as a greedy, overweight child, whose only occupation is eating unhealthy food: "'Eating is his hobby, you know. That's all he's interested in'" (Dahl, 2016, p. 26). According to Yanya (2020), Augustus' surname, Gloop, denotes unpleasantness and stickiness, which implies constant eating of sweets and unpleasant behaviour. Furthermore, during the visit to Wonka's factory, due to his greed and lack of self-control, Augustus falls into Wonka's chocolate river: "Augustus Gloop, as you might have guessed, had quietly sneaked down to the edge of the river, and he was now kneeling on the riverbank, scooping hot melted chocolate into his mouth as fast as he could" (Dahl, 2016, p. 86).

Veruca Salt is another visitor of Wonka's factory. She is a spoiled child who is a constant source of annoyance during the visit. She gets thrown in a garbage chute during her attempt to steal one of Wonka's special squirrels. According to a definition from *Macmillan Dictionary*, verruca is a type of wart on the bottom of your foot, which can be unpleasant and annoying. Veruca Salt is also characterized as an irritating girl who can be as painful as verruca, which creates a humorous connection: "'I've decided I want a squirrel! Get me one of those squirrels!' 'Don't be silly, sweetheart,' said Mrs Salt. 'These all belong to Mr Wonka.' 'Who says I can't!' shouted Veruca. 'I'm going in to get myself one this very minute!'" (Dahl, 2016, p. 131).

Some children's names, such as Mike Teavee and Violet Beauregarde, are related not only to their character traits, but to their destinies, as well. Mike Teavee is a television addict,

and his surname phonetically imitates the pronunciation of the abbreviation "TV", foreshadowing the destiny that awaits him in the novel. Mike's troubles begin in the TV room, where Wonka presents his latest and greatest invention – television chocolate. Wonka succeeds in sending a bar of chocolate through television. Mike's obsession with television results in the reckless idea of sending himself through a television set in Wonka's factory. Thus, Mike Teavee, just like his name implies, becomes "the first person ever to be sent by television!" (Dahl, 2016, p. 156). Violet's name is also related to her destiny in Wonka's factory. Despite Wonka's warnings, she tries a chewing-gum meal and inflates as a blueberry and becomes literally – violet. "'Mercy! Save us!' yelled Mrs Beauregarde. 'The girl's going blue and purple all over! Even her hair is changing colour! Violet, you're turning violet, Violet! What is happening to you?'" (Dahl, 2016, p. 114).

De Mol (2005) also points out the irony in Violet's name. In French, her name is translated as "beautiful to look at". The association between the meaning of the last name and her fate is ironic.

5.2. VERBAL HUMOUR

Koestler (1993) makes a distinction between two types of humour: "verbal humour" and "situational humour." Verbal humour is created through the use of language. Thus, verbal humour produces effect on sounds, words, anecdotes, satire, and nonsense verse (Zou Haixia, 2012). Onomatopoeia, the construction of onomatopoeic words, alliteration, puns, and verbal humour are characteristics of Dahl's work (Culley, 65).

In *Charlie and the Chocolate Factory* (1964), Dahl uses wordplay, puns, stylistic devices, and new word constructions to achieve verbal humour. Puns and verbal humour are dominant in the names of the rooms in the factory and Wonka's inventions:

> 'Whips!' cried Veruca Salt. What on earth do you use whips for?' 'For whipping cream, of course,' said Mr Wonka. 'How can you whip cream without whips? Whipped cream isn't whipped cream at all unless it's been whipped with whips. Just as a poached egg isn't a poached egg unless it's been stolen from the woods in the dead of night!' (Dahl, 2016, p.102)

Additionally, the usage of oxymoron also contributes to word play:

> ‘There you are!’ cried Mr Wonka. ‘Square sweets that look round!’ ‘They don't look round to me,’ said Mike Teavee. ‘They look square,’ said Veruca Salt. ‘They look completely square.’ ‘But they *are* square,’ said Mr Wonka. ‘I never said they weren't.’ ‘You said they were round!’ said Veruca Salt. ‘I never said anything of the sort,’ said Mr Wonka. ‘I said they looked round.’ (Dahl, 2016, p. 125)

Dahl also invents new imaginary words. Those words are used by Willy Wonka, so the characters in the story are as surprised by them as is the reader:

> ‘It has pictures of fruits on it - bananas, apples, oranges, grapes, pineapples, strawberries, and snozzberries...’ ‘Snozzberries?’ said Mike Teavee. ‘Don't interrupt!’ said Mr Wonka. ‘The wallpaper has pictures of all these fruits printed on it, and when you lick the picture of a banana, it tastes of banana. When you lick a strawberry, it tastes of strawberry. And when you lick a snozzberry, it tastes just exactly like a snozzberry. ‘But what does a snozzberry taste like?’ (Dahl,2016, p. 122)

Shibles (1978) introduces juxtaposition humour as another type of humour in literature. He defines it as “the art of putting unlike things together” (Shibles, 1978, p. 76). Putting the two unlike words together creates a humorous effect. Willy Wonka in *Charlie and the Chocolate Factory* often uses such combination and creates confusion among the characters in the novel: “‘It’s a chewing-gum meal! It’s... it’s... it’s... That tiny little strip of gum lying there is a whole three-course dinner all by itself!’” (Dahl, 2016, p. 111). Another example of juxtaposition is used for the description of Wonka’s inventions, where a combination of bird and sugar creates a humorous outcome:

> And, by a most secret method, he can make lovely blue birds’ eggs with black spots on them, and when you put one of these in your mouth, it gradually gets smaller and smaller until suddenly there is nothing left except a tiny little pink sugary baby bird sitting on the tip of your tongue. (Dahl, 2016, p. 13)

5.2.1. NONSENSE

Nonsense is explained by Shible (1978) as something that appears to make sense, but it does not. He also considers nonsense as meaningless words, improper words, or irrelevant

statements. Bardon (2005) mentions Kant's view that people laugh at nonsense because people's mind tends to make connections in order to understand it, but failure to do so, results in laughter. Nonsense is considered a genre of narrative literature "which balances a multiplicity of meaning with a simultaneous absence of meaning" (Tigges, 1987, p. 27). Tigges (1987) suggests that successful nonsense must encourage the reader to interpret, but simultaneously avoid seeking a deeper meaning. In *Charlie and the Chocolate Factory,* Wonka's character introduces elements of nonsense in the novel. His attitude towards his factory and his inventions, and his inventions themselves, contribute to the nonsensical effect of the novel:

> 'I haven't the foggiest idea,' said Mr Wonka. 'And it doesn't really matter, anyway, because we'll soon fatten him up again. All we'll have to do is give him a triple overdose of my wonderful Supervitamin Chocolate. Supervitamin Chocolate contains huge amounts of vitamin A and vitamin B. It also contains vitamin C, vitamin D, vitamin E, vitamin F, vitamin G, vitamin I, vitamin J, vitamin K, vitamin L, vitamin M, vitamin N, vitamin O, vitamin P, vitamin Q, vitamin R, vitamin T, vitamin U, vitamin V, vitamin W, vitamin X, vitamin Y, and, believe it or not, vitamin Z! The only two vitamins it doesn't have in it are vitamin S, because it makes you sick, and vitamin H, because it makes you grow horns on the top of your head, like a bull. But it does have in it a very small amount of the rarest and most magical vitamin of them all – vitamin Wonka.' (Dahl, 2016, p. 158)

5.2.2. SATIRE

According to Kishor Singh, satire is "a genre of literature, and sometimes graphic and performing arts, in which vices, follies, abuses, and shortcomings are held up to ridicule, ideally with the intent of shaming individuals, and society itself, into improvement" (Kishor Singh, 2012, p. 68). Satire is used to criticize superstition and the irrational, the ones who say one thing, but do the opposite (Shibles, 1978). Abrams (1999) distinguishes two main types of satire: formal satire and indirect satire. The two types of formal satire differ according to the speaker. In Horatian satire, the speaker is a witty and tolerant person who uses informal language in order to evoke from readers a laugh at human failings and nonsense. In Juvenalian satire, the speaker is a serious moralist who uses a formal style in order to decry modes of vice and error which are serious despite their ridiculous tone. Furthermore, one type of indirect satire is Menippean satire. Menippean satire is characterized by a series of

dialogues and debates in which pedants, and representatives of various professions "serve to make ludicrous the attitudes and viewpoints they typify by the arguments they urge in their support" (Abrams, 1999, p. 277).

Knight (2004) suggests that satire is not the genre itself, but an exploiter of other genres. Abrams (1999) explains satire as "the literary art of diminishing or derogating a subject by making it ridiculous and evoking toward it attitudes of amusement, contempt, scorn, or indignation" (p. 275). In other words, satire is used to present cultural problems and mock undesirable behaviour. Satire is a useful tool to present such topics humorously and entertainingly.

However, Knight (2004) points out that the use of satire is not fully moral: "In conventional terms, some satire would be considered decidedly immoral, designed to violate the norms of a moral code it regards as restrictive or wrong-headed. Some satire sees morality as hypocritical, or as a presumptuous effort to assert asocial control to which the moralist has no right" (Knight, 2004, p. 5).

Knight (2004) distinguishes satiric novels and novels that are satires. The distinctions are often subjective, as they depend on "how the generic energies of the text strike a particular reader in a particular reading" (Knight, 2004).

Charlie and the Chocolate Factory (1964) is not satire but contains satiric elements. The novel satirizes the influence of consumer-media culture (Daniel, 2006). For example, Daniel (2006) defines Mike Teavee as a consumer of violent gangster movies. Mike Teavee's TV obsession has influenced his violent behaviour and weapon enthusiasm: "Mike Teavee himself had no less than eighteen toy pistols of various sizes hanging from belts around his body, and every now and again he would leap up into the air and fire off half a dozen rounds from one or another of these weapons" (Dahl, 2016, p. 39). Moreover, Daniel (2006) refers to Mike Teavee as a metaphorical consumer of media and goods, while Augustus Gloop and Veruca Salt are consumers of goods in a literal manner. Veruca's father buys hundreds of thousands of chocolate bars in order to find the golden ticket:

> 'You see, boys,' he had said, 'as soon as my little girl told me that she simply had to have one of those Golden Tickets, I went out into the town and started buying up all the Wonka bars I could lay my hands on. Thousands of them, I must have bought. Hundreds of thousands!' (Dahl, 2016, p.30)

According to Shibles (1978), satire points out vices such as greed, selfishness, exaggerated drinking and eating or vanity. Augustus Gloop has bad dietary habits and overeats: "But Augustus was deaf to everything except the call of his enormous stomach. 'He was now lying full length on the ground with his head far out over the river, lapping up the chocolate like a dog'" (Dahl, 2016, 87).

Moreover, the novel satirizes poor upbringing. All of the children in the novel, except Charlie, are greedy and spoiled and are representatives of bad and undesirable behaviour. Their parents are not aware of their children's flaws, but they encourage their behaviour:

> 'Daddy! I want an Oompa-Loompa! I want you to get me an Oompa-Loompa! I want an OompaLoompa right away! I want to take it home with me! Go on, Daddy! Get me an OompaLoompa!' 'Now, now, my pet!' her father said to her, 'we mustn't interrupt Mr Wonka.' "But I want an Oompa-Loompa!'screamed Veruca. 'All right, Veruca, all right. But I can't get it for you this second. Please be patient. I'll see you have one before the day is out.'

Based on the characterization of children in *Charlie and the Chocolate Factory*, Dahl seems to appreciate the qualities of a child such as civilized manners, frugality, and self-control, all of which are emphasized in the character of Charlie (Daniel, 2006).

Finally, Dahl comically satirizes capitalism in the novel. As stated by Janah and Saber Mahmud (2015), capitalism is described as a motive to make a profit. *In Charlie and the Chocolate Factory*, Willy Wonka is the owner of the biggest and the most famous factory in the world. The description of the factory emphasises the size of the factory and Wonka's dominance and wealth:

> In the town itself, actually within sight of the house in which Charlie lived, there was an ENORMOUS CHOCOLATE FACTORY! Just imagine that! And it wasn't simply an ordinary enormous chocolate factory, either. It was the largest and most famous in the whole world! It was WONKA'S FACTORY, owned by a man called Mr Willy Wonka, the greatest inventor and maker of chocolates that there has ever been. (Dahl, 2016, p. 7)

However, Wonka decides to send the golden tickets in chocolates around the globe for five lucky winners to find them. Charlie's Grandpa Joe believes the purpose of this is to motivate people to buy more chocolate and increase Wonka's profit:

> ‘He’s brilliant!’ cried Grandpa Joe. ‘He’s a magician! Just imagine what will happen now! The whole world will be searching for those Golden Tickets! Everyone will be buying Wonka’s chocolate bars in the hope of finding one! He’ll sell more than ever before! Oh, how exciting it would be to find one!’ (Dahl, 2016, p. 24)

Additionally, Wonka is described by Bosmajian (1985) as “a collective representation of an acquisitive consumer society, an infantile capitalist, all greed, aggression, and self indulgence” (Bosmajian, 1985, p. 45).

5.2.2.1. SATIRE AND OOMPA-LOOPMPAS

Oompa-Loompas are imaginary creatures who are helpers in Wonka’s chocolate factory. Wonka describes them as real people who came from an imaginary land, Loompaland. They were saved from starvation by Wonka, who took them to the Chocolate Factory where they can enjoy mountains of the cacao bean, “the food they longed for more than any other” (Dahl, 2016, p. 84). According to Wonka, Oompa-Loopmas love dancing and singing, and they enjoy making up songs. Their songs are a tool used to teach moral values to children and their parents (Perla, 2021). Thus, the songs represent a satirical element of the novel and contribute additional humour. In Wonka’s factory, each room becomes a scene of the accident for one of the children. After each accident, Oompa-Loompas appear with a prepared song about a specific child describing their accident and destiny. Thus, it seems that their troubles are predetermined, which makes “their ‘accidents’ hardly seem ‘accidental’” (Schultz, 1998, p. 466).

Satire is used in literature to humorously discuss serious problems. According to Shibles (1978), satire is used to humorously assert such problems, but if considered as a joke, it does not have to be taken seriously:

> The author's satiric voice is in cahoots with those child readers who with pre-conscious awareness gleefully get the author's joke and are allied with him as the winking Oompa-Loompas are allied with Wonka. Those who do not get the joke are, if children, the author's innocent dupes or, if adults, remain rigidly restricted in the disease of civilization which disapproves of jokes and the unconscious. (Bosmajian, 1985, p. 47)

The humorous songs present the mistakes both children and parents make, and they criticize bad behaviour or habits. For example, Veruca Salt gets punished for her spoiled behaviour by being thrown into a garbage chute by Wonka's squirrels, and her bad behaviours is additionally criticized by Oompa-Loompas' song. Veruca's parents also experience the same fate and receive punishment. The songs criticize and question the role Veruca's parents play in her behaviour:

> But now, my dears, we think you might
> Be wondering — is it really right
> That every single bit of blame
> And all the scolding and the shame
> Should fall upon Veruca Salt?
> Is she the only one at fault?
> For though she's spoiled, and dreadfully so,
> A girl can't spoil herself, you know.
> Who spoiled her, then? Ah, who indeed? (Dahl, 2016, p. 138)

Furthermore, when Mike Teavee shrinks after being sent by television, the Oompa-Loompas' songs expresses disapproval of children's exposure to television:

> 'The most important thing we've learned,
> So far as children are concerned,
> Is never, NEVER, NEVER let
> Them near your television set –
> Or better still, just don't install
> The idiotic thing at all.
> In almost every house we've been,
> We've watched them gaping at the screen.
> They loll and slop and lounge about,
> And stare until their eyes pop out.' (Dahl, 2016, p. 161)

Augustus Gloop is mocked by Oompa-Loompas due to his greed. We are told that Augustus is incapable of doing anything other than eating and that he cannot provide any contribution to the people around him. Thus, in a satirical way, the song judges people who do not make any contribution to the society and instead only consume goods:

However long this pig might live,
We're positive he'd never give
Even the smallest bit of fun
Or happiness to anyone.
So what we do in cases such
As this, we use the gentle touch,
And carefully we take the brat
And turn him into something that
Will give great pleasure to us all —
A doll, for instance, or a ball,
Or marbles or a rocking horse. (Dahl, 2016, p. 94)

Nevertheless, Perla (2021) points out that parents become aware of their children's flaws and try to correct them. After Mike Teavee's TV addiction causes harm and makes him as small as a pocket, his dad decides to stop his bad TV watching habit: "'Never again!' shouted Mr Teavee. 'I'm throwing the television set right out the window the moment we get home. I've had enough of television!'" (Dahl, 2016, p. 157).

5.3. IRONY

Just like verbal humour, irony can be categorized as verbal or situational. Verbal irony means that one says something, one does not mean. On the other hand, situational irony appears when, for example, a person laughs at someone's unpleasant situation, but the same misfortune is unknowingly happening to them (Cuddon, 2013, p. 372). Wilson explains irony as a "trope, and as such involves the substitution of figurative for a literal meaning" (Wilson, 2004, p. 54).

In *Charlie and the Chocolate Factory* (1964), the behaviour of the parents seems ironic. To begin with, during the factory tour, the pattern of children experiencing accidents becomes clear very soon. One by one, the children experience unpleasant misfortunes as a result of ignoring Wonka's warnings. However, the children's parents do not react accordingly. They are not worried about their children's fates, and they do not consider leaving the factory. Grandpa Joe, an adult who takes care of Charlie during the visit, is the

only adult who is worried, and senses something could go wrong: "'Don't you let go my hand, Charlie,' whispered Grandpa Joe" (Dahl, 2016, p. 75).

Secondly, the parents are not aware of their children's bad behaviour as they encourage their poor habits and manners. At the beginning of the novel, when Charlie's family read articles about the golden ticket finders, it is clear that the bad behaviours are approved of by the children's parents. Ironically, those behaviours become the reason for their unfortunate destiny by the end of the novel. For example, newspapers publish a story about Veruca Salt, a girl who is used to getting everything she wants:

> 'But three days went by, and we had no luck. Oh, it was terrible! My little Veruca got more and more upset each day, and every time I went home she would scream at me, "*Where's my Golden Ticket! I want my Golden Ticket!*" And she would lie for hours on the floor, kicking and yelling in the most disturbing way. Well, I just hated to see my little girl feeling unhappy like that, so I vowed I would keep up the search until I'd got her what she wanted' (Dahl, 2016, p. 30).

Thus, later in the novel, when her father is not able to provide one of Wonka's special squirrels, she decides to get one by herself and ends up thrown into a garbage chute.

Another example of irony may be observed in Charlie's and Willy Wonka's behaviours. Despite being a child, Charlie does not act like one. Firstly, due to an unfavourable financial situation, Charlie's family can provide only one chocolate a year for his birthday. Unlike regular children, Charlie can control himself and eat only one tiny piece of chocolate a day in order to make one chocolate bar last for over a month:

> Then at last, when he could stand it no longer, he would peel back a tiny bit of the paper wrapping at one corner to expose a tiny bit of chocolate, and then he would take a tiny nibble, just enough to allow the lovely sweet taste to spread out slowly over his tongue. The next day, he would take another tiny nibble, and so on, and so on. And in this way, Charlie would make his sixpenny bar of birthday chocolate last him for more than a month. (Dahl, 2016, p. 7)

Secondly, as the four of the spoiled children encounter accidents in the Factory, Charlie thinks like a grown-up, and realizes the seriousness of the situation. On the other hand, Willy Wonka, a grown-up, reacts inappropriately, expressing no empathy, and using a lot of sarcastic comments. At the very end of the novel, when Charlie is the only child left, all of the other children leave the factory. Looking at the children's distorted appearances,

Charlie expresses distress and concern, unlike Wonka, who considers the situation quite amusing:

> 'And here comes Mike Teavee!' said Grandpa Joe. 'Good heavens! What have they done to him? He's about ten feet tall and thin as a wire!' 'They've overstretched him on the gum-stretching machine,' said Mr Wonka. 'How very careless.' 'But how dreadful for him!' cried Charlie. 'Nonsense,' said Mr Wonka, 'he's very lucky. Every basketball team in the country will be trying to get him. But now,' he added, 'it is time we left these four silly children. I have something very important to talk to you about, my dear Charlie.' (Dahl, 2016, p. 173)

As Wonka was getting older, he decided it was time to find an inheritor for his factory. His plan was to look for a child to take care of his factory for him, under the assumption that a child, unlike an adult, is honest and would appreciate the factory and keep all of its secrets:

> "Mind you, there are thousands of clever men who would give anything for the chance to come in and take over from me, but I don't want that sort of person. I don't want a grown-up person at all. A grown-up won't listen to me; he won't learn. He will try to do things his own way and not mine. So I have to have a child. I want a good sensible loving child, one to whom I can tell all my most precious sweet-making secrets – while I am still alive" (Dahl, 2016, p. 175).

Taking into consideration the contrast between Charlie's maturity and Wonka's playfulness, Wonka's decision to give the factory to Charlie becomes ironic.

Closely linked to irony is contradictory humour that occurs when an experience is contradicted by what is done or said (Shibles, 1978). Moreover, Shibles (1978) believes that our knowledge of cause and effect is based on experience, and when something contradictory to our past experience happens, it leads to humour. *In Charlie and the Chocolate Factory,* Charlie's grandparents are described as old people who are old and tired and never get out of bed. But, when Charlie announces he is the last golden ticket finder, Grandpa Joe magically gets out of bed and starts dancing. It creates a humorous effect, since the reader would not expect such a reaction from an old grandparent, based on previous experience:

> Then the old man took a deep breath, and suddenly, with no warning whatsoever, an explosion seemed to take place inside him. He threw up his arms and yelled 'Yippeeeeeeee!' And at the same time, his long bony body rose up out of the bed and his bowl of soup went flying into the

face of Grandma Josephine, and in one fantastic leap, this old fellow of ninety six and a half, who hadn't been out of bed these last twenty years, jumped on to the floor and started doing a dance of victory in his pyjamas. (Dahl, 2016, p. 58)

5.4. ABSURDITY

The Cambridge Dictionary defines absurdity as "the quality of being stupid and unreasonable, or silly in a humorous way." Absurdity is the most common element in literature in *Charlie and the Chocolate Factory* (1964).

To start with, Willy Wonka's factory can be considered the factory of absurdity. With each step, the visitors of the factory in the novel explore new and ridiculous parts of the factory. There are unusual rooms, unrealistic people, and crazy inventions:

> Grandpa Joe and Charlie were half running and half walking to keep up with Mr Wonka, but they were able to read what it said on quite a few of the doors as they hurried by. EATABLE MARSHMALLOW PILLOWS, it said on one... LICKABLE WALLPAPER FOR NURSERIES, it said on the next door... COWS THAT GIVE CHOCOLATE MILK, it said on the next door... FIZZY LIFTING DRINKS, it said on the next door. (Dahl, 2016, p. 122)

Furthermore, in the novel, Dahl introduces s story about an Indian Prince and his absurd idea. Prince Pondicherry asked Willy Wonka to build him a palace made entirely out of chocolate. Despite being a ridiculous idea, Wonka manages to build it:

> And what a palace it was! It had one hundred rooms, and everything was made of either dark or light chocolate! The bricks were chocolate, and the cement holding them together was chocolate, and the windows were chocolate, and all the walls and ceilings were made of chocolate, so were the carpets and the pictures and the furniture and the beds; and when you turned on the taps in the bathroom, hot chocolate came pouring out. (Dahl, 2016, p. 15)

However, the Prince did not want to eat his chocolate house, but his idea was to live inside. What increases the absurdity is that the Prince did not consider the consequences of his decision:

> But Mr Wonka was right, of course, because soon after this, there came a very hot day with a boiling sun, and the whole palace began to melt, and then it sank slowly to the ground, and the crazy prince, who was dozing in the living room at the time, woke up to find himself swimming around in a huge brown sticky lake of chocolate. (Dahl, 2016, p. 15)

Furthermore, the fates of the children who misbehave in the factory are also absurd. Violet Beauregarde bloats as a blueberry after eating a chewing-gum meal. In order to "save" her, Wonka's advice is to take her to the juicing room, where Oompa-Loompas will squeeze the juice out of her. Another example is the destiny of Mike Teavee. He succeeds in sending himself through television, but becomes as small as a pocket. As it is not absurd enough, Wonka suggests he should be stretched like a chewing gum:

> 'Well,' said Mr Wonka, stroking his beard and gazing thoughtfully at the ceiling, 'I must say that's a wee bit tricky. But small boys are extremely springy and elastic. They stretch like mad. So what we'll do, we'll put him in a special machine I have for testing the stretchiness of chewing-gum! Maybe that will bring him back to what he was.' (Dahl, 2016, p. 158)

Additionally, Wonka's character is also absurd. His reactions and ideas, just like his inventions, are ridiculous and contribute to the humour. His way of thinking is not appropriate for his age. For example, when Mike Teavee shrinks to pocket size and Wonka suggests he will be stretched like a piece of chewing gum, the parents are worried, but Wonka offers absurd comfort:

> 'And what will that do to him?' asked Mr Teavee anxiously. 'It'll make his toes grow out until they're as long as his fingers...' 'Oh, no!' cried Mrs Teavee. 'Don't be silly,' said Mr Wonka. 'It's most useful. He'll be able to play the piano with his feet.' 'But Mr Wonka...' 'No arguments, please!' said Mr Wonka. (Dahl, 2016, p. 159)

However, not only Wonka's reactions contribute to the absurd. The parents also act in a silly way. For example, when Augustus Gloop falls into the chocolate rives and gets sent by the pipe to the Fudge Room, Augustus' parents argue if he would be delicious or not:

> 'He'll be chocolate fudge!'shrieked Mrs Gloop. 'Never!' cried Mr Wonka. 'Of course he will!' shrieked Mrs Gloop. 'I wouldn't allow it!' cried Mr Wonka. 'And why not?' shrieked Mrs Gloop. 'Because the taste would be terrible,' said Mr Wonka. 'Just imagine it! Augustus

> flavoured chocolate-coated Gloop! No one would buy it.' 'They most certainly would!' cried Mr Gloop indignantly. 'I don't want to think about it!'shrieked Mrs Gloop. (Dahl, 2016, p. 91)

5.5. THE GROTESQUE

According to Bakhtin (1984), elements of grotesque style are an exaggeration, hyperbolism, and excessiveness. Bakhtin (1984) refers to Schneegans, who states that grotesque exaggerates and caricatures what is negative and inappropriate. Thus, Bakhtin (1984) concludes that the grotesque does not occur if there are no satiric elements.

During an interview in 1988, it was pointed out to Dahl that he uses grotesque bodily functions in his work, which Dahl explained as the following:

> Children regard bodily functions as being both mysterious and funny, and that's why they often joke about these things. Bodily functions also serve to humanise adults. There is nothing that makes a child laugh more than an adult suddenly farting in a room. If it were a queen, it would be even funnier. (West, 1988, p. 75)

In Charlie *and the Chocolate Factory* (1964), Dahl does not emphasise grotesque depictions of body functions, but he uses descriptions of eating and indecent eating or distorted bodies. Before Augustus Gloop falls into Wonka's chocolate river, he is greedily drinking hot chocolate:

> 'Augustus!' shouted Mrs Gloop. 'Augustus, sweetheart, I don't think you had better do that.' Augustus Gloop, as you might have guessed, had quietly sneaked down to the edge of the river, and he was now kneeling on the riverbank, scooping hot melted chocolate into his mouth as fast as he could.

Another example is the grotesque body state of Violet Beauregarde who becomes big, and as blue as a blueberry:

> Everybody was staring at Violet. And what a terrible, peculiar sight she was! Her face and hands and legs and neck, in fact the skin all over her body, as well as her great big mop of curly hair, had turned a brilliant, purplish-blue, the colour of blueberry juice! (Dahl, 2016, p. 114)

Szuber (1999) categorizes grotesque in Dahl's fiction in three forms: characterization, plot, and use of language.

Grotesque characterization in *Charlie and the Chocolate Factory* is the most dominant form of the grotesque in the novel. Augustus Gloop's appearance is unpleasant, and the description seems like a caricature:

> The picture showed a nine-year-old boy who was so enormously fat he looked as though he had been blown up with a powerful pump. Great flabby folds of fat bulged out from every part of his body, and his face was like a monstrous ball of dough with two small greedy curranty eyes peering out upon the world. (Dahl, 2016, p. 26)

A similar description appears in the characterization of the shopkeeper in the shop where Charlie buys the chocolate with the golden ticket: "The man behind the counter looked fat and well-fed. He had big lips and fat cheeks and a very fat neck. The fat around his neck bulged out all around the top of his collar like a rubber ring" (Dahl, 2016, p. 52).

Furthermore, the grotesque characterization appears throughout the novel, as the children experience absurd accidents, but it is stressed at the very end of the book when four of the children leave the factory. Augustus Gloop "used to be fat. Now he's thin as a staw!" (Dahl, 2016, p. 172). Miss Violet Beauregarde is de-juiced and "she's purple in the face!" (Dahl, 2016, p. 172). Veruca Salt and her parents are "simply covered with rubbish!" (Dahl, 2016, p. 173). Mike Teavee was overstretched on the gum-stretching machine and is "about ten seen tall and thin as a wire!" (Dahl, 2016, p. 173).

The grotesqueness of the plot is closely related to the grotesque characterization as it occurs in the descriptions of the horrible accidents the characters in the novel face. Finally, some words and phrases that Dahl uses in the novel are examples of the grotesque language: "'He's balmy!' 'He's nutty!' 'He's screwy!' 'He's batty!' 'He's dippy!' 'He's dotty!' 'He's daffy!' 'He's goofy!' 'He's beany!' 'He's buggy!' 'He's wacky!' 'He's loony!'" (Dahl, 2016, p. 100)

5.6. ILLUSTRATIONS

Illustrations contribute to the grotesqueness of the novel. As stated by Balić-Šimrak and Narančić Kovač (2011), there are two different approaches to illustrations. According to

one approach, illustrations in literature are unnecessary since the reader is the creator of the imaginative pictures. On the other hand, illustrations are sometimes sufficient to tell the story themselves.

Good illustrations enable the reader to relax and think about what they have read and what has already been said (Balić-Šimrak, Narančić Kovač, 2011). *In Charlie and the Chocolate Factory* (1964), illustrations do not tell the whole story, but they are the tool that contributes to the humour of the novel.

For example, the description of Augustus Gloop is vivid, and the child can easily picture a fat boy and his enormous stomach. However, as the child looks at the picture of the boy, as seen in Figure 1, the description becomes more detailed and humorous. Moreover, such grotesque illustrations occur in the characterization of blueberry-like Violet Beauregarde who can be seen in Figure 2.

Figure 1. *Augustus Gloop*

Note. From Charlie and the Chocolate Factory (p 27), by R. Dahl, 2016. New York. Puffin Books.

Figure 2. *Violet Beauregarde*

Note. From Charlie and the Chocolate Factory (p 115), by R. Dahl, 2016. New York. Puffin Books.

Furthermore, there are two similar illustrations of children and their parents, but with modified appearances. In the Figure 3, we can see the children and their parents entering the factory on the day of the visit. They are described, and also illustrated as excited and happy. On the other hand, in Figure 4, we can see the children and their parents leaving the factory at the end of the novel. The two illustrations are similar, but the characters are altered and presented in an unsavoury and grotesque manner.

Figure 3. *The children and the parents entering the factory*

Note. From *Charlie and the Chocolate Factory* (p 66, 67), by R. Dahl, 2016, New York. Puffin Books.

Figure 4. *The children and the parents leaving the factory*

Note. From *Charlie and the Chocolate Factory* (p 172, 173), by R. Dahl, 2016, New York. Puffin Books.

Moreover, De Mol (2005, p. 23) indicates that in the part of the novel where children and their parents (and a grandparent) are entering the factory, Charlie is both described and illustrated, as we can see in figure 3, as not being a part of the group:

> All the children, except Charlie, had both their mothers and fathers with them, and it was a good thing that they had, otherwise the whole party might have got out of hand. They were so eager to get going that their parents were having to hold them back by force to prevent them from climbing over the gates. 'Be patient!' cried the fathers. 'Be still! It's not time yet! It's not ten o'clock!' (Dahl, 2016, p. 65)

Additionally, De Mol (2005) points out that in Figure 3, there is a literal representation of Charlie as not being a part of the group, as he "seems to fall off the page" (De Mol, 2005, p. 23).

Therefore, in Figure 4, Charlie, as the winner of the factory, is no longer in the illustration, and it is again clear that he differs from the rest of the children. Thus, as a contrast to Figure 3, he has *literally* fallen out of the page.

5.7. WILLY WONKA

Willy Wonka plays a significant role in the humour of the novel. He is an extraordinary chocolate maker who is comical not only because of his personality, but also because of his appearance:

> He had a black top hat on his head. He wore a tail coat made of a beautiful plum-coloured velvet. His trousers were bottle green. His gloves were pearly grey. And in one hand he carried a fine gold-topped walking cane. Covering his chin, there was a small, neat, pointed black beard — a goatee. And his eyes — his eyes were most marvellously bright. They seemed to be sparkling and twinkling at you all the time. The whole face, in fact, was alight with fun and laughter. (Dahl, 2016, p. 70)

Besides his funny looks, his personality is quite amusing. His sarcastic and absurd comments are present throughout the novel and contribute to its humour. He does not seem to show affection for the children, which is noticeable in his approach to the children: "'You're a nice boy,' Mr Wonka said, 'but you talk too much'" (Dahl, 2016, p. 149).

Moreover, Wonka does not have patience for the children and is annoyed by their behaviour and questions: "'I do wish you wouldn't mumble,' said Mr Wonka. 'I can't hear a word you're saying. Come on! Off we go! Hurry up! Follow me! We're going into the corridors again!'" (Dahl, 2016, p. 120).

Wonka's way of thinking and conclusions are also absurd and inappropriate. After squirrels push Veruca Salt into the garbage chute, Wonka's reaction is insulting and inappropriate, but humorous: "'My goodness, she is a bad nut after all,' said Mr Wonka. 'Her head must have sounded quite hollow'" (Dahl, 2016, p. 133).

Finally, Wonka was aware from the beginning that there would be only one child left at the end of the tour:

> 'But my dear boy,' he cried out, 'that means you've won!' He rushed out of the lift and started shaking Charlie's hand so furiously it nearly came off. 'Oh, I do congratulate you!' he cried. 'I really do! I'm absolutely delighted! It couldn't be better! How wonderful this is! I had a hunch, you know, right from the beginning, that it was going to be you! Well done, Charlie, well done! (Dahl, 2016, p. 165)

Thus, Wonk predicted that children would experience accidents, and he knew exactly what would happen to them. As previously mentioned, the Oompa-Loompas' songs predict children's fates. Wonka is aware from the beginning, and the parents realize along the way, that everything Oompa-Loompas say is true. However, Wonka reassures the parents that all of it is a joke: "'I told you they loved singing!' cried Mr Wonka. 'Aren't they delightful? Aren't they charming? But you mustn't believe a word they said. It's all nonsense, every bit of it!'" (Dahl, 2016, p. 95)

6. CONCLUSION

Humour is not easy to define, and it is often identified as laughter or amusement. Scholars offer different definitions and explanations of humour.

The most common bases for humour analysis are three contemporary theories of humour: The Superiority Theory, The Incongruity Theory, and The Relief Theory. Those theories were a starting point for the analysis of humour in *Charlie and the Chocolate Factory* (1964). The Superiority Theory suggests that humour arises from a person's feeling of superiority over others. The Incongruity Theory proposes that laughter occurs when a person experiences something that does not fit the expected patterns. The Relief Theory explains humorous laughter as the release of nervous excitement or emotional tensions.

In *Charlie and the Chocolate Factory* (1964), Dahl includes an abundance of funny stories, names and words. The names of some of the characters reflect their personality and destiny, which contribute to the humour of the novel.

Furthermore, Dahl likes to play with language, so he uses puns, wordplay and new word constructions in order to achieve verbal humour. The elements of nonsense and absurdity play a significant role in the humour of the novel. Putting together elements that do not match and make no sense creates a humorous effect.

Another important humorous element of the novel is satire. The novel employs satire to point out problems in society in general, such as consumer-media culture, issues in parenthood and consequences of capitalism, but in a humorous way. Using the humorous Oompa-Loopma songs, the novel conveys moral lessons and emphasis values that should be reinforced in a child. The grotesque is closely related to satire, so Dahl uses exaggeration and excessiveness in characterization, plot and language to emphasis negative elements in his characters. In addition, the novel's illustrations depict characters in a grotesque manner.

Finally, Willy Wonka's character contributes to the novel's humour with his sarcastic comments, absurd inventions and ironic behaviour.

To conclude, *Charlie and the Chocolate Factory* (1964*)* offers a variety of humorous elements. This paper has attempted to provide an insight into the humour of the novel. Unlike most humorous elements used to make the reader laugh, satire is used to humorously point out problems in society for the reader to think about them. Some satiric elements are presented in this thesis, but there is still an opportunity for a deeper analysis of satire in the novel.

7. LIST OF ILLUSTRATIONS

8. LIST OF REFERENCES

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Izjava o izvornosti diplomskog rada

Izjavljujem da je moj diplomski rad izvorni rezultat mojeg rada te da se u izradi istoga nisam koristila drugim izvorima osim onih koji su u njemu navedeni.

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(vlastoručni potpis studenta)