

Johnson's Humor in the Rambler

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ملخص

تهدف هذه الدراسة إلى إثبات أن مقالات Samuel Johnson في مجلة Rambler هي في الأساس ساخرة ، وليست كما يعتقد بعض النقاد أنها مجموعة من المقالات التي تدعو إلى التشاؤم. ورغم الكثير من سوء الحظ والمشاكل التي تعرض في هذه المقالات إلا أن Johnson ينجح في إضحاكنا من خلال السخرية من نفسه ككاتب أو من جهل الشخصيات أو من القراء الذين يعتقدون انه متشائم. وكما نلاحظ في كثير من المقالات فإن السخرية تنتج مما تقوم به الشخصيات من إظهار الذات على حقيقتها ، أو خداع الذات أو معرفة الذات بكل ما فيها من ضعف وقوة.

Abstract

This study intends to set to rest the charge that Johnson's 208 Rambler papers, since their literary inception, are nothing but a series of grim, pessimistic, and misanthropic essays. Throughout the Rambler, much of the light humor with its direct ironic effect is the result of Johnson's style. Thematically, the Rambler pages have a good sum of misfortunes; however, Johnson is able to make us laugh at his own cast despondent thought as an author, at his correspondents' ignorance, and finally, at his readers for merely thinking that he is always gloomy. We smile at Johnson's self-mockery as we read some of the humorous essays of the Rambler. These funny portraits, are indeed, abundant. This back-and-forth playful technique of the characters' self-revelation, constant self-deception, and subsequent self-realization is a tour de force of the style in the Rambler. He also succeeds in his device of using the imaginary correspondents as a means of providing ironic and humorous effects. Johnson's constant playing with the reader, and his ridicule of the periodical writer's resort to the manipulation of using fictional correspondents is another source of laughter. Johnson delights as well in subjecting the reader to reading almost philosophical introductions even to humorous essays.

Johnson's Humor in the Rambler

The life and writings of Samuel Johnson are under attack. They are under attack even as many of their proponents and opponents in the past two centuries, and for the most part of our century, continue to study them with ardor. That the Johnsonian canon has left an impression on the Anglo-American literature is, indeed, a major understatement. I will not digress here to reflect or discuss the marvel of his works, for the task at hand is large enough. Accordingly, I shall limit my discussion to one facet of Johnson's humor in the Rambler. This study intends to set to rest the charge that Johnson's 208 Rambler papers, since their literary inception, are nothing but a series of grim, pessimistic, and misanthropic essays. The very nature of this oblique criticism has made of the Rambler a literary paradox. Johnson's proponents and opponents have acknowledged the Rambler's profundity, and further, professed its didactic and moral conviction. They differ, however, in their weighing of the humorous part of the Rambler against the more sober. This tendency to overestimate the graver and under value the humorous aspects of the Rambler, has made imperative study of the witty, ironic and lighter facets of these periodicals. In the process, I shall touch upon some biographical sketches that will help to illuminate the humor in Johnson's Rambler.

That Boswell (Johnson's friend and later on his biographer) describes the Rambler as being "enlivened with a considerable portion of amusement" does not dismiss the fact that Johnson's apparent critical stand in it is that of " a majestick teacher of moral and religious wisdom." The title thus is, at best, incongruent to the "series of grave and moral discourses" (A.T. Elder 57) it presents. It would be presumptuous to undercut Boswell's account of Johnson's life, for on the whole, he provides a sound opinion that is at times essential to clear some of the vague issues for the study of Johnson. But here, we must be (for Boswell's sake) a little cautious of these remarks, which we hope that he did not mean. As a matter of fact, Boswell was twenty-two years old and Johnson was fifty-four, when they first met in "Tom Davies's back shop" (Raleigh 11). At this age, Johnson, as many accounts of his biography tell us, was full of humor. Ultimately, it would be ludicrous even to suggest that Boswell was not very much aware of Johnson's ready wit and at times hilarious sense of humor. It seems also difficult to assume that Boswell was not fully aware of Johnson's private or public behavior which at times presents characteristics that seem childish or suitable for caricature. Johnson's imitation of the newly discovered Kangaroo is a good example:

The company stared... nothing could be more ludicrous than the appearance of a tall, heavy, grave-looking man, like Dr.

Johnson, standing up to mimic the shape and motions of a Kangaroo. He stood erect, put out his hands like feelers and gathering up the tails of his huge brown coat so as to resemble the pouch of the animal, made two or three vigorous bounds across the room. (Bate 466).

It is, after all, Boswell's biography of Johnson that provides us with these wholeheartedly humorous incidents and delightful moments; however, he does not elaborate on the subject. As Bate has rightly suggested in his discussion of Johnson's humor and wit, Boswell was "often frankly puzzled by it" because "it did not quite fit the father image he had of 'the author of the Rambler.'" When he drew on his journal for his published account of his first meeting with Johnson, he decided to omit a sentence he had originally written: 'He has great humor.' "

Boswell's omission suggests how impressed he was with Johnson's own religious and moral practice. Johnson, as a good moralist, asserts his own Christian faith by invoking God's help in an impressive prayer before he began to write the Rambler: "Almighty God ... without whose grace all wisdom is folly, grant, I beseech Thee, that is this my undertaking the Holy Spirit may not be myself and other" (Yale, Johnson xxiii – xxiv).

Often and frequently so, Johnson's prayer has become the touchstone on which many critics have wrongly based their assumptions in their general discussion of the Rambler as merely religious essays, as well as their

literary assessment of Johnson's periodicals. Its only importance is deeply personal, and it should not affect the lighter aesthetic facets of the Rambler. Johnson's prayer serves as a personal message, a reflection of the author's seriousness towards his goal, and was not intended to label his essays as religious didacticism. Above all, Johnson's humor in the Rambler is often the result of his own wit. His style is at times heavy, yet the subject matter is often light and human.

We should not forget that at this time Johnson was by no means in financially stable condition. The Rambler essays, he acknowledged, provided him with relief from his work on the Dictionary, as well as the money. In the final essay, Johnson reflects upon the whole series ("with pleasure") and his state as a periodical writer who condemns himself twice a week to "compose on a stated day," and so "often bring to his task an attention dissipated, a memory embarrassed, an imagination overwhelmed, a mind distracted with anxieties, a body languishing with disease" (Yale, Vol. V 318). Johnson, for the most part of the two years from March 20, 1750 to March 14, 1752 had to meet his deadline on Tuesday and Saturday, regardless of his physical or mental status. Most of the time he did not even have time to proofread nor the luxury of revision as many of his contemporaries or predecessors had done. One example in particular is Rambler No. 134, which was "hastily

composed ,” said Mrs. Thrale, “in Sir Joshua Reynolds’ parlour, while the boy waited to carry it to the press’ (Bate, 291).

Johnson’s Rambler was not an instant success like the Tatler, the Guardian and the Spectator. He himself admits this fact in Rambler No. 208: “I have never been much a favorite of the public, nor can boast that, in the progress of my undertaking, I have been animated by the rewards of the liberal, the caresses of the great, or the appraise of the element” (Yale, Vol. V 316). Johnson’s audience expected him to follow in the steps of Addison and Steele and thus provide the same whimsical humor, the same light subject matter from daily life with its folly and gaiety. We must admit that the Rambler papers are not as funny as their predecessors. Johnson was very much aware of this dilemma, when he subsequently writes, with a touch of wry humor:

Some were angry that the Rambler did not, like the Spectator, introduce himself to the acquaintance of the public, by an account of his own birth and studies, and enumeration of his adventures, and a description of his physiognomy. Others soon began to remark that he was a solemn, serious, dictatorial writer, without sprightliness or gaiety, and called out with vehemence for mirth and humor. (Yale, Vol. III 129).

William Mudford though acknowledges Johnson’s sublimity of style, attacks the Rambler for its:

Undistinguished mass of fraud, perfidy, and deceit; opposing the humble, exalting the base, and levelling the virtuous: ... life would appear to him (young mind) as one incessant warfare with envy, malevolence, and falsehood; ... he will, I say conceive this life to be a monstrous association of all possible evils, and unattended with any alleviation but religion. (Boulton, ed. 76).

The quotation above is an ironically bombastic overstatement that is simply at best doubtful. Mudford had just missed entirely the irony and humor that is abundant in the Rambler. The "fraud, perfidy, and deceit" he mentions do not appear in the Rambler as tools for mischief or corruption to the young minds; on the contrary, the irony here provides a new, fresh outlook on life and human behavior in order to prevent actions like those of Cupidus and other disillusioned fops. The depiction of their vices in the Rambler insulates our own understanding from them and, further, fortifies our faculties against self-deception. Johnson has succeeded here through a use of irony that always results in multiple kinds of humor. He did not intend to undermine our hope in life in the Rambler, but on the contrary attempted humorously to expose the dark aspects of it to arrive at moral encouragement and religious consolation. The Rambler papers, asserts L. Damrosch, Jr.,

are full of hopeless resolutions to rise early, the failure of which he regarded with evident anguish, but as he told Lady MacLeod, 'No man practices so well as he writes. 'I tell all young men, and tell them with great sincerity, that no body who does not rise early will ever do any good' (Damrosch, 101).

Some passages of Johnson's Rambler are at times gloomy , but never bitter; the characters narrate their bitter experiences, yet are conscious of their improved present condition and accordingly relieved. The plot of their narrative always moves thematically from grief to relief by with an irony that gives way to humor. In a somewhat apt description of Johnson, J. W. Krutch calls him " a pessimist with an enormous zest for living " (Damrosch, 102). This kind of pessimism is not allowed to color the Rambler with its gloom, nor to occupy Johnson's private life. Johnson may have had many obsessions with maintaining his own sanity while dealing with poverty, but he never allowed pessimism to direct his life. The following quatrain is a clear indication of Johnson's frivolous attitude toward pessimist thought characterized by death and dying:

If the man who turneps cries,
Cry not when his father dies,
'Tis a sign that he had rather
Have a turnep than a father.

(Damrosch, 103).

Johnson was by no means a passive observer in his periodicals; on the contrary, he genuinely partook in life with a straightforward gusto.

No critic could deny the difficult circumstances under which the author of the Rambler had lived and written. Life was never easy for Johnson, who "had eaten behind a screen because his clothes were so shabby" (Bate, 293). Six years later, after the first few Ramblers,

a gentleman wrote a letter, said Cave, 'directed to the Rambler, inviting him to his house ... to enlarge his acquaintance.' Johnson was embarrassed, avoided the meeting, and then, uneasy at what he had done, wrote one of his best essays (No. 14) on the inevitable differences between a writer's life and work if the writer

conscientiously puts the best of himself into the work (Bate, 293).

A final example of Johnson's life helps to shed light on his psychological condition in his later years, and further expose his mode of thought.

When Mrs. Thrale "dwelt with peculiar pleasure" on a line by Garrick, "I'd smile with the simple and feed with the poor," Johnson could not help interrupting: "Poor David ! Smile with the simple ! What folly is that ! And who would feed with the poor that can help it ? No, no; let me smile with the wise and feed with the rich" (Bate, 301).

Evidently, Johnson for the most part of his life had had an acute sensitivity toward poverty, for his experience with it was overwhelming.

Poverty and family had always been his weakness, for he felt uneasy about both subjects. Moreover, even casual conversation of poverty would vex his temper, because the thought of it had, perhaps, prompted a sad nostalgic feeling in Johnson's heart. He had good reason, of course-- his table manners, his "shabby" clothes, his personal hygiene, often made him conscious of his social surroundings. He did, however, despite his bad personal habits, keep himself detached in the Rambler. In this regard, the Rambler is not a biographical mimesis of Johnson's life. In fact, the hidden reason behind the composition of the Rambler was not the Dictionary, but to protect his own competence. He was indeed, afraid of insanity (Swift's was a good example), and writing provided him with mental security.

Another critic, M. Taine, had reduced the Rambler into a frivolous anecdote in stating:

We learn from him that life is short , and we ought to improve the few moments granted us ; that a mother ought not to bring her son as a fop ; that a man ought to repent of his faults and yet avoid superstition ; that in every thing we ought to be active and not hurried , we thank him for these sage counsels , but we mutter to ourselves that we could have done very well without them
(Raleigh, 12).

Apparently ,Taine's reduction of the Rambler is at best absurd ; he conveniently forgets Johnson's remark that " men more frequently require to be reminded than informed" (Bate , 291) . Earlier , in our own century , the 19 th century fallacy that the Rambler is a mere didactic periodical specialized only in human misery , tricked Sir Walter Raleigh into saying , " The pages of the Rambler , if we can read them , are aglow with the earnestness of dear-bought conviction , and rich in conclusions gathered not from books but from life and suffering" (Raleigh ,14) . Opponents of the Rambler are not uniform in their response . Contemporary critics have exposed many humorous facets of the Rambler , and many articles have been published that concentrate on the lighter side of it . This paper is on exception . As a matter of fact , irony , humour , and wit are very alive an the pages of the Rambler . and indeed , constitute its forte .

Johnson's character was in itself humorous .He was fully aware of his own peculiarities , especially , his peculiar ways with manipulating word . In his later years, humor was almost identical with his character . This strong sense of humor demanded response; Johnson responded with vigorous wit. Wimsatt, in discussing Johnson's philosophic humor proclaims that "he claimed for himself softer virtues than he had. Then, shaking his head and stretching himself at his ease in the coach, and smiling with much complacency, he turned to me and said, 'I look upon

myself as a good humored fellow' ” (116). Mrs. Thrale, grading thirty-eight men on different qualities, and using 20 as a perfect score, gave Johnson 16 for ‘humor” (Bate, 482). Johnson’s wit and the range of his humor vary from “the playful to the aggressive, from the naive to the intellectually complicated, and from his unexpected talent for buffoonery and mimicry to almost very kind of wit” (Bate 480).

Mr. Rambler himself, the protagonist of the Rambler, disguised at times as a mysterious correspondent who provides letters and responses, is known for the moral profundity of his character. Evidently, Johnson did not wish to equate himself with the Rambler. His decision to keep the authorship of the Rambler a secret was designed partly for self-protection against other literary critics, and partly in accordance with his belief in disparity between the writer and his creation.

Johnson never ceased to pierce through self-indulgence, or self-delusions; Rambler No. 116 is a typical example. Misocapelus undergoes a haberdasher’s apprenticeship and “learns in few weeks to handle a yard with great dexterity ... and to make up parcels with exact frugality of paper and pack thread.” He soon perfects the art and “ the true grace of a counter bow,” and returns home to the country where men consider him “a master of pecuniary knowledge” and “ the ladies ... an oracle of the mode .” Later on , having taken pains to discover the cause of his present depression , he grew negligent and had “ no longer much reverence” for

his mother's "opinions" Finally , after Misocapelus has become proficient at his new occupation, his master has to demote him to "preserve" him "from the danger and reproach of desertion, to which my discontent would certainly have urged me, had I continued any longer behind the counter" (Yale, IV 255-58). Misocapelus had achieved major success, yet failed to sustain it. Here in Rambler No. 116, Johnson exposes both the inner spiritual side, and the external one as well, of this character whose inner blindness has taken over his mental faculties, to ensure a pathetic failure. He understands, however, that his short success as a counter boy had to end from him to preserve his own sanity. He therefore willingly accepts his order position. Johnson achieves humor here through the narrative as Misocapelus tells it. The irony in Rambler No. 116 stems from the shallowness of the character in writing off his mother and friends as a result of his insignificant success. Johnson's pen is at work, here, cutting deep to penetrate the human conduct with great insight.

Another overtly drawn portrait of male self-mockery that occurs through-out the Rambler, is No. 193, whose bombastic beginning has the undoubted ability to frighten off unskilled readers:

Whatever is universally desired, will be sought by
industry and artifice, by merit and crimes, by means good
or bad, rational and absurd, according to the prevalence

of virtue or vice, of wisdom or folly, some will always mistake the degree of their own desert, and some will desire that others many mistake it. The cunning will have recourse to stratagem, and the powerful to violence, for the attainment of their wishes; some will stoop to theft, and others venture upon plunder (Yale, V 243-44).

After this strenuous stylistic outburst Johnson shifts his uneasy mood to a more relaxed one. He states that the topic is the difficulty of desiring the thirst for praise. The Rambler discusses the advantages of wealthy men, "whose pride was unluckily associated with laziness, ignorance, or cowardice, needed only to pay the hire of a panegyrist," so that they are able to "be lulled in the evening with soothing serenades, or walked in the morning by sprightly gratulation." Further, Johnson flexes his literary muscles in the manipulation of ironic effect when he passes on to describe the happiest and the greatest of all, those who can flatter themselves, "who instead of suborning a flatterer are content to supply his place, and as some animals impregnate themselves, sell with the praises which they hear from their own tongues." Having humorously exposed this art of frivolous flattery, Johnson treats himself with the same self-mockery when he thinks of himself as a writer among other periodical writers:

This art of happiness has been long practiced by periodical writers with little apparent violation of decency. When we think our excellencies overlooked by the world, or desire to recall the attention of the public to some particular performance, we sit down with great composure and write a letter to ourselves (Yale, V 247). In Rambler No. 193, Johnson's self-mockery "is not confined to gibes at expense of his role as periodical essayist, for he also mocks his creation Mr. Rambler" (Elder, 58-59).

This kind of self-applause and self-mockery is overwhelming in the Rambler. Rambler No. 42 is a billet from Euphelia, a fashionable young lady who "was celebrated as a wit, and a beauty, and had heard before ... [she was] thirteen all that is ever said to a young lady." Her letter serves as an anecdote to instruct other readers in how the Rambler should be read. Time and again, Johnson indulges himself with humorous remarks to his readers. It is, indeed, this conversational, light, literary quality that makes the Rambler delightful reading. Though Euphelia does not have an enduring appetite for grave readings, she is, however, a new convert to this style:

I am on great admirer of grave writing, and therefore very frequently lay your papers aside before I have read them through; yet I cannot but confess that, by slow degrees, you have raised my opinion of your understanding, and that though I believe it will be

long before I can be prevailed upon to regard you with much kindness, you have ,more of my esteem than those whom I sometimes make happy with opportunities to fill my tea- pot or pick up my fan (Yale , III 227).

In addition , this Rambler demonstrates that Johnson was very conscious of his readers' abilities and expectations. After all, no critic would assume that the Rambler is light reading. Johnson himself was quoted by Samuel Rogers as once saying , "My other works are wine and water ; but my Rambler is pure wine" (Bate , 290).

Unlike Euphelia , Bellaria, another young lady , in Rambler No . 191 complains about the harshness of Mr. Rambler's diction . Her aunt, who thought of the Rambler as a " philosopher ," had given her a "bundle" of the essays to read . Thus , Bellaria complains

I have been forced, however, to sit this morning a whole quarter of an hour with your paper before my face; but just as my aunt came in, Phyllida had brought me a letter from Mr. Tip, which I put within the leaves, and read about 'absence' and 'inconsolableness,' and 'eternal constancy,' while my aunt imagined, that I was puzzling myself with your philosophy, and often cried out, when she saw me look confused, 'If there is any word that you do not understand, child, I will explain it' (Yale, V 234).

Bellaria is the victim of irony. She is finally happy to find her match, Mr. Tip, who declares that "he hates nothing like hard words" (236). Johnson excels in exposing these ignorant characters; and the opening of Rambler No. 109 is an excellent example. Florentulus is another disillusioned fop who is very proud of his early upbringing:

My birth was celebrated by the tenants with feasts, and dances,
and bagpipes; congratulations were sent from every family
within ten miles round; and my parents discovered in my first cries
such tokens of future virtue and understanding, that they declared
themselves determined to devote the remaining part of life to my
happiness and the increase of their estate (Yale, IV 216).

Having acquainted himself with the art of reading the Rambler, Florentulus is quite dissatisfied with the author's disposition. He professes to introduce Mr. Rambler to a new kind of wretchedness, and finally adds this caricaturing depiction: "the Rambler snuffing his candle, rubbing his spectacles, stirring his fire, locking out interruption, and settling himself in his easy chair, that he may enjoy a new calamity without disturbance" (Yale, IV 215). The irony in Rambler No. 109 works on two different levels. Florentulus' upbringing to be an elegant dandy has failed to provide him either with happiness or with security. He professes to poke fun at the Rambler's author, yet ironically, his own

mirth is at best an empty one. Moreover, he has been abandoned by the same sex he labored the best of his life to please. The irony here lends itself to wry laughter. Johnson's detailed description of the fop's family intensifies the criticism of faulty upbringing, for "They had both kept both good company, rattled in chariots, glittered in play-house, had danced at court, and were both expert in the games that were in their own time called in as auxiliaries against the intrusion of thought" (216). Florentulus' final complaint is that "the females ought to pay some regard to the age of him whose youth was passed in endeavors to please them" (220). Here in Rambler No. 109 Johnson continues irony, wit, and humour to make a final assessment not of condemnation, but rather of comic relief or laughter extended toward himself in self-mockery (in the opening of the essay), at the fop, and ultimately at the fop's parents.

In Rambler No. 141, the irony runs its usual course as it did in No. 109. Although Pailius was a celebrity both at school where he "was entrusted with every stratagem, and associated in every sport," and at the university where he was "looked on with indulgence as a man of parts, who wanted nothing but the dullness of a scholar" (Yale, IV 384-85). Having left "the gloom of collegiate austerity," Papilius went to London where he recalls to have:

Soon discovered the town to be the proper element of youth and gaiety, and was quickly distinguished as a wit by the ladies, a

species of being only head of at the university, whom I had no sooner the happiness of approaching then I devoted all my faculties to the ambition of pleasing them (Yale, IV 385).

Time and age catches up with Papilius who by now at the age of forty-five is "under the melancholy of necessity of supporting that character by study, which I gained by levity, having learned too late that gaiety must be recommended by higher qualities and that mirth can never please long" (388).

One of the most distinctive features of Rambler Nos. 109 and 141 are the mildly ironical mixture of human compassion with self-mockery. Both correspondents discover their flaws in middle age. They rise individually with sober elevation , with a freshly new experience, and , most importantly ,committed to society . The irony is exquisite and equally is the humor; for both have discovered in realistic terms that the flow of merri-ment is not eternal and thus no man can keep up with it perpetually . Man is a mortal being.

Such is the case of Cupidus in Rambler No. 73. Johnson's skill in describing the life and experience Cupidus reaches a sublimity of style and humor. Cupidus wastes his life waiting for his third aunt to die, so when she finally dies, he was lost the capacity to enjoy his inheritance. His aunt's long lives frustrated his father, who has always exclaimed that "no creature had so many lives as a cat and an old maid." To Cupidus'

misfortune his aunts had long lives, and as they died, each one left her inheritance to the other one, until it came to the last one, who lived a very long life. He reveals his sad disposition in the stating, "but she lived through Spring and Fall, and set heat cold at defiance, till, after near half a century, I buried her on the fourteenth of last June, aged ninety-three years, five months, and six days" (Yale, IV 22).

The irony here stems from Cupidus' awareness of his own life being wasted; the counting of the exact number of years of his aunts' life adds a final touch of wry humor, if not laughter. Sympathy is not for fools. At best, Cupidus' action is ludicrous, for he realized his misfortune as he awaited his aunts' death. Ironically, Cupidus' last aunt has died physically; by the same token, he died metaphorically in the process of awaiting her death.

Misellus in Rambler No. 16 is now lamenting his fortune, having published a pamphlet: "I am now, Mr. Rambler, known to be an author, and am condemned, to all the miseries of high reputation" (Yale, III 88).

In this hilarious sketch of the newly launched author, who, like the would-be author of Rambler No. 147, experiences the high cost of becoming an author, Misellus is living "in the town like a lion in his desert, or an eagle on his rock, too great for friendship or society, and condemned to solitude by unhappy elevation and dreaded ascendancy."

He is afraid to voice a careless opinion so that it does not result in an

“occasion of error to half the nation.” Ultimately, he asks Mr. Rambler “how to divest myself of the laurels which are so cumbersome to the wearer, and descend to the enjoyment of that quite from which I find a writer of the first class so fatally debarred” (Yale, III 91).

Throughout the Rambler, much of the light humor with its direct ironic effect is the result of Johnson’s style. Thematically, the Rambler pages have a good sum of misfortunes; however, Johnson is able to make us laugh at his own cast despondent thought as an author, at his correspondents’ ignorance, and finally, at his readers for merely thinking that he is always gloomy. We smile at Johnson’s self-mockery as we read some of the humorous essays of the Rambler. These funny portraits are, indeed, abundant. This back-and-forth playful technique of the characters’ self-revelation, constant self-deception, and subsequent self-realization is a tour de force of the style in the Rambler. He also succeeds in his device of using the imaginary correspondents as a means of providing ironic and humorous effects. Johnson’s constant playing with the reader, and his ridicule of the periodical writer’s resort to the manipulation of using fictional correspondents is another source of laughter. Johnson delights as well in subjecting the reader to reading almost philosophical introductions even to humorous essays. Professor Elder rightly suggests that Johnson’s

accompanying sense of irony of human existence enables him to regard with wry humor not only the weakness of Mr. Rambler but also the futile efforts to his fellows to attain their desires. Irony, then, predominates over humor in the pages of the Rambler. But it is not bitter irony, and Mr. Rambler, unlike the coolly self-sufficient Mr. Spectator, is as subject to vanity and as open to ridicule as the rest of us (Elder, 70).

In conclusion, Johnson's gallery of caricaturic portraits in the Rambler is a form of social criticism disguised by the use of pseudo-philosophical diction, often exposing the inner psychological disappointments created by the characters' delusions in life. It is Johnson's contention that the aim of writing in general is to instruct and to please. This belief provided him in the Rambler with literary tools partly to attack the flaws of his characters, and partly to ensure at last self-recognition and further, social redemption. Most of Johnson's characters are pleased with their discoveries at the end. Though we may laugh at their frivolous behavior, we never laugh at their fate.

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1. The first part of the document discusses the importance of maintaining accurate records of all transactions.

2. It is essential to ensure that all entries are supported by appropriate documentation and receipts.

3. Regular audits should be conducted to verify the accuracy of the records and identify any discrepancies.

4. The second part of the document outlines the procedures for handling disputes and resolving conflicts.

5. It is important to establish clear communication channels and protocols for addressing any issues that arise.

6. The final part of the document provides a summary of the key points and offers recommendations for future improvements.

7. Overall, the document emphasizes the need for transparency, accountability, and effective communication in all aspects of the organization's operations.