

CHAPTER ONE

Introduction

1.0 Overview

The question “What are English literary studies?” does not look complex at first sight. However, the answer is not as simple as one might imagine. One answer students may obviously give is that English literary studies deal with English literature. Thus, literary studies differ from other branches of the subject, namely linguistics, where the main focus is on the structures and uses of the English language, and cultural studies where students learn how the various cultures in English-speaking countries have been constructed over centuries.

Cockshut (1993) believes that Human life cannot be separated from the existence of a work of art, and literature is a work of art; therefore, there are many definitions put forward of the term literature but it depends on who is using it. It can be defined as a kind of writing in ordinary language or the Medium through which writers convey their ideas, belief and concerns in aesthetic artistic works. Literature is also, a human creativity dealing with the writer’s emotional Feeling and imagination in expressing the life experience. In this context, literature is the mirror of society views and problems. Furthermore, Literature has been traditionally divided into various kinds according to certain criteria of writing such as fiction, poetry and drama ...etc. According to Carter and McRae (1996) British Literature is divided into different segments referred to as periods while the exact number, dates and names of these periods vary, among those periods, the Victoria which is considered as one of the most important periods in the history of English Literature. Thus, it stands nearly beside the Elizabethan period in the significance and interests of its works. The economy during that time was changing from

agricultural to an industrial one. In addition to poverty, diseases and social problems, the European society at that time suffered from the economic depression following the Industrial Revolution.

Grellet (2002) stated that the industrial revolution has a positive effect, as well as negative effect in the British society, during the nineteenth century. Firstly, the positive effect emerges in bringing railways, manufacturing developments and wealth to the country and making Britain the first industrial and financial nation in the world as well as leading imperial power. Within this context Abrams asserts that "the Victorian era was a time of rapid wrenching economic and social changes that had no parallel in earlier history which made England in the course of the nineteenth century the leading industrial power with an empire that occupied more than a quarter of the earth 's surface. In contrast to that, the negative one appears in the division of Britain into two nations, one is for the rich and the other is for the poor, which led to class conflicts social unrest and a deep felt need for social reform.

Kailash (2012) added that during the Industrial Revolution, the Victorian society consists of different social classes and these different social classes could be distinguished by inequalities in areas such as politics, authority, wealth, education, culture, and working as well as and living conditions. Due to the powerlessness of the lower class, they were subjugated to exploitation and treatment similar to that of animals. Moreover, one of the worst social effects of the industrial revolution was child labor, a phenomenon that culminated during this time. The increased number of families led to create the work houses and the growing of population made a world of children, the children of the poor who lived in the work house were expected to work by the age of six or seven, they were

useful to factory owners because they were easy to discipline unlike adults they were cheap. Therefore, in the nineteenth century the condition of poor children was to become a main area of social reform because it was a response to the fact that children were suffering and their sufferings were public.

The working conditions of poor children were extremely hard because they had to work for a long hour in a terrible condition. Unlike poor children; children of wealthier families were always at school and they do not have to work. Therefore the Victorian era can be characterized by the use of children to help develop of economy. This situation inspired many Victorian writers who tried to depict a real picture of their society during the industrial revolution. Thus, writers such as Charles Dickens, Thackeray, George Eliot, Elizabeth Caskell, Trollop, Thomas Hardy and Charlotte Bronte, are the names that first come to mind of the reader when thinking of the Victorian writers. They try to express the spirit of the age with all the resources of imagination, feeling and thought, they revealed their responses to their society in their time and the effect it had upon them. The Victorian writers used their writing with the purpose to show their readers that there are enormous problems behind the beautiful picture of the successful Victorian society. They deal with social concerns and highlight the conflict between the individual and society in their writing.

Among those writers is Charles Dickens (1812-70) who considered being as one of the greatest literary figures in the Victorian age. He is one of the few writers whose works remained popular after his death. In his different novels, Dickens focused on the social problems of his time. His novels tell the stories of victims, they are written notably to improve social conditions, and to make his readers aware of many of the problems of the Victorian society. The themes of Dickens

writings are mainly about the sufferings of children. Dickens' literary works enjoyed unprecedented popularity during his lifetime, Dickens himself had undergone a very hard life when he was a child; he left school to work in a factory when his father was incarcerated in a debtor prison. Despite his lack of formal education, he edited a weekly journal for 20 years, wrote 15 novels, hundreds of short stories and nonfiction articles. He was a letter writer and campaigned vigorously for children's rights, education and other social reform.

1.1 Statement of the Problem

British children are believed to have experienced abusive socialization in their lives, during which they suffered exploitations, mistreatments, oppressions, poverty ... etc. The social, political and economic situations forced them to be viewed as uneducated, abused and victims of their time. Moreover, the children were exploited to work in bad environmental conditions such as chimneys, or factories. while other criminal exploited them to steal money. Children did not often go to school, because the state did not take responsibilities in their education. This fact is confirmed by Grellet (2002) who stated that children from poor families were not taken to school; they had to work to earn money. Because of poverty, children were forced into child labor. The poor law of 1834 provided help for them in the work houses, because of the huge number of poor and unemployed people.

In this research, the researcher attempts to analyze the situations of those children as portrayed in Charles Dickens's literary works taking three selected novels as samples; "Oliver Twist" , "David Copperfield", and "Great Expectations".

1.2 Research Questions

British children have undergone very gloomy hardships affected their socialization and upbringing. They lived among a society which was divided into classes; upper, middle, and lower classes. To analyze this problem deeply, the researcher raises some questions whose answers can hopefully provide a valuable and significant analysis of Children's issues in Charles Dickens' literary works.

The questions are as follows:

- a. How does the author's voice change the attitudes of societies towards children's issues?
- b. How does the society's negativity affect children's mentality?
- c. To what extent does the author portray children's issues in his literary works?
- d. To what extent does the author's life is reflected through his works?

1.3 Research Objectives

The objectives of this research are as follows:

- a. Analyzing the children's issues and the poor people conditions as portrayed in Dickens' three selected novels.
- b. Exploring the themes of Dickens' three selected novels Oliver twist, David Copperfield and Great Expectations.
- c. Drawing the reader s' attention of the importance of novels in reforming the societies worldwide.

1.4 Research Significance

The significance of this research stems from the fact that it reversals the issues of British children which are one of the most important issues in the 19th century. It is believed that children characters are interesting in literary works

to trace their life and, childhood is very important stage of life that everybody past through. The issues that Dickens approached are relevant to all times worldwide, including our present modern time. The research is expected to be useful and important to the students of literature and university teachers as well. Moreover, it can contribute to the field of English language studies generally and to literature area in particular.

1.5 Research Methodology

In this research the descriptive analytical method is followed. Moreover, Dickens' three novels are analyzed and discussed according to Marxism Literary Theory.

1.6 Research Limits

This research is limited to the analysis of children's issues in Charles Dickens's three selected novels: *Oliver Twist* (1837) *David Copperfield* (1850) and *Great Expectations* (1860). In nineteenth century.

CHAPTER TWO

Literature Review

2.0 Introduction

This chapter provides the theoretical frame work and reviews the related previous studies. The theoretical frame work is concerned with the ideas and theories that are approached to analyze literary works. The previous studies attempt to provide reviews of what has been written about Charles Dickens s' social contributions in general and children's issues in particular. The discussion of any literary work cannot be separated from approaching the literary theory as a basic material for the discussion. The major functions that theories work as a mirror of novel; it provides the reader with a plenty of information. Theorists formed the approaches and methods to read a literary work and called them literary theories. The literature relevant to this study is divided into two parts: part one, which mainly discusses; the literary theory, Marxism theory, issues in Dickens' works...etc. Whereas part Two represents the possible and the available related previous studies that the researcher has obtained

Part One

2.1 Theoretical Framework of the Study

2.1.1 The Literary Theory

Jonathan Culler (1997) stated that literary theory and literary criticism are interpretive tools that help us think more deeply and insightfully about the literature that we read. Literary theory, specifically, refers to the set of principles evolved for the evaluation of works of literature. Over time, different schools of literary criticism have developed, each with its own approaches to the act of reading. It is important that students study literary theory and criticism because

both offer different ways of interpreting works of literature. Each theory offers itself as the most (or the only) accurate means of understanding human experience. In many instances, advocates of the most popular theories of the day usually receive the acclamation and respect.

However, even within the ranks of any given critical theory there are countless disagreements among practitioners that result in the emergence of different schools of thought within a single theory. In fact, the history of every literary theory is, in effect, the history of an ongoing debate among its own advocates as well as an ongoing debate with the advocates of other theories. Thus, literary theory and criticism will help us in “thinking theoretically,” that is, to seeing the assumptions, whether stated or not, that underlie every viewpoint.

According to JideBalogun (2011) the history of literature is the history of literary criticism. The latter as an ally of the former makes creative writing more complementary and helps to conceptualize the pedagogical import of texts of literature into ideological standpoints. Over the ages, literary theories have been the weapons for the realization of this crucial obligation of literary criticism. For Terry Eagleton, in *Literary Theory* (1996), the emergence of theory was a ‘way of emancipating literary works from the stranglehold of a ‘civilized sensibility’, and throwing them open to a kind of analysis in which, in principle at least, anyone could participate.’ Modern literary theory gradually emerged in Europe during the 19th century and gained momentum in the 20th century.

Eagleton (1996) argues that theory is the body of ideas and methods used in the practical reading of literature. For him, theories reveal what literature can mean. It is a description of the underlying principles by which we attempt to understand literature. That is to say, all literary interpretation draws on a basis in

theory since it is literary theory that formulates the relationship between author and work. A very basic way of thinking about literary theory is that these ideas act as different lenses critics and writers use to view and talk about art, literature, and even culture. These different lenses allow them to consider works of art based on certain assumptions within that school of theory. The different lenses also allow critics to focus on particular aspects of a work they consider important. There are many schools of theories that writers follow in analyzing or criticizing the literary work For example, structuralism theory feminism theory ...etc. If a critic is working with certain Marxist theories, s/he might focus on how the characters in a story interact based on their economic situation. If a critic is working with post-colonial theories, s/he might consider the same story but look at how characters struggle in the colonial powers so Marxism theory is suitable for this kind of works.

2.1.2 Marxism Literary Theory

Bottomore, and Tom (1983) explored that Marxism is the struggle between the upper, lower, and middle class. The basis of this perspective is economics. Marx found that economic was the driving force behind society. Often, the quest for wealth defines character. Marxist looks for oppression of a lower class by an upper class. They examine how people are made into commodities to make money off of. They examine the economics featured in the text. Marxist also examines what social classes are featured in the text.

According to Kelly Griffith (2002) Marxist criticism is based on the social and economic theories of Karl Marx and Friedrich Engels. Their beliefs include the following: value is based on labor; and the working class will eventually overthrow the capitalist middle class. In the meantime, the middle class exploits the working

class. Most institutions, religious, legal, educational and governmental are corrupted by middle-class capitalists. Marxism critics apply these economic and social theories to literature by analyzing first, ideologies that support the elite and place the working class at a disadvantage, and secondly, class conflict. Marxist criticism is often interested in unraveling how a literary work reflects (intentionally or not) the socio-economic conditions of the time in which it was written and/or the time in which it is set, and what those conditions reveal about the history of class struggle? Marxism criticism appeared early in the 20th century, especially in the 1930s during the Great Depression. This "socialist" criticism applauded literature that depicted the difficulties of the poor and downtrodden, especially when they struggled against oppressive capitalist bosses. Examples of literature with such strong "proletarian"

As cited in <http://www.chegg.com>, Marxism is a political, social, and economic philosophy derived from the work of the 19th-century historians Karl Marx and Friedrich Engels. It views human history as a struggle between social classes and asserts that capitalism is inherently exploitative. Marxism advocates a "revolution of the proletariat" in which the working class will seize political power internationally and establish new societies based on collective ownership. In the 20th century, communist governments, such as those in the Soviet Union and China, declared their adherence to the principles of Marxism. However, Marx himself never described a specific operational form of government based on his philosophy.

K. Ahmed, Alam (2017) believed that Marxist literary theory based on Marxism is one of the most influential critical theories to analyze literature. Marxism is the school of thought founded by Karl Marx (1818-1883), a German Philosopher, and a German sociologist Friedrich Engels (1820-1895). They also

called their economic theory Communism. They announced the advent of Communism in their jointly-written Communist Manifesto of 1848. Marxism still remains significant as it gives us a meaningful way to understand history, literature and current events. It deals with ideology, society, history, and economy. Marxism sees economics as base on which superstructure (social, political, and ideological) is built. In other words, one of the fundamental premises of Marxism is material circumstances referring to economic conditions that generate social, political, ideological atmosphere called the historical situation the other premise. Marxism also highlights socio-economic class division causing class struggle by which all human history is characterized.

To Marxism, ideology is ‘the ruling ideas of the ruling class’ or the belief system, and all belief systems are the products of cultural conditioning. For example, capitalism, communism, religion, etc. are not ‘innocent’ but are ‘determined’ (shaped) by the nature of the economic base known as economic determinism. Marxist literary criticism, therefore, incorporates these phenomena like base, superstructure, economic determinism and ideology remarkably. Michael Rayan defines Marxist literary criticism as “... an understanding of the social roots of literature with a sense of its political ramifications”. Obviously, it considers a writer’s social class, and the prevailing ‘ideology’ of his/ her society. French Marxist theoretician, Louis Althusser (1918-1990), contributes a lot to the Marxist perspective. His ideas are clearly indebted to structuralism also. He theorizes that an effect arises from a variety of causes; it is over determinism. In his notion of relative autonomy, he propounds that in spite of the connection between culture and economics, art has a degree of independence from economic forces. Ideology is a key term for Althusser like other Marxists. He defines, “Ideology is a systems (possessing its logic and proper rigor) of representations (image, myths, ideas or

concepts according to the case) endowed with an existence and an historical role at the heart of a given society”. In *A Letter on Art*, he considers art to be located somewhere between ideology and scientific knowledge. He sees that a work of literature neither provides a full understanding of the real world, nor does it simply lend expression to the ideology of a specific class. But it does make us aware of the ideology which governs both its existence and our own existence in society. Actually, Althusser modifies orthodox Marxism. To him, decent ring, another key term, indicates structures having no essence/focus/centre. So, art has a relative autonomy, and has no overall unity. He further theorizes that ideology works through ISA (Ideological State Apparatuses- the political system, the law, education, organized religion, etc.). What we do or believe are ideological. Even when we believe that we are acting according to our free will, it is really in accordance with the RSA (Repressive State Apparatuses – the police, the army, the jail, etc.). But, the ideology like democracy makes us feel free (theory) but we are tied by RSA (practice). Here prevails the trick- Interpellation- as Althusser calls.

A novel makes its audience feel that the characters are free in the world depicted in the text, but they are also in the grip of an ideology. Before Althusser, an Italian Marxist Antonio Gramsci (1841-1934) very considerably has focused on hegemony which becomes another essential issue in this literary criticism. To Gramsci, hegemony is “the whole lived social process as practically organized by specific and dominant meanings, values and beliefs of a kind which can be abstracted as a ‘world-view’ or ‘class outlook’”. Althusserian characteristic of ideology is, therefore, closely related to the notion of hegemony. Raymond Williams (1921- 1988) in his *Marxism and Literature* relates hegemony to culture in general and to ideology in particular. Hegemony is like an internalized form of social control which makes certain views; they seem ‘natural’/invisible. This is the

‘trick’ what Althusser terms Interpellation as it has been mentioned before. For example, capitalism, democracy, etc. are Interpellation according to the Althusserian view. An artist can also take the advantage of the loophole of hegemony in his/her writing. How does a Marxist critic read a literary text? The critic regards literature as the product of material/historical conditions. A text reflects the existing ideology of the certain society. S/he also shows the relationship between it and people, or the subjugators and the subjugated. S/he examines whether the text is the critique of Capitalism or any Ideology. The critic must explore whether the work is the critique of capitalized society or the ally of it. So, s/he considers some questions: is the literary work a critique of any ideology? How is Marxism reflected on the creative work? Besides, a literary text is constituted by content and form. The content of the text is of two types: the overt (surface) and covert (latent) content. The critic relates the covert content to the basic Marxist themes such as class struggle. S/he also relates the content of the text to the social class status of the author. The critic, again, explains the significance of the literary genre in terms of the social period which ‘produced’ it. For example, a feudal society produces tragedy and it speaks of the particular society, like Shakespeare’s King Lear.

A Marxism critic comfortably sees King Lear as the dramatic representation of the class struggle between monarchy and its alliance and the newly emerged capitalists i.e., Gonerill, Regan and their husbands. The capitalist class emerges with the attainment of land offered by the king. Owning land represents power and capital, so the two sisters being powerful challenge the king’s authorities. They question the Devine right of kingship or the absolute power of the king. But the king expects them not to challenge him as the powerful conceive that their establishments and order will not be challenged. Metaphorically, Lear suffers

blindness because of his power as he claims. Therefore, he cannot realize he has lost his power and possessions by handing over his kingdom to the two daughters who surely commodity their expression of love to their father. The king also cannot see the reality expressed by his youngest daughter, Cordelie. She is, consequently, deprived of land/power in England. In parallel, Gloucester cannot see the reality when he disowns his elder son Edgar. Later, Cordelia representing aristocracy confronts the bourgeois/ capitalists Goneril, Regan and Edmond. In fact, King Lear dramatizes the conflict between aristocracy and emerging capitalism thoroughly. Not only this, it also allegorizes the contemporary ‘crisis of aristocracy’ caused by the loss of its economic power /land, and finally exposes the old and blind system is destroyed, but the destruction ushers the vision of a new, more compassionate and just system to be established.

In his primer *Marxism and Literary Criticism* (1976), Terry Eagleton states, “Marxist criticism” analyses literature in terms of the historical conditions which produce it.” It is however, not merely sociology of literature’. The business of Marxist literary criticism, is ‘to understand ideologies the ideas, values and feelings by which men experience their societies at various times’ and ‘to explain the literary work more fully; and this means a sensitive attention to its forms, styles and meanings’. So, the importance of the application of Marxist theory to literary analysis is undeniable. As the name suggests, Karl Marx, (1818-1883) in collaboration with Friedrich Engels was the inspiration for the ideology behind this species of literary criticism. Karl Marx was primarily an ideologist who believed that the main reason behind conflicts in history was the attempts by the lower class to obtain power, and the effort by the upper class to retain what they already had. Marxist criticism, similar to historical analysis, claims that literature is not art independent of its time and culture but rather a product of it. However Marxism

analyzes history specifically in terms of the conflict between socioeconomic classes. Today, we use the Marxist Perspective to analyze all forms of art, literature, music, visual arts, etc. The focus is to analyze how the competition between different classes inspired or influenced a given work.

2.1.3 Social Classes According to Karl Marx

Kimball and Mack, (1965) stated that in the mid-nineteenth century, Marx defined class as persons share important characteristics in the system of economic production. This condition depended on individual status with the economic process, whether owned and controlled the means of production or worked for someone else Marx believed that societies are divided into two groups which are the capitalists and proletarians. Where the capitalists how owned the materials of production, and the proletariat how works. The first one includes professionals, managers, administrators, scientists, and engineers, and the second one includes: teachers and nurses. These two subs are belonging characterized to the middle class, because they have power and revenue over the other employees. So, they are different from the lower class. Wright, (2003) said that Marx believes that the capitalist class (Bourgeoisie) who own and control the means of the production (which includes land, factories, financial institutions and the like), Marx add that : «The lower class is those who own nothing but their ability to sell their labor power in return for wages».

2.1.4 Socialization

According to Charles Cooley (1902) Socialization is the means by which human infants begin to acquire the skills necessary to perform as functioning members of their society. “Socialization” is a term used by sociologists, social psychologists, anthropologists, political scientists, and educationalists to refer to the lifelong process of inheriting and disseminating norms, customs, and

ideologies, providing an individual with the skills and habits necessary for participating within his or her own society. Socialization is thus “the means by which social and cultural continuity are attained. As cited in <http://www.businessdictionary.com> Socialization is a Process by which individuals acquire the knowledge, language, social skills, and value to conform to the norms and roles required for integration into a group or community. It is a combination of both self-imposed (because the individual wants to conform) and externally-imposed rules, and the expectations of the others. In an organizational setting, socialization refers to the process through which a new employee 'learns the ropes,' by becoming sensitive to the formal and informal power structure and the explicit and implicit rules of behavior.

The looking-glass self is a social psychological concept, created by Charles Horton Cooley in 1902, stating that a person’s self grows out of society’s interpersonal interactions and the perceptions of others. The term refers to people shaping themselves based on other people’s perception, which leads people to reinforce other people’s perspectives on themselves. People shape themselves based on what other people perceive and confirm other people’s opinion on themselves. George Herbert Mead developed a theory of social behaviorism to explain how social experience develops an individual’s personality. Mead’s central concept is the self: the part of an individual’s personality composed of self-awareness and self-image. Mead claimed that the self is not there at birth; rather, it is developed with social experience. Sigmund Freud was an Austrian neurologist who founded the discipline of psychoanalysis, a clinical method for treating psychopathology through dialogue between a patient and a psychoanalyst. In his later work, Freud proposed that the human psyche could be divided into three parts: Id, ego, and super-ego. The id is the completely unconscious, impulsive,

child-like portion of the psyche that operates on the “pleasure principle” and is the source of basic impulses and drives; it seeks immediate pleasure and gratification. The ego acts according to the reality principle (i.e., it seeks to please the id’s drive in realistic ways that will benefit in the long term rather than bringing grief). Finally, the super-ego aims for perfection. It comprises that organized part of the personality structure, mainly but not entirely unconscious that includes the individual’s ego ideals, spiritual goals, and the psychic agency that criticizes and prohibits his or her drives, fantasies, feelings, and actions.

2.1.5 Different Forms of Socialization

Henslin (1978) contended that an important part of socialization is the learning of culturally defined gender roles”. Gender socialization refers to the learning of behavior and attitudes considered appropriate for a given sex. Boys learn to be boys, and girls learn to be girls. This “learning” happens by way of many different agents of socialization. The family is certainly important in reinforcing gender roles, but so are one’s friends, school, work, and the mass media. Gender roles are reinforced through “countless subtle and not so subtle ways,” Cultural socialization refers to parenting practices that teach children about their racial history or heritage and, sometimes, is referred to as “pride development.” Preparation for bias refers to parenting practices focused on preparing children to be aware of, and cope with, discrimination.

Promotion of mistrust refers to the parenting practices of socializing children to be wary of people from other races. Egalitarianism refers to socializing children with the belief that all people are equal and should be treated with a common humanity. Group socialization is the theory that an individual’s peer groups, rather than parental figures, influences his or her personality and behavior in adulthood.

Adolescents spend more time with peers than with parents. Therefore, peer groups have stronger correlations with personality development than parental figures do. For example, twin brothers, whose genetic makeup is identical, will differ in personality because they have different groups of friends, not necessarily because their parents raised them differently.

2.1.6 Charles Dickens' Life and Works

As cited in grade server (1999) Charles Dickens was born in Portsmouth, England on February 7, 1812 to John and Elizabeth Dickens. He was the second of eight children. His mother had been in service to Lord Crew, and his father worked as a clerk for the Naval Pay office. John Dickens was imprisoned for debt when Charles was young. Charles Dickens went to work at a blacking warehouse, managed by a relative of his mother, when he was twelve, and his brush with hard times and poverty affected him deeply. He later recounted these experiences in the semi-autobiographical novel *David Copperfield*. Similarly, the concern for social justice and reform that surfaced later in his writings grew out of the harsh conditions he experienced in the warehouse.

As a young boy, Charles Dickens was exposed to many artistic and literary works that allowed his imagination to grow and develop considerably. He was greatly influenced by the stories his nursemaid used to tell him and by his many visits to the theater. Additionally, Dickens loved to read. Among his favorite works were *Don Quixote* by Miguel de Cervantes, *Tom Jones* by Henry Fielding, and *Arabian Nights*, all of which were picaresque novels composed of a series of loosely linked adventures. This format no doubt played a part in Dickens' idea to serialize his future works. Dickens was able to leave the blacking factory after his father's release from prison, and he continued his education at the Wellington

House Academy. Although he had little formal schooling, Dickens was able to teach himself shorthand and launch a career as a journalist. At the age of sixteen, Dickens got himself a job as a court reporter, and shortly thereafter he joined the staff of *A Mirror of Parliament*, a newspaper that reported on the decisions of Parliament. During this time, Charles continued to read voraciously at the British Library, and he experimented with acting and stage-managing amateur theatricals. His experience acting would affect his work throughout his life--he was known to act out characters he was writing in the mirror and then describe himself as the character in prose in his novels.

Quickly becoming disillusioned with politics, Dickens developed an interest in social reform and began contributing to the *True Sun*, a radical newspaper. Although his main avenue of work would consist in writing novels, Dickens continued his journalistic work until the end of his life, editing *The Daily News*, *Household Words*, and *All the Year Round*. His connections to various magazines and newspapers as a political journalist gave him the opportunity to begin publishing his own fiction at the beginning of his career. He would go on to write fifteen novels. (A final one, *The Mystery of Edwin Drood*, was left unfinished upon his death.) While he published several sketches in magazines, it was not until he serialized *The Pickwick Papers* over 1836-37 that he experienced true success.

A publishing phenomenon, *The Pickwick Papers* was published in monthly installments and sold over forty thousand copies of each issue. Dickens was the first person to make the serialization of novels profitable and was able to expand his audience to include those who could not normally afford such literary works. Within a few years, Dickens was regarded as one of the most successful authors of his time, with approximately one out of every ten people in Victorian England avidly reading and following his writings. In 1836 Dickens also married Catherine

Hogarth, the daughter of a co-worker at his newspaper. The couple had ten children before their separation in 1858. Catherine's younger sister Mary lived with the couple, and Dickens was very attached to her. He was deeply traumatized by her death at the age of seventeen, and she is believed to have provided inspiration for a number of his idealized, angelic heroines such as Little Nell and Florence Dombey. *Oliver Twist* and *Nicholas Nickleby* followed in monthly installments, and both reflected Dickens' understanding of the lower classes as well as his comic genius. In 1843, Dickens published one of his most famous works, *A Christmas Carol*. His disenchantment with the world's economic drives is clear in this work: he blames much of society's ills on people's obsession with earning money and acquiring status based on money. His travels abroad in the 1840s, first to America and then through Europe, marked the beginning of a new stage in Dickens' life. His writings became longer and more serious. In *David Copperfield* (1849-50), readers find the same flawed world that Dickens discovered as a young boy.

Dickens published some of his best-known novels, including *A Tale of Two Cities* and *Great Expectations*, in his own weekly periodicals. The inspiration to write a novel set during the French Revolution came from Dickens' faithful annual habit of reading Thomas Carlyle's book *The French Revolution*, first published in 1839. When Dickens acted in Wilkie Collins' play *The Frozen Deep* in 1857, he was inspired by his own role as a self-sacrificing lover. He eventually decided to place his own sacrificing lover in the revolutionary period, a period of great social upheaval. A year later, Dickens went through his own form of social change as he was writing *A Tale of Two Cities*: he separated from his wife, and he revitalized his career by making plans for a new weekly literary journal called *All the Year Round*. In 1859, *A Tale of Two Cities* premiered as a series in this journal. Its popularity was based not only on the fame of its author, but also on its short length

and radical (for Dickens' time) subject matter. Dickens became involved in theatrical collaborations with his friend, the novelist Wilkie Collins. In 1857, while interviewing actresses for a play the two had written together, Dickens met Ellen Ternan. Despite already being married, and the age difference between the two (Dickens was 45 and Ternan 18), the two fell in love. This meeting precipitated the end for Dickens of what was already an unhappy marriage. Dickens separated from his wife Catherine in 1858. While his relationship with Ellen was kept very discreet, especially considering Dickens's celebrity, the two travelled together regularly, and Dickens supported her financially until the time of his death.

Dickens' health began to deteriorate in the 1860s. In 1858, in response to his increasing fame, he had begun public readings of his works. These exacted a great physical toll on him. An immensely profitable but physically shattering series of readings in America in 1867-68 sped his decline, and he collapsed during a "farewell" series in England. On June 9, 1870, Charles Dickens died. He was buried in Poet's Corner of Westminster Abbey. Though he left *The Mystery of Edwin Drood* unfinished, he had already written fifteen substantial novels and countless shorter pieces. His legacy is clear. In a whimsical and unique fashion, Dickens pointed out society's flaws in terms of its blinding greed for money and its neglect of the lower classes of society. Through his books, we come to understand the virtues of a loving heart and the pleasures of home in a flawed, cruelly indifferent world. Among English writers, in terms of his fame and of the public's recognition of his characters and stories, many consider him second only to William Shakespeare.

2.1.7 Charles Dickens' Time

According to George Gissing (2001:1-4) When Queen Victoria came to the throne Charles Dickens was twenty–five years old. To say that he was twenty in the year 1832 is to point more significantly the period of his growth into manhood. At least a year before the passing of that Reform Bill which was to give political power to English capitalism (a convenient word of our day) Dickens had begun work as a shorthand writer, and as journalist. Before 1837 he had written his Sketches, had published them in volumes which gave some vogue to the name of "Boz", and was already engaged upon Pickwick. In short, Dickens's years of apprenticeship to life and literature were those which saw the rise and establishment of the Middle Class, commonly called "Great" of the new power in political and social England which owed its development to coal and steam and iron mechanism.

By birth superior to the rank of proletarian, inferior to that of capitalist, this young man, endowed with original genius, and with the invincible vitality demanded for its exercise under such conditions, observed in a spirit of lively criticism, not seldom of jealousy, the class so rapidly achieving wealth and rule. He lived to become, in all externals, and to some extent in the tone of his mind, a characteristic member of this privileged society; but his criticism of its foibles, and of its grave shortcomings, never ceased. The landed proprietor of Gadshill could not forget (the great writer could never desire to forget) a miserable childhood imprisoned in the limbo of squalid London; his grudge against this memory was in essence a class feeling; to the end his personal triumph gratified him, however unconsciously, as the vindication of a social claim.

Walter Scott, inheriting gentle blood and feudal enthusiasm, resisted to the last the theories of '32; and yet by irony of circumstance owed his ruin to commercial enterprise. Charles Dickens, humbly born, and from first to last fighting the battle of those in like estate, wore himself to a premature end in striving to found his title of gentleman on something more substantial than glory. The one came into the world too late the other, from this point of view, was but too thoroughly of his time. The time of Dickens was a time of suffering, conflict, expansion, and progress. In the year of Dickens's birth (1812) we read of rioting workmen who smash machinery, and are answered by the argument of force. Between then and 1834, the date of the Poor Law Amendment Act, much more machinery is broken, powerlooms and threshingengines, north and south; but hungry multitudes have no chance against steam and capital. Statisticians, with rows of figures, make clear to us the vast growth of population and commerce In these same years; we are told, for instance, that between 1821 and 1841 the people of Sheffield and of Birmingham increased by 80 per cent. It is noted, too, that savings bank deposits increased enormously during the same years: a matter for congratulation. Nevertheless, with the new Poor Law comes such a demand for new workhouses that in some four, and twenty years we find an expenditure of five millions sterling's in this hopeful direction. To be sure, a habit of pauperdom was threatening the ruin of the country, or of such parts of it as could not be saved by coal and steam and iron. Upon the close of the Napoleonic wars followed three decades of hardship for all save the inevitably rich, and those who were able to take time by the forelock; so that side by side we have the beginnings of vast prosperity and wide prevalence of woe.

Under the old law providing for the destitute by means of outdoor relief, pauperdom was doubtless encouraged; but the change to sterner discipline could not escape the charge of harshness, and among those who denounced the new rule

was Dickens himself. Whilst this difference of opinion was being fought out, came a series of lean years, failure of harvests, and hunger more acute than usual, which led to the movement known as Chartism (a hint that the middleclass triumph of '32 was by no means a finality, seeing that behind that great class was a class, numerically at all events, much greater); at the same time went on the Corn-law struggles. Reading the verses of Ebenezer Elliott, one cannot but reflect on the scope in England of those days for a writer of fiction who should have gone to work in the spirit of the Rhymer, without impulse or obligation to make his books amusing. But the novelist of homely life was already at his task, doing it in his own way, picturing with rare vividness the England that he knew; and fate had blest him with the spirit of boundless mirth. There are glimpses in Dickens of that widespread, yet obscure, misery which lay about him in his early years. As, for instance, where we read in *Oliver Twist*, in the description of the child's walk to London, that "in some Villages large painted boards were fixed up, warning all persons who begged within the district, that they would be sent to jail". And in his mind there must ever have been a background of such knowledge, influencing his work, even when it found no place in the scheme of a story.

Georg Gissing (2001: 5-7) continued saying that: the rapid view of the early nineteenth century, attention is demanded by one detail, commonly forgotten, and by the historian easily ignored, but a matter of the first importance as serving to illustrate some of Dickens's best work. In 1833, Lord Ashley (afterwards Lord Shaftesbury) entered upon his long strife with stubborn Conservatism and heartless interest on behalf of little children who worked for wages in English factories and mines. The law then in force forbade children less than thirteen years of age to engage in such labor for more than thirteen hours a day; legislators of that period were so struck by the humanity of the provision that no eloquence could induce

them to think of superseding it. Members of the reformed House of Commons were naturally committed to sound economic views on supply and demand; they enlarged upon the immorality of interfering with freedom of contract; and, when Lord Ashley was guilty of persevering in his anti-social craze, of standing all but alone, year after year, the advocate of grimy little creatures who would otherwise have given nobody any trouble, howling insult, or ingenious calumny, long served the cause of his philosophic opponents. Let anyone who is prone to glorify the commercial history of nineteenth century England search upon dusty shelves for certain Reports of Commissioners in the matter of children's employments at this time of Lord Ashley's activity, and there read a tale of cruelty and avarice which arraigns the memory of generation content so infamously to enrich itself. Those Reports make clear that some part, at all events, of modern English prosperity results from the toil of children (among them babies of five and six), whose lives were spent in the black depths of coal pits and amid the hot roar of machinery. Poetry has found inspiration in the subject, but no verse can make such appeal to heart and conscience as the businesslike statements of a Commission.

Lord Ashley's contemporaries in Parliament dismissed these stories with a smile. Employers of infant labor naturally would lend no ear to a sentimental dreamer; but it might have been presumed that at all events in one direction, that of the Church, voices would make themselves heard in defense of "these little ones". We read, however, in the philanthropist's Diary: "In very few instances did any mill owner appear on the platform with me; in still fewer the representatives of any religious denomination". This quiet remark serves to remind one, among other things, that Dickens was not without his reasons for a spirit of distrust towards religion by law established, as well as towards sundry other forms of religion, the spirit which, especially in his early career, was often misunderstood as hostility to

religion in itself, a wanton mocking at sacred things. Such a fact should always be kept in mind in reading Dickens. It is here glanced at merely for its historical significance; the question of Dickens's religious attitude will call for attention elsewhere.

Like Dickens, if any writer, has associated himself with the thought of suffering childhood. The circumstances of his life confined him, for the most part, to London in his choice of matter for artistic use, and it is especially the London child whose sorrows are made so vivid to us by the master's pen. But we know that he was well acquainted with the monstrous wickedness of that child labor in mines and mills; and, find where he might the pathetic little figures useful to him in his fiction; he was always speaking, consciously to an age remarkable for stupidity and heartlessness in the treatment of all its poorer children. Perhaps in this direction his influence was as great as in any.

In recognizing this, be it remembered for how many years an Englishman of noble birth, one who, on all accounts, might have been thought likely to sway the minds of his countrymen to any worthy end, battled in vain and amid all manner of obloquy, for so simple a piece of humanity and justice. Dickens had a weapon more efficacious than mere honest zeal. He could make people laugh; and if once the crowd has laughed with you, it will not object to cry a little nay; it will make good resolves, and sometimes carry them out. It was a time by several degrees harsher, coarser, and uglier than our own. Take that one matter of hanging.

Through all his work we see Dickens preoccupied with the gallows; and no wonder. In his Sketches there is the lurid story of the woman who has obtained possession of her son after his execution, and who seeks the aid of a doctor, in hope of restoring the boy to life; and in so late a book as *Great Expectations* that glimpse of murderous Newgate, which is among his finest things. His description of a hanging, written to a daily paper, is said to have had its part in putting an end

to public executions; but that was comparatively late in his life; at his most impressionable time the hanging of old and young, men and women, regularly served as one of the entertainments of Londoners. Undoubtedly, even in Dickens's boyhood, manners had improved to some extent upon those we see pictured in Hogarth; but from our present standpoint the difference, certainly in poorer London, is barely appreciable. It was an age in which the English character seemed bent on exhibiting all its grossest and meanest and most stupid characteristics. Sheer ugliness of everyday life reached a limit not easily surpassed; thickheaded national prejudice, in consequence of great wars and British victories, had marvelously developed; aristocracy was losing its better influence, and power passing to a well-fed multitude, remarkable for a dogged practicality which, as often as not, meant ferocious egoism. Our own day has its faults in plenty: some of them perhaps more perilous than the worst here noted of our ancestors; but it is undeniably much cleaner of face and hands, decidedly more graceful in its common habits of mind.

One has but to open at any page of *Pickwick* to be struck with a characteristic of social life in Dickens's youth, which implies so much that it may be held to represent the whole civilization in which he was born and bred. Mr. Pickwick and his friends all drank brandy; drank it as the simplest and handiest refreshment, at home or abroad; drank it at dawn or at midnight, in the retirement of the bed-chamber, or by the genial fireside; offered it as an invitation to good-fellowship, or as a reward of virtue in inferiors; and on a coach-journey, whether in summer or winter, held it among the indispensable comforts. "He", said Samuel Johnson, "who aspires to be a hero, must drink brandy"; and in this respect the *Pickwickians* achieve true heroism. Of course they pay for their glory, being frequently drunk in the most flagrant sense of the word; but to say that they "come up smiling" after it, is to use an inadequate phrase however appropriate to those

times; he would indeed have been a sorry Pickwickian who owned to a morning's headache. If such a thing existed, there was the proverbial remedy at hand "a hair of the dog". It is conceivable that, in an age to come, a student of Pickwick may point, as an obvious explanation of the marvelous flow of vitality and merriment among the people of Dickens's day, to their glorious beverage, doubtless more ethereal and yet more potent than any drink known to later mortals the divine liquor called brandy. Amid this life of the young Century cruel, unlovely, but abounding in vital force there arose two masters in the art of fiction. To one of them was given the task of picturing England on its brighter side, the world of rank and fashion wealth, with but rare glances (these, however, noteworthy than is generally recognized) at the populace below. The other had for his that vast obscurity of lower town life which till then had never been turned to literary uses. Of the country poor, at a somewhat earlier date, admirable presentment had been made in the verse of Crabbe, a writer (in truth the forerunner of what is now called "realism") whose most unmerited neglect may largely be accounted for by the unfortunate vehicle of his work, the "ridingrhyme", which has lost its charm for the English ear; but poverty amid a wilderness of streets, and that Class of city population just raised above harsh necessity, no one had seriously made his theme in prose or verse.

Thackeray and Dickens supplement each other, and, however wide apart the lives they depict, to a striking degree confirm each other's views of a certain era in the history of England. In their day, both were charged with partiality, with excessive emphasis. Both being avowedly satirists, the charge can be easily understood, and to a certain point may be admitted. In the case of Dickens, with whom alone I am here Concerned, it will be part of my endeavor to vindicate him against the familiar complaint that, however trustworthy his background, the

figures designed upon it, in general, are mere forms of fantasy. On rereading his work, it is not thus that Dickens's characters, on the whole, impress me. With reserves which will appear in the course of my essay, I believe him to have been, what he always claimed to be, a very accurate painter of the human beings, no less than of the social conditions, he saw about him. He has not a wide scope; he is always noticeably at his best in dealing with an ill-defined order of English folk, a class (or classes) characterized by dullness, prejudice, dogged individuality, and manners, to say the least, engaging. From this order he chose the living figures of his narrative, and they appear to me, all in all, no less truly representative than the persons selected by Thackeray to illustrate a higher rank of life. Readers of Dickens who exclaim at the "unreality" of his characters (I do not here speak of his conduct of a story) will generally be found unacquainted with the English lower classes of today; and one may remark in passing that the English people is distinguished among nationalities by the profound mutual ignorance which separates its social ranks. One often hears it said that Dickens gives us types, not individuals; types, moreover, of the most abstract kind, something like the figures in the old Moralities: embodied hypocrisy, selfishness, pride, and so on, masking as everyday mortals. This appears to me an unconsidered judgment.

Dickens's characters will pass before us and be attentively reviewed; speaking of them generally, I see in them, not abstractions, but men and women of such loud peculiarities, so aggressively individual in mind and form, in voice and habit, that they forever proclaim themselves the children of a certain country, of a certain time, of a certain rank. Clothed abstractions do not take hold upon the imagination and the memory as these people of Dickens did from the day of their coming into life. The secret of this subtle power lay in the reality of the figures themselves. There are characters in Dickens (meant, moreover, to be leading

persons of the drama) which have failed thus to make good their being; their names we may remember, but all else has become shadowy; and what is the reason of this vanish, in contrast with the persistence of figures less important? Simply that here Dickens has presented us with types, abstractions. The social changes of the last sixty years are not small; but to anyone who really knows the lower middle class in London it will be obvious that many of the originals of Dickens still exist, still pursue the objectionable, or amusing, tenor of their way, amid new names and new forms of ugliness. Sixty years ago, grotesques and eccentricities were more common than nowadays; the Englishman, always angular and self-assertive, had grown flagrant in his egoism during the long period of combat with menacing powers; education had not set up its grindstone for all and sundry; and persons esteemed odd even in such a society abounded among high and low.

For these oddities, especially among the poorer folk, Dickens had an eager eye; they were offered to him in measure overflowing; nowadays he would have to search for them amid the masses drilled into uniformity, but there they are _ the same creatures differently clad. Precisely because his books are rich in extravagances of human nature is Dickens so true a chronicler of his day and generation. A time of ugliness: ugly religion, ugly law, ugly relations between rich and poor, ugly clothes, ugly furniture. What would Charles Dickens have made of all this had his genius been lacking in the grace of humor? Yet it is not his humor alone that will preserve him for the delight of young and old, no less than for the instruction of the studious. In his work there is a core of perpetuity; to find it we must look back upon the beginnings of his life, and on the teaching which prepared him for his life's Endeavour.

2.1.8 The Literary Movement in the Victorian Era

According to Josh Rahn (2011) if there is one transcending aspect to Victorian England life and society, that aspect is change or, more accurately, upheaval. Everything that the previous centuries had held as sacred and indisputable truth came under assault during the middle and latter parts of the nineteenth century. Nearly every institution of society was shaken by rapid and unpredictable change. Improvements to steam engine technology led to increased factory production. More manufacturing required more coal to be mined from the ground. The economies of Europe expanded and accelerated, as the foundations of a completely global economy were laid. Huge amounts of wealth were created, and the spirit of the times discouraged the regulation of business practices. Today, this is called *laissez-faire* economics.

This generation of wealth was to the sole benefit of the newly risen “middle class,” an urbane, entrepreneurial segment of society which saw itself as the natural successor to the noble’s former position of influence. At the same time, scientific advancements were undermining the position of the Church in daily life. Charles Darwin’s theories of evolution and natural selection brought humanity down to the level of the animal, and seemingly reduced the meaning of life to a bloody struggle for survival. Rather than a benign Creator, the world was dominated and steered by strength alone.

In the general population, the ever-present gap between the haves and have-nots widened significantly during the Victorian period. The poorest of their poor found their lot in life to be worse than it had ever been, as the new market economy favored industry over agriculture. Large numbers of dispossessed farmers and peasants migrated from the countryside to the cities, seeking work in the

factories. The effects of that demographic shift can still be observed. Conditions in the overwhelmed, sprawling cities degenerated as the infrastructure simply could not handle the influx of new workers. Slums and shantytowns became the norm, and depredation was a fact of life for the majority of the working class. For some, the fundamental changes taking place in the world meant progress, and were a source of hope and optimism. For the majority of writers and thinkers, however, the inequality present in Victorian society was a kind of illness that would sooner or later come to a tipping point. Many intellectuals saw it as their duty to speak out against the injustices of this new and frightening world. Essayists like Thomas Carlyle railed against the systematic abuse he saw happening all around him. He saw machinery and the Industrial Revolution as engines of destruction, stripping people of their very humanity.

The level of social consciousness and immediate relevancy one finds in much of Victorian writing was something not witnessed before in English letters. Rather than turning inside or escaping into fantasy, essayists and novelists chose to directly address the pressing social problems of the day. These problems ranged from atrocious labor conditions and rampant poverty to the issue of women's place in the world what, contemporaries referred to as "The Woman Question." Elizabeth Barrett-Browning's long-form poem "The Cry of the Children" represents an attack on mining practices in England, specifically the employment of young children to work deep in the mines. Barrett-Browning had been outraged by a report she read detailing the practice and felt compelled to make her voice heard on the issue. She was certainly not alone in this feeling. Novelist Charles Dickens made a cottage industry out of addressing social ills in a light-hearted, optimistic tone. Each of his many novels called attention to real-world problems that others might just as soon have swept under the rug.

Dickens is also noteworthy for his “rock star” status, attaining popularity that would not have been possible in the previous generation. He wrote with a voice that was very accessible to the ordinary reader of the time, and yet couched within his fiction were essential questions that society would sooner or later be forced to confront. One cannot say exactly how much influence Dickens and others had on their society, but the fact that they tried to change their world is what is important. Writers of the preceding era did not speak to a popular audience nearly as much as the Victorians, or at least not as self-consciously. The Romantic Movement was marked by introversion and abstraction; they were much less interested in commenting on, much less altering the course of world events. Furthermore, the Romantics did not see leadership as a primary objective for art. Victorians, on the other hand, tacitly agreed that encouraging society toward a higher good was a righteous, noble occupation for any artist.

Not surprisingly, women in the Victorian world held very little power and had to fight hard for the change they wanted in their lives, what one thinks of as feminism today had not yet taken form in the Victorian period. The philosophy of female emancipation, however, became a rallying point for many female Victorian writers and thinkers. Though their philosophies and methods were often quite divergent, the ultimate goal of intellectual women in the nineteenth century was largely the same. Poets and novelists frequently had to be coy when addressing their status in society. Christina Rossetti’s “Goblin Market” combines early feminist imagery with many other concepts in a fairy-tale like world of imagination. Her use of religious symbolism is especially fascinating. Though not as highly regarded, Leticia Elizabeth Landon was also an accomplished and popular female poet. Charlotte and Emily Brontë crafted novels that have stood the test of time and taken their place as literary classics. These women were exceptions

to the rule. Patriarchy had been firmly entrenched in Western society for so long that women writers faced an uphill climb to gain any level recognition and acceptance. Some authors, like Mary Ann Evans, felt the need to work under a male pseudonym in order to receive recognition. Evans published her first two novels, *Adam Bede* and *Scenes of Clerical Life*, under the false name of George Eliot. Interestingly, even today Evans is more commonly known by her pseudonym than her real name.

In the early years of the Victorian Period, poetry was still the most visible of literary forms. Like everything else, poetry and poetics underwent an evolution during the nineteenth century. Both the purpose of poetry and its basic style and tone changed drastically during the Victorian Period. In the first half of the nineteenth century, poetry was still mired in the escapist, abstract imagery and themes of the earlier generation. While essayists and novelists were confronting social issues head-on, poets for their part remained ambivalent at best. This self-induced coma gradually lifted, and by mid-century most poets had moved away from the abstractions and metaphysical tropes of the Romantics and fashioned a more down-to-earth, realistic kind of verse. Alfred, Lord Tennyson was the master of simple, earthy lyricism to which everyone could relate. His *In Memoriam* shows off this simplicity and economy of verse, while remaining an effective and moving elegy for his deceased friend Arthur Hallam. The obsession with the natural world and the imagination that so clearly distinguished the Romantic poets was supplanted during the Victorian Period by a clear-headed, almost utilitarian kind of poetics. The subject matter of Victorian poetry was quite often socially-oriented, but this was by no means set in stone. Victorian poets were nothing if not masters of variety and inventiveness. Robert Browning's dramatic monologues, for example, covered a wide array of subjects, from lucid dreams to the nature of art

and even the meaning of existence. Throughout his various aesthetic experiments, Browning never failed to inject humanity into his subject matter. “The Bishop Orders His Tomb at St. Praxed’s Church,” one of Browning’s most famous poems, demonstrates the intensity and psychological realism he was able to portray in the space of a few hundred lines.

At some point in the Victorian era, the novel replaced the poem as the most fashionable vehicle for the transmission of literature. This fundamental shift in popular taste has remained to the present day. Serial publications in magazines and journals became more and more popular, and soon these pieces were being bound and sold in their complete forms. Dickens made full use of the serial format, and his novels betray the episodic arrangement of their original publication method. He was the first great popular novelist in England, and was the forerunner of the artist-celebrity figure which in the twentieth century would become the norm. The influence of Dickens was so severe that every novelist who came after him had to work under his aesthetic shadow. Part of his appeal certainly owed to the fact that his literary style, while always entertaining, put the ills of society under the microscope for everyone to see. His *Hard Times* was a condemning portrait of society’s obsession with logic and scientific advancement at the expense of the imagination. Until the Victorian Period, the novel had been frowned upon as a lesser form of writing, incapable of the sublime reaches of lyric poetry. Critics saw that the novel appealed to a popular, often female readership, and therefore dismissed it as artless and dull. The later Victorian novelists, however, proved that the form could attain heights of artistic achievement previously reserved only for poetry. Thomas Hardy, for example, pushed the novel to its limits, significantly expanding the possibilities of the form. Although he thought of himself more as a poet, his first best talent lay in constructing detailed, fatalistic plot-structures that

still captivate readers. Thomas Hardy must be regarded as a key forerunner of the Modernist Movement in literature. His novels and poetry all display tendencies that would reach their apex in the early twentieth century. Hardy often created desolate, hopeless worlds where life had very little meaning. He also actively questioned the relevance of modern institutions, in particular organized religion. Sentiments like these would find accomplished spokespersons in poets like T. S. Eliot and Ezra Pound. Another skilled poet who is often considered a precursor to Modernism is Gerard Manley Hopkins. Though he never published in his lifetime, his work was greatly received after his death. His unusual use of language set him apart from virtually every other poet of his day. Hopkins was very much concerned with religion and the nature of Creation. However, he still preserved a healthy quantity of skepticism. It is this existential doubt that, like Hardy, made Hopkins a favorite among the Modernist writers who would later discover his work.

2.1.9 The Victorian Novel

Louis James (2006) defined the term ‘Victorian novel’ is at best an academic flag of convenience. Firstly, there is the problem of dates. Queen Victoria’s death in 1901 comes too long after her coronation in 1837 for the term ‘Victorian’ to have much precise significance, either for history or for literature. The first major Victorian novel, Dickens’ *Oliver Twist*, appeared conveniently in 1837, in time for the future queen to be reading it on the night before her coronation, but for a decade after this the novels of Dickens stood largely alone among a sea of minor work. Raymond Williams and Kathleen Tillotson saw the ‘true’ Victorian novel as starting some ten years later, in the literary ferment of the years 1847–8.1 in 1880 the death of George Eliot coincided with changes in both the content and readership of fiction, and the genre’s major phase ends around that period.

But the novels that followed reflect back on the earlier period in important ways. Then there is a question of the Victorian consciousness. The first readers of Dickens and George Eliot did not think of themselves as living in the ‘Victorian period’. ‘Victorian’ was first recorded in 1839, but it only gained general currency, largely as a term of disapproval, with the Edwardians. The British experienced the nineteenth century as a period of turbulent transition; although the term has been high-jacked by critics of the next era, they felt themselves to be inhabitants of the ‘modern’ period, word that appears some six hundred times in the book titles listed in *The Nineteenth Century Short Title Catalogue* for 1816–70.² On the other hand, the major writers of the era grew up in the earlier years of the Regency and William IV, and had their imaginations shaped by the age of English Romanticism. The ‘nineteenth century’ might be seen to begin in 1789, when the French Revolution opened up a fault line across the social, Mental and religious structures of Europe, irreversibly changing ways of thinking and living, and laying the basis for the Romantic Movement with its elevation of ‘common’ life, childhood and the emotions.

The vision of Scott and Wordsworth lived on to culminate in the imaginative creations of George Eliot a decade after the mid-century. The creative tension within mid-Victorian literature comes from a cultural schizophrenia. If it was ‘modern’, materialist, factual, concerned with ‘things as they are’, it was also in many ways Romantic, fascinated with the ‘savage’ Gothic, melodramatic, idealistic. The ‘novel’ itself had little of the formal definition it has today. It was seen simply as a narrative form opposed to ‘romance’, a work of fiction dealing with the affairs of everyday life. As late as 1884 Henry James could complain that, as a form, it ‘had no air of having a theory, a conviction, and consciousness of itself behind it’. Prose fiction was written, read and reviewed as part of a

continuous spectrum of literature dealing with the humanities and science. No one would have debated where Scott the historian ended and Scott the novelist began, or thought the question relevant. Criticism of the novel genre goes back to the early eighteenth century, and was widely discussed during the Victorian period. The subject of 'English literature' was included in the syllabus of the University of London when it was founded in 1851. But studies of the novel were largely ethical, concerned with the 'truth' of literature, and Matthew Arnold's famous definition of poetry in 1888 as 'a criticism of life' would have been applied equally to the novel. G. H. Lewes praised Charlotte Brontë's *Villette* (1853), although it showed 'contempt for conventions in all things, in style, in thought, even in the art of storytelling', because it had 'an astonishing power and passion. Literate readers were interested in the world in general, and even Dickens' populist *Household Words* (1850) offered novels like *Hard Times* (1854) in a magazine that contained more non-fiction than fiction. In general, before about 1880, critics saw form as a means of representing reality; in the later century, 'reality' became increasingly the basis for artistic form. David Lodge has remarked that 'novels burn facts as engines burn fuel', and Victorian fiction consumed whole forests of miscellaneous information. But this brought with it a great diversity. By mid-century David Masson could identify thirteen sub-genres of novel by type, objective and subject.¹⁰ In the 1940s Leo J. Henkin summarized over 2,000 novels reviewed in *The Athenaeum* between 1860 and 1900, and placed them in fifteen categories ranging from scientific discovery and religious debate to politics and colonial settlement. This, however, excluded novels published only in periodicals, and most of those written for a mass readership appeared in ephemeral publications. There have been various attempts to map this vast sea. In *Fiction with a Purpose* (1967), the late Robert A. Colby related eight key Victorian titles to large clusters of contemporary fiction sharing the same interest

In 1999 the greatly extended third edition of the *Cambridge Bibliography of English Literature* included over 270 novelists writing between 1835 and 1900, and covered little ‘popular’ fiction. John Sutherland’s invaluable *Longman Companion to Victorian Fiction* (1999) records nearly 900 novelists and gives brief synopses of nearly 500 works of fiction. But it makes no attempt to be comprehensive. Nor does this guide, which, with some exceptions, focuses on the writers who have selected themselves by their enduring literary quality, though these were not necessarily the most widely read novelists at the time. The ‘classic’ Victorian novel read and studied today was largely written by and for a specific, large but restricted middle-class readership, and consolidated middle-class cultural values. It is a myth that even Dickens was read by ‘everyone’ in the Victorian period. Sales of his early works were almost certainly exceeded by cheap plagiarisms recycling his fiction for popular consumption, and if he was delighted that his pioneering venture into the popular market, the two penny *Household Words*, sold 40,000 copies, this circulation was dwarfed by comparable lower-middleclass journals like *The Family Herald*, which had an estimated circulation of 300,000.

When Trollope boasted in 1870 that ‘novels are in the hands of all: from the Prime Minister, Mr Gladstone, down to the last-appointed scullery maid’, he omitted to say that the fiction pored over below stairs would have been very different to that found in the parlors of Downing Street. The amusing novel by the Mayhew brothers on *The Greatest Plague in Life* (i.e., the maidservant) featured the novel-reading Betsy, whose reading included the revealing titles *The Black Pirate*, *The Heads of the Headless*, *Ada the Betrayed* and *Amy, or Love and Madness*, all actual penny-issue works published by Edward Lloyd.¹⁶ Betsy was reading in the late 1840s average serving-girl literary tastes may have moved upwards by 1870, but not by that much.

Yet the middle-class Victorian novel was nevertheless related to the revolution in printing and reading that affected everyone in early nineteenth century Britain. Print had played an important role in previous social and religious developments in earlier periods of change. But what happened in early nineteenth-century England was different. The Industrial Revolution created cheap printing and papermaking, and rapid book distribution by rail, at a time when the reading population was rapidly expanding as old social structures crumbled, new identities were forged through print. 'I can hardly describe to you the effect of these books. They produced on me an infinity of new images and feelings . . . Who was I? What Was I? Whence did I come? What was my destination?' The unlikely reader here is Frankenstein's Monster. By showing that its rational identity was created not in the laboratory, of which we know nothing, but in its reading, of which we know every title, Mary Shelley in 1818 was reflecting the revolutionary changes that were transforming the society of early nineteenth-century Britain, and at the same time recording her own creation of an independent identity through her reading and writing.

William St Clair has documented in detail the unprecedented explosion in reading in England during this period, concluding that 'it is clear that the Romantic period marks the start of a continuing, self-sustaining, expansion, a take-off in the nation's reading equivalent to the take-off in manufacturing production which accelerated at about the same time'. At mid-century, the pottery worker Charles Shaw, although living in cramped back-to-back accommodation, kept a space exclusively for his books, and felt as if he 'entered into converse with presences that were living and breathing in that room'. But it was not just autodidacts whose lives were changed by reading. George Eliot envisaged the middle-class Tertius Lydgate stumbling on a cyclopedia article, and 'the world became new to him by a presentiment of endless processes filling the vast spacesplanked out of his sight'.

Dickens recalled for Forster a summer evening in Chatham, ‘the boys at play in the churchyard, and I sitting on my bed, reading *as for life*’, the world of books more real to him than anything in his material surroundings. Reading, in ways we have lost in an electronic age, was a creative act. For the emerging lower middle classes it was political. Benjamin Franklin’s dictum ‘Knowledge is Power’, above the woodcut of a hand press, became a Radical icon, and the extension of the vote in 1832 became inseparable from the fight against taxes on cheap periodical literature. Print still had ‘weight’ for the early nineteenth-century reader.

Although this was to change after Applegarth developed the rotary press in the 1840s, for much of the century printed matter was still relatively rare and expensive, and even penny periodicals were costly for the class of readers that bought them. Names and inscriptions in careful copperplate handwriting found today on the browning flysheets of nineteenth century popular editions bear witness to the way books were treasured. For their readers, words on the page still vibrated with their associations from Shakespeare, Bunyan, and supremely, the King James English Bible. There was still the link with the human voice, and reading aloud was a popular pastime in families, workplaces and concert halls. Dickens was one of the performers who extended the written word into public readings. Without today’s mental overload, untrammelled by academic boundaries, the printed word was savored at a more leisurely pace. As the century developed John Stuart Mill deplored the effects of mass circulation newspapers on the reading public, and complained that this advance in literacy had brought ‘no increase in ability, and a very marked decrease in vigor and energy’ in mental activity. Ruskin and Carlyle also looked with alarm at the rapid spread of cheap reading that they saw threatening public taste.

Meanwhile the ‘respectable’ novel, in particular through the central role of women writers within it, became a potent force shaping the ways of life and ethos of the new middle classes in the Victorian period. Many of these readers came from a social group that had been traditionally hostile to fiction, and for whom all reading apart from the Bible, *Pilgrim’s Progress* (1678, 1684) and devotional literature was a trivial detraction from the serious purposes of reading. ‘Against the most pernicious reading in the world, against novels, let me particularly warn you,’ ran a late eighteenth-century manual for ‘a young lady’; ‘they poison the mind, they soften and pervert the understanding, and infuse a kind of false heroic sentiment, while they divest you of that which is really pure and virtuous.’ Where novels were allowed, they gave instruction for ‘real-life’ situations, like those of Fanny Burney or Jane Austen. That the middle-class readership came to accept a broader range of fiction was due above all to Sir Walter Scott, whose historical novels stood poised between fiction and chronicled fact.

William St Clair has demonstrated that in the first decades of the century, more copies of Scott’s novels were sold than those of all other novelists combined (St Clair, p. 221). Scott not only framed his stories in an accurate historical setting and so made them ‘true’, he also wrote from the historical viewpoint of the common people, making his stories relevant to the lives of his readers. Working-class libraries that banned fiction allowed Scott’s novels. Charlotte M. Yonge, tutored at home by her magistrate father, was allowed to read ‘a chapter a day of the Waverley novels, once she had read a portion of Goldsmith’s *Rome* or some equally solid book’. Scott prepared the way for the urban journalism of the 1830s, which discovered innumerable true histories swarming through the byways of the rapidly expanding cities. ‘There is not a *street* in London, but what may be compared to a large or small volume of intelligence, abounding in anecdote,

incident and peculiarities,' wrote the journalist Pierce Egan, Sr. in *Life in London* (1820–1, p. 24). Dickens, who as newspaper reporter wrote the pieces collected as *Sketches by 'Boz'* (1836), moved seamlessly from observation of London streets into their dramas and human narrative for *Oliver Twist*, the first major Victorian novel. But by 1870, when Trollope declared that the novel was a 'rational amusement', reading with a moral purpose, he was already arguing against the tide. Novels had become ever cheaper, increasingly sold for their 'sensation' value and bought for casual recreation and railway reading. By the 1880s, writers like George Meredith and George Moore were challenging the censorship of lending libraries that selected only those novels they thought suitable for family reading. There would be a case for ending this study then. But as we have noted, as the main Victorian period was passing, debates about its values were central to the work of Henry James, Thomas Hardy, George Gissing, Oscar Wilde and Robert Louis Stevenson, and to end.

2.1.10 Realism in the Victorian Novels

Masson (2006:258-9) stated that 'Art always aims at the Representation of Reality, i.e. of Truth,' declared G. H. Lewes in 1848. 'Realism' was a central concern in the Victorian novel, and it reflected unprecedented interest in the scientific nature of the material world. The eighteenth-century Enlightenment had begun a shift from debates about religion and moral issues towards scientific observation of the natural universe, and by the early nineteenth century 'realism' in philosophy referred not to transcendent realities, such as the nature of good and evil, but to material phenomena defined through observation and experiment. In the arts, 'realism' referred to the belief that 'reality inheres in present fact' and that 'new doctrines of the physical world are independent of mind or spirit', 'a description of facing up to things as they *really* are, not as we imagine or would like them to be'. The novel was only one avenue of literature exploring new

concepts of the world for the Victorian reader. Today, Charles Edward Mudie's Select Circulating Library is remembered as the institution that curiously kept the expensive three-volume novel going as a publishing format throughout much of the century. But in 1855 Mudie was assuring his clients that 'preference is given to works of History, Biography, Religion, Philosophy, and Travel', although noting that 'the *best* works of fiction are also freely added'. If the novel did emerge as a separate category of literature, it was the genre least capable of clear definition. 'Social problem' novels drew on journalism, biography, and Parliamentary reports; historical novels shaded into history; and religious novels played a lively part in theological debate. If the novel was concerned to represent life as it is, so were the visual arts, and these affected writers of fiction. Politics, fiction and art all sought a new level of creative engagement with objective reality.

For all their differences of content and style, from the late 1840s novelists showed a new 'resolute and careful attention . . . to facts and characters lying within their easy observation'. Writers now freed themselves from Romantic preconceptions, indicating a 'greater indifference to traditional ideas of beauty, and an increased willingness to accept, as worthy of study and representation, facts and objects accounted common, disagreeable, or even painful'. But when Masson came to examine realism as it actually emerged in the novel, he distinguished between the 'Real' and the 'Ideal'.

Dickens, the writer most responsible for creating a sense of the period for subsequent generations, bitterly opposed the *factual* representation of reality in fiction. 'I have purposely dwelt upon the romantic side of familiar things,' he wrote in the 'Preface' to *Bleak House* (1852-3), and developed this in a well-known passage quoted in Forster's *Life*. It does not seem to me to be enough to say of any description that it is the exact truth. The exact truth must be there; but the

merit or art in the narrator, is the manner of stating the truth. And in these times, when the tendency is to be frightfully literal and catalogue-like to make the thing, in short, a sort of sum in reduction that any miserable creature can do in that way, I have an idea (really founded on the love of what I profess), that the very holding of popular literature through a kind of popular dark age, may depend on such fanciful treatment. In believing that the highest truths could only be reached through the imagination, Dickens' 'fanciful' approach of reality looked back to the Romantic Movement. It also drew on a work that had been enthusiastically discovered by the Romantics, and was the book most likely, after the Bible, to be found in Victorian households. Bunyan's *Pilgrim's Progress* (1676, 1684), secularized in the eighteenth century by William Hogarth in his *Harlot's Progress* (1732) and a succession of picture 'progresses', transformed the objects and happenings of everyday life into moral allegory.

Both reinforced the Victorian concern with understanding the 'truth' of the objective world in terms of moral 'truths' based in the Bible. As Chris Brooks put it, what separated the 'enterprise of realism' in the Victorian novel from the more conventional concept of the term was that it sought 'to capture what the *being* of the real world is . . . coextensive with an attempt to capture the *meaning* of the real world as well' (*Signs*, p. 3). By observing the 'scientific' progress of time as operating within a divine control, the Victorian novel embodied what Thomas Vargish has termed a 'providential aesthetic', again very different from the normal expectations of the 'realist' novel. Bunyan's influence was particularly strong on Dickens' early work. He called his first true novel *Oliver Twist; or the Parish Boy's Progress* (1837–8), and in the *Old Curiosity Shop* (1840), a novel shaped throughout by a subtext of Bunyan's work,⁷ he describes Little Nell and her grandfather setting out on their travels, hand in hand, as two 'pilgrims'. But

Bunyan's work had a seminal influence on other fiction across the century. *Pilgrim's Progress* underpins the structure of Charlotte Bronte's *Jane Eyre* (1847) and *Villette* (1853), and it was Maggie Tulliver's favorite book in Eliot's *The Mill on the Floss* (1860).

Masson identified Dickens as a 'Romantic', and contrasted him to Thackeray, the artist of the 'Real'. But he claimed both were concerned with reflecting the same 'reality': The Ideal or Romantic artist must be true to nature as well as the Real artist, but he must be true in another fashion. He may take hints from Nature, her extremist moods, and make these hints the germ of creations fitted for a world projected imaginatively beyond the real one. Homer, Shakespeare and Cervantes, are said to be true to nature, and yet there is not one of their most pronounced characters exactly such as ever were to be found, or ever will be found in nature.

Others were less accommodating. 'I quarrel with [Dickens'] art in many respects, which I don't think represents Nature duly,' declared Thackeray himself, and he wrote to Masson: The Art of Novels *is* to represent nature: to convey as strongly as possible the sentiment of reality in a tragedy or a poem or a lofty drama you aim at producing different emotions; the figures moving, and their words sounding, heroically: but in a drawing room drama a coat is a coat and poker a poker; and must be nothing else according to my ethics, not an embroidered tunic, nor a great red-hot instrument like the Pantomime weapon. Masson identified Dickens as a 'Romantic', and contrasted him to Thackeray, the artist of the 'Real'. But he claimed both were concerned with reflecting the same 'reality': The Ideal or Romantic artist must be true to nature as well as the Real artist, but he must be true in another fashion. He may take hints from Nature, her extremist moods, and make

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2.1.11 Socialism in the Victorian Novels

James Richard (2002) explored that “Social- novels” (also known as “industrial,” “social,” or “condition-of-England” novels) are a group of mid-19th-century fictions concerned with the condition of the working classes in the new industrial age. “The condition of England” was a phrase used by Thomas Carlyle in his essay *Chartism* (1839) about the “condition and disposition” of working people; it combined sympathy for deprivation with fear of the “madness” of Chartism. Largely written by middle-class writers, the novels highlight poverty, dirt, disease, and industrial abuses such as sweated labor, child workers, and factory accidents but also exhibit anxiety about working-class irreligion and a fear of (potentially violent) collective action such as Chartism and trade unionism. The genre roughly spans the period between the Reform Acts of 1832 and 1867, and the backdrop includes the “Hungry Forties,” debates over the franchise, Chartist demonstrations, the exponential growth of the new cities, and campaigns around sanitation and factory conditions. There is no consensus on the works that should

be included in the genre. Regarded as either the first true social-problem novel or an influential forerunner is Harriet Martineau's "A Manchester Strike" in her *Illustrations of Political Economy* (1832). Charles Dickens's *Oliver Twist* (1838) is sometimes considered a social-problem novel due to its critique of the 1834 New Poor Law.

2.1.12 Feminism in the Victorian Novels

Cain (1997) believed that Although there is overlap with categories in Victorian studies in *Oxford Bibliographies* entries such as Gender, Sexuality, Homosexuality, and the New Woman, feminism in Victorian literature and culture can be distinguished from these by its emphasis on individuals and organizations that foreground the advancement of women's "political, social, and economic rights" (from the *Oxford English Dictionary*). The *OED* specifies that the term "feminism" did not come into use until 1895, when a book reviewer for the *Athenaeum* described a woman's flirtation with "feminism" in Mrs. Andrew Dean's novel *The Grasshoppers* as humorous; however, there were similar terms such as "modern woman," used well before 1895, especially in periodicals aimed at progressive women readers. Further, contemporary scholars have used the term "feminism" to describe the 19th-century movement that advocated the improvement of women's rights and opportunities, suggesting that by the end of the 19th century, the "first wave" of feminism had developed. This entry provides an overview of the development of first-wave feminism in the 19th century.

It also focuses on 19th-century legislation aimed at improving women's rights, details the contributions of key figures involved in these legislative acts, and examines the role of women journalists and feminist periodicals in the movement. This entry also shows how first-wave, Victorian feminism was key to the development of feminist literary criticism in the 20th century, which usually (but

not always) recognized the historical context in which the concept of feminism developed. Twentieth-century feminist literary criticism showed how Victorian women writers were influenced by cultural attitudes toward women and illustrated how 20th-century feminists could benefit from reading the works of Victorian women writers.

As the section Victorian Feminism and 20th-Century Literary Criticism shows, second-wave feminist literary critics first brought attention to under-recognized Victorian women writers in the 1970s, and third-wave feminist theorists introduced concepts such as gender performativity in the late 1980s and early 1990s, concepts that reframed feminist literary criticism by encouraging a more fluid understanding of identity issues. In particular, third-wave feminists analyzed the ways language constructs identity, including how language can be used to construct new gender identities. In the late 1990s, the New Historicism School of literary criticism encouraged scholars to return to a historical understanding of feminism but with the stronger theoretical understanding that emerged from third-wave feminism, and this resulted in more complex analysis of the relationships between history, literature, and gender. Finally, at the turn of the 21st century, as recovery of Victorian women writers continued in literary criticism, Victorian “antifeminist” perspectives (or “unfeminist” as Pamela Gilbert refers to these perspectives in her *Oxford Bibliographies* entry about Gender) received scholarly analysis, as did the achievements of women journalists, especially those who wrote for feminist periodicals. With much of this work published since 2000, criticism on feminist periodical literature especially is still developing, and there is more important work to be done. In many cases, scholarship on women who edited and wrote for feminist periodicals remains

limited, and the key figures included here are those who have had the most critical work done on them.

Part Two

2.2 Previous Related Studies

The following studies represent the only possible and available related studies that the researcher has successfully obtained. These studies share a common perspective; they all related to Children's issues and social reform as reflected in Charles Dickens' works. Among these studies; is Massauda (2013) who attempted to investigate children social suffering in Charles Dickens' novel "David Copperfield". In addition to that, his present study expresses the author's motives behind the writing about this phenomenon. This investigation aims at laying attention on the different kinds of children suffering, through a literary study of the corpus; the work aims to focus on the protagonist in order to understand his physical and psychological suffering. Massauda (2013) adopted thematic analytical method. Based on the investigation of the children's suffering in David Copperfield, it is realized that Dickens could reflect children social suffering in his society. Thus, he has various objectives behind writing about this phenomena, he tries to find out the causes and effects of children social suffering. Hence, he could deduce that, Dickens has a psychological motive in writing about this social Phenomenon.

Massauda (2013) discovered that there is a factor of challenge and motivation for success, through a literary analysis of the corpus. David Copperfield is a realistic novel in which Dickens could reflect the children social suffering in his society, he described realistic scene of the oppression of children in his life time that they are orphan struggle to survive. Another writer who investigated the role and importance of the child and parent-child relationships is Rouibtone (1988) who believed that, the child is important in Dickens's novels as a character; but

Dickens's interest in and understanding of childhood are distinctively expressed in his characteristic adoption of the child's point of view. The vision of the world presented in Dickens, in its concrete immediacy, its Imaginative freshness and its contact. With fairy tale, magic and mythology, is frequently that of the young child. Moreover this interest in the child is part of Dickens's deep concern with the confrontation and the resolution of the conflict and guilt that he finds in the parent-child relationship. His methods of approaching, exploring and resolving this conflict and guilt are also analyzed. The chief problem of life is seen as adjusting to one's relationship to one's parents. The inheritance, which is used throughout Dickens's work, is as an important symbol of the complex bond between parents and children. His novels require a rather more serious critical examination if their underlying significance and artistic integrity are to be discovered.

Both Massauda (2013) and Rouibtone (1988) approached Dickens' novels in terms of presenting child as a protagonist without having parents or someone cares for him or her, according to them the cause of children s' social and psychological suffering is the absence of parents' role. NurulFaizah,(2007) who analyzed the social problems of David Copperfield novel one of Charles Dickens works, a number of approaches and schools of thoughts including, the structural approach were followed, to analyze the novel David Copperfield. Nurul found out that there are many social problems occurred in the novel such as poverty, discrimination in education, and the unfair treatment in the working class. She also underlined that the novel is partly an autobiography of Dickens' life. Another writer who examined the ways in which Dickens incorporates the characters, themes, and archetypal structures of traditional mythology and fairy tale into the modern genre of the novel is James. A Hamby,(2012). Who highlighted Copperfield As hero, to undergo the cycles of the monomyth described by Campbell, namely miraculous

birth, departure, initiation, and return. Other characters in the novel also fulfill archetypal roles.

James (2012) explored that both , Dickens's and Copperfield's contributed in achievement of a middle-class lifestyle with a loving family, economic success, and fame as an author, in terms of the novel's articulation of Victorian notions about success in life, and also in terms of the psychological dynamics involved in Dickens casting his own life into modern myth. Finally, he concluded that Dickens's incorporation of traditional elements of myth and folklore into the form of the novel as a means of casting his progressive social vision In terms of familiar cultural constructs.Both, Nurul (2007) and James (2012) approached the novel of David Copperfield in terms of children's suffering and the impact of social classes on the economics and the life style of the people.

There are some other writers who analyzed Dickens' works from a social point of view; they pointed out the ways that Charles Dickens followed to get rid of the negative phenomena, such as poverty, oppression, injustice, abuse and other issues which, people were suffering. From these writers is Zahara (2017) who attempted to deal with poverty in British society during the Victorian period. Charles Dickens's novel *Oliver Twist* considers as a case-study. She showed the differences between the social classes in the Victorian society. Also, her study aimed to show that *Oliver Twist* portrays the reality of social injustice to poor people in Britain during the Victorian era. The study analysis done through the realities that Charles Dickens described in *Oliver Twist*. She presented general views and definitions about social classes with Marxist theory, and analyzed the novel focusing on the content through some quotes from *Oliver Twist's*.

In agreement with Zahra (2017), is Isnaeni (2016) who explored the Child Labor in Charles Dickens' "Oliver Twist". Isnaeni attempted to analyze the forms of Child Labor and the effects of Child labor which reflected in Charles Dickens' Oliver Twist. The researcher used sociological approach to find out the forms of Child labor and effects of Child labor. She concluded that there are four forms of Child labor that figured out from analyzing the data in the novel Oliver Twist, and She also found three effects of child labor that exist in the novel.

The forms were Domestic work, working in industries, slavery and forced labor. And the effects are; physical Injuries, growth deficiency, exhaustion, and malnutrition. Both writers approached the novel Oliver Twist from different point of view but, Isnaeni found out some points and results while Zahra didn't suggest any solutions. The current study agrees with Zahra in terms of poverty issue and the school of method. Many writers wrote about poverty in Dickens' Oliver Twist. AuliaEstiyana(2016) also proposed to analyze how child exploitation reflected in Oliver Twist (1838) by Charles Dickens. The technique of data collection is library research. The technique of analyzing data is descriptive qualitative. Based on sociological analysis, Aulia (2016) found five aspects such as social aspect, economic aspect, cultural aspect, religious aspect, science and technology aspect in the novel Oliver Twist. And also didn't suggest any solutions, and this is the difference between the above mentioned studies and the current study in which the researcher is attempting to find solutions or recommend for further researches. Suzan Elizabeth, (2012), also examined the trope of orphanhood in mid-nineteenth century novels and argues that the orphan emerged as a symbol of middle-class fears about legitimacy and survival. And the origin of the orphan as a synecdoche of middle-class anxiety in Charles Dickens's *Oliver Twist*, a novel whose title character Dickens and other authors continue to revise throughout the early and

mid-Victorian era. Suzan concluded that Male and female authors continually reproduced such characters throughout the era, but by mid-century, the Dickensian orphan narrative shifted slightly to reveal a stable middle class no longer worried about its origin or long-term survival but instead concerned about its need to reform England as a whole, so that the country adhered to middle-class values and becomes moral and authentic. The similarity between this study and the current study in approaching the issues of orphans, although in the current study the issue of orphan is analyzed in three of Dickens' works therefor, the results will vary.

Heather (2001) investigated the nature of the Victorian child's standing in society using pictorial means. It takes the view that the picture, or visual image, has something important to tell us about attitudes towards childhood, and how children were regarded as a group, between 1869 and 1908. The main analytical tool that he adopted was critical theory's notion of the metapicture. As a piece of scholarship, it is situated between the disciplines of art history and social history. Little work has been done on the child's visual representation, and its contribution to the historical record. The rich visual material that forms part of the archive of Victorian philanthropy in general and temperance in particular, remains largely untapped. The study was a response to this scholarly neglect, with the uses made by charity of the pictured child forming its central site of inquiry. The writer approached Images as pictorial puzzles, and gave priority to those solutions which formed part of the historical record.

Finally Heather (2001) concluded that the range of contemporaneous earnings assigned to the picturing of childhood, and how the relationship between some of these meanings held significant implications for children's social standing. The idea of using picture is unique but, may be controversial to some methods of the international research. This study is comprehensive, because it investigated

many issues. It agreed with the current study in terms of reflecting child's poverty which is one of the issues that the current study attempting to investigate.

The above-mentioned studies approached most of children's issues that affect negatively on children socialization, the topic of the current study. Other researches explored Dickens' works in general issues such as poor, laborers, social reform, and many issues that affected the people. From these authors is Oshi (2015) who attempted to investigate the contribution of Charles Dickens to the Victorian social reform, the writer considered Dickens as an influential literary figure, whose contribution to social reform was considerable. The author believed that Dickens' influence is manifest in his novels and through the speech that he delivered during his tours at home and abroad. Thought he was an advocate of social reform, he offered no specific solutions. Nevertheless, it was through his great popularity as writer and novelist that some important legislation was acted to the social conditions and gives the working class hope for better life in Victorian England.

Oshi (2015) also believed that Dickens' works were a kind of direct appeal to the society to take action against the exploitation of children and oppression of women. In addition to his novels, which he used to fuel social change, Dickens was actively involved in charities which funded school for the poor and reformation institution for the prostitutes. Oshi (2015) ultimately concluded with the proclamation that Dickens was not a mere fiction writer. His works were intended to serve the social cases of bringing about reform, and raising people's awareness of the untoward Victorian social conditions and urge the authorities to take measures to improve the situation. This is conveyed through Dickens powerful depiction of the prevailing condition.

In agreement with Oshi, is Abedul -Ghani (2007) who explored the theme of poverty in two of Dickens' 'Work: Great Expectations and Oliver Twist. Stated that, since the economic and social factors had their impact on people's life in Victorian England, a brief historical account is given to highlight the question of poverty and relate it to the topic of this study. The biographical aspect of Dickens' life is exposed to show how Dickens' own childhood came to be reflected throughout his works. To prove that he added a general introduction to Dickens' works and is accompanied by summaries of his two novels Great Expectation and Oliver Twist with emphasis on the theme of poverty. This is followed by a thorough description and discussion of the theme of poverty. Abedul -Ghani (2007) also carried out a comparison between the two novels and then concluded that Dickens has achieved credibility in his portrayal of poverty which was prevalent in England during the Victorian Age through realistic and accurate description of the social life of the poor and the reflection of his own childhood.

Like Oshi and Abedul-Ghani Who approached social life in terms of poverty and social class they both agreed on how Dickens' life reflected on his writings. Also Teachout (2006) who examined the importance of Charles Dickens in the Victorian reforms, he believed that, Dickens who wrote either consciously, or unconsciously, on the social ills of the time few can reach the same level of eloquence as the novel, *Hard Times*, by Charles Dickens. Through a close examination of this work by Dickens; the "Preston Lockout" on which *Hard Times* is based; along with the influence of Thomas Carlyle. This influence in social reform manifested itself through Dickens' novels; his magazines *Household Words* and *All the Year Round*; and his many speeches on social injustice. While he advocated social reform, he did not advocate specific social reform legislation. Instead, it was through his enormous popularity as the foremost British author of

his day that the influence was wielded for the eventual betterment of the working classes in Victorian England. And finally, by using the works of Carlyle and other contemporary authors and comparing them to *Hard Times*, the reader sees the influence that his peers had in the development of the socio-political philosophy of Dickens.

Rodd (1985) examined the Images of the child in Austen, Wordsworth, and Dickens' novels. Rodd (1985) believed that those writers reflect an era in which change, appears less threatening to the individual, had to be seen as growth specifically moral growth. In which man came to believe that only a better, more educated performance was needed to overcome the ills of his society. As the focal point of this preoccupation, the child functioned more symbolically than realistically since he was made to bear much of the onus of responsibility for his society's failures and was therefore imbued with the obligation to improve, that is, paradoxically, to remove himself from that state of innocence which is the child's inheritance. Utilizing subjective response and psychoanalytical interpretations which enlarge upon textual evidence, the author question the basis for perceiving any profound difference between Words-worth's romantic and Austen's more realistic image of the child in *The Prelude* and *Mansfield Park* respectively. Since it mediates between these two seemingly opposite visions, Dickens' image of the child provides us with more comprehensive reasons why these images have been distorted. It appears that reliance on socially accepted premises rather than on psychologically painful insights has been the main reason why Dickens' *The Old Curiosity Shop* has been unduly criticized. It also appears that the Dickensian image of the child in *Great Expectations* is finally a tragic one but one which can be defended on the grounds that this was a parentally imposed image which could not be overcome. Rodd (1985) concluded that, If the underlying assumptions about

the nature of mankind is rejected, the image of the child will be presented or interpreted negatively, and each of these authors either consciously or unconsciously provided the means by which one could begin to see the child, forced, and became as Dickens saw him, in a more compassionate and affirmative light.

Other issues investigated in Dickens' novels are physical and vulnerable damage of human body Gavin (1994) analyzed the ways in which physical vulnerability-to damage, disease, death, and the pervasive presence of the vulnerability of the human body in Charles Dickens's writing. He demonstrated, through a collection and discussion of bodily references drawn from the range of Dickens's novels, that the body's vulnerability is, in conjunction with the use of humor and the literalizing of metaphorical references to the body, a crucial and fundamental element of both Dickens's distinctive style and of his enduring literary popularity. To prove that the author provided evidence for the contention that a sense of physical vulnerability was particularly intense in the Victorian era and that Dickens shared this awareness as his social and humanitarian interests and activities illustrate. The writer also focused on Dickens's more private concerns with the body, particularly upon his personal physical fears and experiences, the public attention given to his body as a result of fame, his continual denial of his own physical frailties, and the interplay between his body and his writing all of which provided impetus to his literature .

Gavin (1994) underlined that, the more a player's body is described the more vulnerable it will become, thus good-hearted heroes are virtually "bodiless" and suffer little physical pain while evil characters are described in great anatomical detail and come to bodily harm. On the Conversational level Dickens depicts

extreme physical horrors by expressing these things humorously, by putting descriptions of them in mouths variously and interestingly accented. Dickens's methods of Expression reflect physical reality-all bodies are vulnerable to sudden damage. Dickens here plays most intensively with the lateralization of metaphor, linguistically insisting that if a head appears around a doorway we can no longer assume that a body will follow. The novels are filled with diction ally decapitated heads and severed limbs, but through the use of humor by reanimating these members Dickens ensures that his style elicits not simply a reaction of horror in his readers but elicits strong instinctual attraction to his work which is rooted in the body, not in the intellect.

Other issues also investigated in Dickens' novels that analyze the literary elements and criticism like the study of Muntamah (2012) who describes the literary elements of Charles Dickens' *Oliver Twist* novel and analyze the moral values that implied in Charles Dickens' *Oliver Twist* the novel and its implication on education. The author followed the descriptive qualitative method. To utilize the documentation method in collecting the data while in data analysis he used observation and taking notes technique. After analyzing the novel "*Oliver Twist*", he took some conclusions which the moral values are Bravery, humbleness, honesty, steadfastness, sympathetic to others, Cooperativeness, thankfulness, kind hearted, trustworthiness, sincerity, love And affection.

McCarthy (1971) tried to explore Dickens' social criticism in *Oliver Twist* (1838) *Dombey and Son* (1846) *Hard Times* (1854) and *Little Dorrit* (1855). McCarthy believed that these works are the major considerations the discrepancy between Dickens' stated intentions and his achievement as a social critic. The analysis of the four novels revolves around an examination of the characterization,

the explicit and implicit levels of meaning, and the escapist tendencies in the fiction. The author also attempted to uncover Dickens' social attitudes, to jump the hurdle of existing critical opinion and to come to terms with the actual ideas and sentiments which Dickens expresses in his novels. He assumed that these critics are basing their judgments elusively on the passages of explicit condemnation of the social order, for a close reading of the texts reveals contradictions in Dickens' social attitudes. Moreover he attempted to clarify Dickens' social attitudes and reappraise his criticism of Victorian society.

It is true that in *Dombey and Son* Dickens writes that all men stem from a common origin and owe a duty to their common Father to work together to make the world a better place for all. But the novels themselves reveal that Dickens believed in a social hierarchy in which some men are inherently superior to others, and therefore deserve a better position in society. The author traced *Oliver Twist* as he escapes from the workhouse world because he does not belong there. He is a child of the middle class and definition superior to his fellow orphans. Conversely, *Rachel* of *Hard Times* is a working class woman and deserves no more than her natural lot, working in the factories until her old age. The writer concluded that *John Chivery* of *Little Dorrit* will always be a "poor common little fellow" "no matter how hard he tries to make his conduct resemble that of a gentleman. Reinforcing and justifying this social hierarchy is a moral hierarchy. Dickens may state that man's environment determines his character, but it is evident that his characters have 'given' moral natures which are only affected temporarily by their surroundings.

2.3 Summary

To sum up, Dickens' works have been approached from different angles, including children's issues, conditions of poor, laborers and the impact of

industrial revolution in dividing the people into social classes. Despite the use of different approaches in the above-mentioned studies, this research agrees with these studies in the significant efficiency of Dickens' novels on the Victorian society. But this research is distinguished from the above studies in terms of organizing children's issues from their birth until their youth and education. Moreover, the reviewed works have extremely helped the researcher to understand child's issues in Dickens' works; however mere understanding is not enough for deeper scholarly research on all children issues in England as depicted by Charles Dickens in his three selected novels.

CHAPTER THREE

Research Methodology

3.0 Introduction

In this chapter, the research methodology is explained. This can help to understand how the research has been conducted. The methodology comprises the research approach, data collection sources, bases for the selection of Charles Dickens three novels, data collection procedures and data analysis.

3.1 Research Rationale

In his book, *Theory of Literature*, Wellek (1984) stated that there are two kinds of approach in analyzing a literary work; extrinsic approach which relates the literary work to the other subjects such as psychology, society, and biography; and the intrinsic approach that emphasizes the elements of literature itself, such as characters, themes, point of views, plots and others. In this research, the extrinsic method is adopted to help providing a suitable basis for children issues of the selected novels that under the study.

Marxism is a political, social, and economic philosophy derived from the work of the 19th-century historians Karl Marx and Friedrich Engels. It views human history as a struggle between social classes and asserts that capitalism is inherently exploitative. According to Kelly Griffith (2002) Marxist criticism is based on the social and economic theories of Karl Marx and Friedrich Engels. Their beliefs include the following: value is based on labor; and the working class will eventually overthrow the capitalist middle class. In the meantime, the middle class exploits the working class. Most institutions; religious, legal, educational and governmental are corrupted by middle-class capitalists. Marxist critics apply these

economic and social theories to literature by analyzing first, ideologies that support the elite and place the working class at a disadvantage, and secondly, class conflict. Marxist criticism is often interested in unraveling how a literary work reflects (intentionally or not) the socio-economic conditions of the time in which it was written and/or the time in which it is set, and what those conditions reveal about the history of class struggle. Marxist criticism appeared early in the 20th century, especially in the 1930s during the Great Depression. This "socialist" criticism applauded literature that depicted the difficulties of the poor and downtrodden, especially when they struggled against oppressive capitalist bosses. Examples of literature with such strong "proletarian"

3.2 Research Method

According to Adams and White (2007)“there is great difference between research methods and research methodology the first thing to get absolutely clear about is that, they are not the same thing! A research method is a way of conducting and implementing research. Researchmethodology is the science and philosophy behind all research. It goes into the heart of how we know what we know and allows us to understand the very strict constraints placed upon our concept of what knowledge actually is”. The same view is expressed by Kothari, C.R(2004)who wrote that research methods may be understood as all those methods / techniques that are used for conduction of Research;thus, they refer to the methods the researchers use in performing research operations. While research methodology is a way to systematically solve the methodology problem. It may be understood as a science of studying how methodology is done scientifically. In it we study the various steps that are generally adopted by a researcher to deal with the research problem along with the logic behind them. It is necessary for the researcher to know not only the research methods/techniques but also the

methodology. Researchers not only need to know how to develop certain indices or tests, how to calculate the mean, the mode, the median or the standard deviation or chi-square, how to apply particular research techniques, but they also need to know which of these methods or techniques, are relevant and which are not, and what would they mean and indicate and why.

Descriptive research does not fit neatly into the definition of either quantitative or qualitative research methodologies, but instead it can utilize elements of both, often within the same study. The term descriptive research refers to the type of research question, design, and data analysis that will be applied to a given topic. Descriptive statistics tell what is, while inferential statistics try to determine cause and effect.

Admin (2012) stresses that “Descriptive research includes surveys and fact-finding enquiries of different kinds. The major purpose of descriptive research is description of the state affairs as it exists at present. In analytical research, on the other hand, the researcher has to use facts or information already available, and analyze these to make a critical evaluation of the material”.

The researcher can summarize these definitions by saying the descriptive and analytical approach is concerned with subjective assessment of attitudes, opinions and behavior. Research in such a situation is a function of the researcher’s insights and impressions. The researcher has adopted the descriptive analytical method to achieve the set objectives, describe and analyze children's socialization in Charles Dickens selected novels.

3.3 Data Collection Sources

Data have been collected from primary and secondary sources. The primary sources are the three selected novels (Oliver Twist), (David Copperfield) and (Great Expectations). Whereasthe secondary sources include literary criticism,previous studies, references, historical writings, sociological, philosophical, psychological writings in addition to the internet.

3.4 Bases for the Selection

Charles Dickens is globally recognized as a literary genius, known for being the greatest English writer in social novels. He was almost influenced by the Industrial Revolution and its adverse consequences. Hence his main focus was on the social condition; including inequality, morality, child abuse and other social phenomena,he wrote many novels short stories and had weekly journals. Charles Dickens has been chosen for this study because he is considered to be the pioneer of socialism in the Victorian era.Dickens works were kind of direct appeal to the society to take action against the exploitation of children and oppression of women.Due to all that, the researcher has chosen Dickens' three novels as samplesfor his research.

3.5 Data Collection Procedures

In collecting data for this research, there have been several steps of data collection procedure. Taylor-Powel (2003) divided descriptive narrative data analysis into five steps. The first step is getting to know one" data; this means one reads and re-reads the text. The second step is focusing on the analysis: identifying key questions that one wants to answer. The third step is categorizing information i.e., coding information by identifying themes or pattern and organizing them into coherent categories. The fourth step is identifying patterns and connections within

and between categories. The fifth step is interpretation-brining it all together which means to form themes and connection to explain one's findings.

3.6 Data Analysis

After collection, the data were analyzed, questions were formulated and raised, answers were provided then the data analysis followed. The last step of data analyzed led to conclusions and findings.

In accordance with Taylor-Powel (2003) method, the research has followed five steps in analyzing the selected novels. The thesis has systematically been organized by applying the following steps; the first step is reading the novels in depth. The second step is stating the nature of the problem to be studied, the third step is reviewing related literature to understand how other have approached or dealt with the problem, the fourth step is adopting a research method, collecting data in an organized manner, and the five step is analyzing the novels in a way suitable to the problem, and finally making conclusions, findings, and Recommendations.

CHAPTER FOUR

Analysis Results and Discussion

4.0 Introduction

This chapter is the core of the study; it contains analysis and discussion of the three selected novels. The chapter comprises two parts; the first part provides synopses of each novel and the second part deals with the children issues that have been written by Dickens.

4.1 Synopses

Synopses are the summaries of the following selected novels to assist the reader to understand the analysis of these novels throughout this research.

4.1.1 David Copperfield

David Copperfield (1850) is a novel which traces the life of the child David Copperfield from the time of his birth to his mature manhood, when he is married and familiar with the vicissitudes of life. His early years are enjoyable with his mother, who was widowed shortly before his birth, and with her servant, Peggotty. Life is happy for David until his mother decides to marry Mr. Murdstone; afterward, life becomes unbearable for David. He is soon sent to a miserable school where he becomes friendly with James Steerforth, a fellow student. When David's mother dies, he is taken from school and put to work by Mr. Murdstone in a London warehouse. Although David enjoys the company of the impoverished Micawber family, with whom he boards, his other associates and the work are intolerable, so, without money or property, he runs away to his Aunt Betsey Trotwood in Dover. Despite a stern exterior, Aunt Betsey treats him well, adopting him and sending him to a good school. While at school, he boards with a Mr.

Wickfield and his daughter Agnes. (Throughout the novel, David retains a fond, sisterly affection for Agnes.) After graduation, David works in the law office of Spenlow & Jorkins and soon falls in love with Mr. Spenlow's daughter, Dora.

About this time, Em'ly, the Peggottys' beloved niece, runs off to marry Steerforth, whom David had innocently introduced to her while she was engaged to Ham, a nephew of the Peggottys. The family is saddened by this development, but Mr. Peggotty sets out to find her and bring her back. David uses his spare time doing clerical and literary work to help Aunt Betsey, who now finds herself without financial resources. He marries Dora, only to find that he has a "child-wife" who knows nothing of housekeeping and cannot accept any responsibility. Meanwhile, Uriah Heep, an "umble" clerk in Mr. Wickfield's employ, whom David dislikes, has deceitfully worked his way into a partnership, aided by Mr. Wickfield's weakness for wine. In addition, David also discovers that his old friend Mr. Micawber has gone to work for Heep. David has remained fond of the Micawbers, and it troubles him that his old friend is working for a scoundrel. Eventually, however, Micawber has a grand moment of glory when he exposes Heep as a fraud, helping to save Mr. Wickfield and restoring some of Aunt Betsey's finances.

David's wife, Dora, becomes ill and dies, and David is troubled until Em'ly, the Peggottys' niece, returns to her uncle. David has felt guilty for some time for having introduced Em'ly to Steerforth. After reconciliation is accomplished, Em'ly, along with some of the Peggottys, and the Micawbers leave for Australia to begin new lives. Before they leave, David witnesses a dramatic shipwreck in which Steerforth is killed, as is Ham in attempting to rescue him. Still saddened by the loss of his wife and other events, David goes abroad for three years. It is only after

he returns that he realizes that Agnes Wickfield has been his true love all along, and their happy marriage takes place at last.

4.1.2 Great Expectations

Great Expectations (1860) which tells the story of a young child, the orphan Pip, who lives with his sister and brother-in-law, the village blacksmith. On Christmas Eve, Pip is walking through the marshes when he meets an escaped convict who threatens him into bringing back food and a file to break the leg-irons. On Christmas Day, the convict is captured and returned to the prison ships known as The Hulks. He never reveals Pip's assistance when he is caught and asked how he escaped his irons. Much later, young Pip is sent to entertain Miss Havisham, a wealthy old lady who lives in a mansion known as Satis House. Miss Havisham is a bitter woman who was jilted on her wedding day long ago. She still wears her wedding gown, and the now-rotten wedding cake sits atop her dining room table. Her adopted daughter, Estella, is beautiful, and Pip instantly falls in love with her. But Estella is cold and distant. Over time, she softens somewhat toward Pip, but her affection is erratic. She tells him she can never love anyone.

Pip is dismissed from Miss Havisham's service and becomes an apprentice to Joe. But Estella has instilled in him a shame in his commonness. He longs to be a gentleman, not a blacksmith. His discontent grows. One day he learns that an anonymous benefactor has left him an enormous sum of money. He is to move to London, where he will be trained to act as a gentleman. A lawyer, Jaggers, will oversee his inheritance. Pip is certain his benefactor is Miss Havisham, and believes he is being trained as Estella's future husband. Pip's happiness is unfathomable as he moves to London, away from the only family and friends he has ever known. He is educated by Mr. Mathew Pocket and strikes a great

friendship with his son, Herbert. His wealth and position changes him, and soon Pip leads a dissipated life full of idleness. He is ashamed of Joe and Bidley, and wants little to do with them. He thinks association with them will lower him in Estella's eyes. Estella continues to be a powerful factor in his life. She has been trained by Miss Havisham to break men's hearts, and is constantly put in Pip's life to toy with him. Even though she warns him she cannot love him, Pip persists in loving her. On his twenty-fourth birthday, Pip learns that his benefactor is not Miss Havisham, but the convict from long ago. He realizes he is not meant for Estella, and also that Miss Havisham deliberately let him assume incorrectly. As well, he realizes with shame that he has mistreated his good friend Joe, who was always faithful to him. Though Pip is ashamed of the convict, Magwitch, he is grateful and loyal, so he commits himself to protecting Magwitch from the police, who are looking for him. His friend, Herbert Pocket, helps him.

Pip's moral education begins. He decides he can no longer accept the convict's money. He becomes compassionate towards Magwitch, realizing the depth of the convict's love for him. He tries to help Magwitch escape, but in the chaos, Magwitch is injured and caught. Magwitch dies, but not before Pip discovers that adopted Estella is Magwitch's daughter and tells Magwitch how lovely she is. Estella marries Pip's enemy, Drummle. Miss Havisham dies, but not before repenting of the bitterness that has ruined her life. She leaves a good deal of money to Herbert Pocket, at Pip's request, in the hope that it will earn her forgiveness. Pip goes to Joe and Bidley, who have married one another since the death of Pip's sister. He atones for his sins against them then sets off on his own, determined to make things right in his life. The novel ends when he meets Estella after many years. She has left Drummle, who has since died. She is remarried. She

and Pip part as friends and Pip realizes she will always be a part of his life, as surely as all the other memories of his once-great expectations.

4.1.3 Oliver Twist

Oliver Twist (1837) tells the story of the child Oliver whose mother dies after his birth in a workhouse. The infant's father is unknown, and the orphan is placed in a private juvenile home. After nine years of mistreatment, the boy is returned to the workhouse for even more abuse. After representing his fellow sufferers in an attempt to get more food, Oliver is punished and is apprenticed to Sowerberry, an undertaker. Noah Claypole, a charity boy working for Oliver's master, goads Oliver to rebellion, for which Oliver is savagely flogged. Consequently, Oliver runs away and heads for London. Near London, Oliver joins company with John Dawkins, The Artful Dodger, a questionable character who brings the boy to Fagin, the ringleader of a gang of criminals. Instructed in the "art" of picking pockets, Oliver goes out with Charles Bates and the Dodger. His companions pick an old gentleman's pocket and flee, and Oliver is arrested for their offense. At the police station, the terrified boy is cleared by the testimony of the bookseller who witnessed the theft.

Oliver collapses and is taken home by Mr. Brownlow, the victim of the crime. While Oliver recovers at his benefactor's home, Brownlow is puzzled by the resemblance between Oliver's features and the portrait of a young woman. Fagin is apprehensive and furious at Oliver's rescue. Nancy, one of his trusty retainers, is set on the boy's trail as the gang shifts headquarters. Mr. Grimwig, Brownlow's friend, has no faith in Oliver, so Oliver is sent on an errand to test his honesty. The boy is recaptured by Nancy and her friend Bill Sikes, a vicious lawbreaker. Oliver is restored to Fagin, who holds him in strict captivity for a while. In the meantime,

Bumble, a minor parish official from Oliver's birthplace, answers Brownlow's advertisement inquiring about Oliver. Bumble turns Oliver's benefactor against him by grossly misrepresenting the boy's history and character. Bill Sikes uses Oliver in a major burglary that is being planned. Sikes takes Oliver westward through the city to a rendezvous near Chertsey with Toby Crackit. At the house that is to be burglarized, Oliver is hoisted through a small window. The occupants are aroused and in the resulting melee, Oliver is shot. The robbers run off with the wounded Oliver but abandon him in a ditch. In the workhouse, Sally, the old pauper who attended Oliver's mother, is dying. At her urgent request, Mrs. Corney, the matron, sees the old woman alone before she expires. Immediately thereafter Bumble and the matron agree to marry.

Fagin is greatly upset when Toby Crackit returns alone. Fagin makes anxious inquiries about Sikes. He then has an ominous meeting with a person called Monks, who is angry with Fagin, who he claims has failed in his obligation to ruin Oliver by tricking him into a lawless life. When Oliver regains consciousness in a ditch, he stumbles to the nearest house, which proves to be the site of the attempted burglary. The owner, Mrs. Maylie, takes the boy in and protects him with connivance of her doctor, Mr. Losberne. The boy is taken to a cottage in the country, where Mrs. Maylie's niece Rose suffers a near-fatal illness. In the town inn yard, Oliver encounters a repulsive stranger who later spies on him with Fagin. Rose rejects the proposal of Mrs. Maylie's son, Harry, but he does not accept her refusal as final. Monks meets the Bumbles and purchases a locket that Mrs. Bumble redeemed with a pawn ticket that she took away from the dead Sally, who had received the pledge from Oliver's dying mother. The trinket contains a ring inscribed with the name "Agnes"; Monks drops it into the river.

Nancy, who sympathizes with Oliver, nurses Sikes until he regains his "natural" meanness. She drugs the man and slips away to Hyde Park for a secret meeting with Rose Maylie. Nancy tells Miss Maylie everything that she has learned by eavesdropping on Fagin and Monks on two occasions. The two rogues are plotting the destruction of the object of Monks's inveterate hatred his brother Oliver. Mr. Brownlow, who has been absent from London, reappears and Rose tells him Nancy's story. Harry Maylie, Grimwig, and Mr. Losberne are also briefed on what Nancy has learned. Noah Claypole and Charlotte, Sowerberry's maidservant, hide out in London after she has plundered the undertaker's till. They are discovered by Fagin, and Noah is employed to visit the police station to bring back information about the Dodger's indictment as a pickpocket. Because of her suspicious behavior, Fagin then assigns the sneak to spy on her. Nancy has a midnight meeting with Rose and Brownlow on London Bridge. Nancy informs Brownlow how he can corner Monks. Noah hears everything and immediately reports his findings to Fagin.

Fagin waits up for the marauding Sikes and provokingly discloses Nancy's double-dealing. Sikes promptly goes home and bludgeons her to death. After wandering in the country for a day, haunted by his evil deed, the murderer returns to London. Mr. Brownlow has seized Monks and taken him to his home. The resultant disclosures clear up many mysteries. Brownlow had been engaged to the sister of his friend Edwin Leeford, Monk's father. While yet a mere boy, Leeford was forced into a bad marriage. The couple had only one child Monks and separated. Leeford became attached to a retired naval officer's daughter, Agnes Fleming. But Leeford died suddenly in Rome while looking after an inheritance. His wife had come to him from Paris just before his death. At the time, Agnes was expecting a child the future Oliver Twist. Before leaving for Italy, Leeford had left

the girl's picture with his friend Brownlow. On account of the striking similarity between Oliver's face and Agnes Fleming's, Brownlow has been searching for Monks since the boy's disappearance. With the help of Nancy's discoveries, Brownlow has learned all about the destruction of Leeford's will, the disposal of the identifying trinket that Oliver's mother possessed, and Monks's vindictive conspiracy with Fagin to destroy the innocent boy. Faced with these revelations and a reminder of his complicity in the murder of Nancy, Monks comes to terms in return for immunity on the condition that Monks make restitution to his brother (Oliver) in accordance with the original will.

Toby Crackit and Tom Chitling have taken refuge in a crumbling building amid the ruins of Jacob's Island, in an inlet on the south side of the Thames. Fagin has been arrested, along with Claypole, while Chitling and Bates escaped. An unwelcome addition to the group is Bill Sikes, who is being tracked down. Charley Bates turns against the killer and raises an alarm to guide the pursuers. Attempting to escape from the house top, Sikes falls and is hanged in his own noose. Oliver returns to the town of his birth with Mrs. Maylie, Rose, and Mr. Losberne. Brownlow follows with Monks. Monks confirms what he has already declared in writing. The past history of the two half-brothers is recapitulated. Their father's will left the bulk of his fortune to Agnes Fleming and her expected child. The Bumbles admit their part in the affair after being confronted with Monks's confession. A new disclosure concerns Rose, who is of uncertain origin, although recognized by Mrs. Maylie as her niece. Rose is in reality the younger sister of Agnes Fleming, hence Oliver's aunt. Harry Maylie has repudiated his station in life to become a village parson, so the way is cleared for the young couple's betrothal. Fagin is found guilty and sentenced to be hanged. While in prison awaiting execution, he disintegrates into a state of unrepentant maliciousness, but

on his last night; he is visited by Brownlow and Oliver. Regaining some semblance of humanity, he reveals the location of some papers relevant to Oliver's interests.

4.2 Children s' Issues in Dickens s' Three Novels

4.2.1 Introduction

At the time in which Charles Dickens lived many population of Britain were living at below level. If you had no income at all you had to enter the workhouse. The workhouses were feared and hated by the poor. They were meant to be as unpleasant as possible to deter poor people from asking the state for help. Well off people lived in very comfortable houses at that time, however only a small Minority could afford this comfortable lifestyle. The Industrial Revolution also created a huge demand for female and child labor. Situations grew worst, whereby many children were homeless and abused; this resulted in appearance of many writings contributing in the reform. Among them as mentioned above was Charles Dickens whose writings influenced the society to take the issues of poor seriously and interest in children's issues.

4.2.1 Child's Orphhood

Childhood or Infancy is the state or period of being an infant; very early childhood, usually the period before being able to walk or speak, which needs more care and kindness from the infant's parents. Therefore writing about children and their issues is considered very important in reforming societies. Dickens is one of those who interested in children's issues, because his own childhood had been painful enough. As Michael (2012) said about him "At 12, and with his father imprisoned for debt, he had gone to work in factory, pasting labels onto jars of shoe polish for a few necessary shillings each week. Later he put that memory into a novel, but his own children learned only after his death that *David*

Copperfield had been drawn from his life. Still, his experience of privation had not, for the times, been in any way remarkable, and the extraordinary thing was instead his ability to recall its every detail and to get it all onto the page.

Charles Dickens made us understand that children were neither blank slates nor miniature grown-ups. He created our image of childhood, and if some of his characters now seem too innocent to be credible. You can find his Pip or Estella in every middle-school classroom. The suffering of any infant increases, if he or she loses one of his parents or both of them, and becomes an orphan, and here a good society is needed to treat such people. Who is the orphan? In UNICEF report (2017) defines an orphan as a child less than 18 years of age who has lost one or both parents to any cause of death. By this definition, there were nearly 140 million orphans globally. This large figure represents not only children who have lost both parents, but also those who have lost a father but have a surviving mother or have lost their mother but have a surviving father. This definition contrasts with concepts of orphan in many industrialized countries, where a child must have lost both parents to qualify as an orphan. UNICEF and numerous international organizations adopted the broader definition of orphan in the mid-1990s as the AIDS pandemic began leading to the death of millions of parents worldwide, leaving an ever increasing number of children growing up without one or more parents.

So the terminology of a 'single orphan' the loss of one parent and a 'double orphan' the loss of both parents was born to convey this growing crisis. However, this difference in terminology can have concrete implications for policies and programming for children. For example, UNICEF's 'orphan' statistic might be interpreted to mean that globally there are 140 million children in need of a new family, shelter, or care. This misunderstanding may then lead to responses that

focus on providing care for individual children rather than supporting the families and communities that care for orphans and are in need of support.

In keeping with this and the agency's commitment to adapt to the evolving realities of the AIDS crisis, UNICEF commissioned an analysis of population household surveys across 36 countries. Designed to compare current conditions of orphans and non-orphans, the global analysis suggests we should further expand our scope, focusing less on the concept of orphanhood and more on a range of factors that render children vulnerable. These factors include the family's ownership of property, the poverty level of the household, the child's relationship to the head of the household, and the education level of the child's parents, if they are living. In UNICEF's experience, these are the elements that can help identify both children and their families whether this term includes living parents, grandparents or other relatives who have the greatest need for our support.

Peck and Coyle (2002:117) stated that "When we hear the word "orphan" directly we bear in mind or imagine a child whose parents have both died or only one of them died. Charles Dickens is well known by the use of the orphan figure in his novels. Thus, one of the characteristic of his hero and heroine that he uses orphan who moves from position of deprivation and oppression to a position of care and kindness Childhood was a significant subject in the major novels of Dickens. He was at his most moving when he writes about children because many children suffered in Victorian England.

As mentioned in Jone (2012: p.3) "Dickens was always sympathetic to children, and one of his big contributions to the English novel was the prominence he gave to child characters and the child's experience, Within this context Allan

grant in the preface to Dickens stated that: “The child and the importance of childhood experience to later life are at the centre of Dickens’ concerns as an imaginative writer From Oliver Twist to David Copperfield, Dickens illustrates the child's struggle to exist on terms, other than those imposed by an adult or society. David Copperfield childhood, like other Dickens heroes has experienced solitude and deprivation, the lack of satisfactory place within a family or society.

In addition to that, by experiencing a feeling of total abandonment, Dickens' children are usually mistreated, both physically and emotionally (Chien 195). Oliver Twist (1838) was the first Dickens’ novel to confront the reading public with the abused child. It was the story of an orphan boy who suffers a cruel treatment and miserable adventure (Thornley and Robert 21). Dickens writes Oliver Twist to highlight the problems of poor children who after the poor law act of 1833 ended up in the work house.

Dickens stands as the first English novelist to give children a central role in his stories, with the portrayal of Oliver Twist, David Copperfield, Pip Pirrip and many other orphans, Dickens reveals his Crusade against the abuses inflicted on Victorian children. Orphans were common characters in Dickens 'novels that reflected partly the author's own early suffering. Under the pen of Dickens, the child grows from a passive observer of human drama into an active and creative character. In his novel 'Great Expectations', Dickens portrayed a severe picture of childhood. Through which one can see the world with the eyes of a child. Dickens explored that Pip is an orphan with no friends and no caring family. When Pip tells us his name and how he cannot pronounce the word "Pirrip" it is clear that how poorly educated he is. Although his parents died, Pip does not treat this as a main disaster but instead this encourages him and makes him use his imagination even

more. Dickens believes that the stage of childhood is the most important in the age of any person to learn, behave, and acquire skills. In which children must start to learn how to have fun, how to play and how to act sensibly. It is also a time when we develop a sense of responsibility and take account of our own actions.

Dickens suggests that childhood is never only a certain point in our lives and that fundamentally, we are all children. He also believes in the fact that we all act like children twice in our lives. The writer describes the orphan's childhood as a miserable time; he does this through Pip's family and personal life. Most of Pip's relatives are dead, and he has to put up with the evil Mrs. Gargery as his substitute mother, she is heartless and wicked and only shows remorse on her final deathbed. This is clearly a confusing and miserable time for Pip and the way childhood is portrayed is extremely negative. Dickens believes that something must be done to make people aware of children at a time of change to progress, But the question lies itself why Dickens tends to create such characters like Pip in *Great Expectations* whose nicknamed Pip, an orphan and the protagonist who narrated his childhood, from his birth “*As I never saw my father or my mother, and never saw any likeness of either of them (for their days were long before the days of photographs), my first fancies regarding what they were like were unreasonably derived from their tombstones*” (G E,1)

This signifies that both Pip's parents died before he could even see them. When reading this novel from the very beginning the reader feels pity to the child who suffers from being an orphan. And the reader bears in mind that the child will be over sensitive, insecure, dissatisfied, and disparate.

Pip dreamed of becoming a blacksmith like his kind brother-in-law, Joe Gargery. At *Satis House*, about age 8, he meets and falls in love with Estella, and tells Bidley

that he wants to become a gentleman. As a result of Magwitch's anonymous patronage, Pip lives in London and becomes a gentleman. Pip assumes his benefactor is Miss Havisham; the discovery that his true benefactor is a convict shocks him, but before we trace all his life. We go to David Copperfield to see how the three children under study began their life. David is depicted in an image seems more pessimistic than Pip. David narrated that *“I was born (as I have been informed and believe) on a Friday, at twelve o'clock at night.”* (D C,5) *“My father's eyes had closed upon the light of this world six months, when mine opened on it. There is something strange to me, even now, in the reflection that he never saw me; and something stranger yet in the shadowy remembrance that I have of my first childish associations with his white grave-stone in the churchyard,”* (D C,5)

The reader may feel pitter to David. Indeed; He's doing his best to grow up in tough circumstances: his father dies before he is even born, and his stepfather is a cold, abusive jerk. And then it gets worse: the boy's mother dies, leaving the kid completely alone in the world. Once his mother is gone, his stepfather doesn't even pretend to care about the kid's fate: he sends the boy to the Big City to get a job and care for himself. David Copperfield feels. Sadly, the challenges of abusive parents and terrible poverty seem to transcend all ages. Dickens's description of the beating David suffers at the hands of his stepfather reaches across the ages to make us shocked, even now. After all, even though we are separated from Dickens by a big gap of time, we share the same human emotions, love, jealousy, resentment, anger, fear, and hope. David's early struggles with a broken home, and his later troubles falling out of love with his wife, seem just as familiar to us now as they would to Dickens's back days. It's a novel about an individual doing his best in bad circumstances. And it doesn't matter if it's in nineteenth century or today. This kind of story never gets old. Dickens acquires fame by writing enduring characters that

everybody remembers and the researcher hopes that, after exploring David Copperfield we'll see why no one can forget Uriah Heep, even if you might want to. Dickens is great at depicting social justice. That social conscience mostly deals with larger issues of right and wrong: how can we recognize and fight evil without becoming brave thinkers? For Dickens, he depicts more specific injustices: cruelty to children, the mistreatment of women, and urban poverty and debt.

Despite the huge differences in setting, David Copperfield shares in common a light touch with all of these heavy issues, which keeps us entertained even while provoking us to think. Critics believed that Dickens starts up his autobiography, which soon feeds into the plot of his most personal novel, David Copperfield. Interestingly, though, David Copperfield differs from Charles Dickens's own life in some ways. Dickens had a really painful early life. His father was thrown into debtor's prison in 1822 in London, and young Dickens was sent to work at a blacking factory when he was ten years old. However, Dickens' actual loves life and marriage was quite different from what David Copperfield experiences. So people call David Copperfield an autobiographical novel, but we have to be careful about assuming too much "truth" in this book.

Dickens depicts his characters miraculously when he depicts Oliver the young orphan, who also lost both his parents. Dickens does not mention Oliver's father, He just mention his mother who died when she was wandering at night in a very terrible weather, looking for a place to deliver the child, knowing nothing about her fate, she arrived at the work house where poor people are put in she gave a birth as depicted by Dickens "*a young woman was raised feebly from the pillow; and a faint voice imperfectly articulated the words, 'Let me see the child, and die.'*"

(O T,3). "The patient shook her head, and stretched out her hand towards the child. The surgeon deposited it in her arms. She imprinted her cold white lips passionately on its forehead; passed her hands over her face; gazed wildly round; shuddered; fell back--and died."(O T,4).

The writer tells us that Oliver's mother, after giving birth, she ordered her last hope in the world, that kissing the new born child and died. Oliver was left to the unknown world where no one cared there for Dickens highlights his vulnerability and dependency on the owners of the work house, these are important features of orphan narratives. Since Oliver has been deprived of both parents, he is forced to move between the hands of different authorities. The presence of adult power that Dickens shows throughout the novel points to the fact that orphans in the 19th century, like Oliver, are exposed to the harsh world of adults in which they are entirely dependent on their individual actions in order to survive. This dependency is also emphasized, where Oliver often is portrayed as anxious and helpless, surrounded by the people who are in charge of his destiny. An example of Oliver's vulnerability and dependency is the illustration of Nancy and Sikes reclaiming him after he has been taken in by Mr. Brownlow.

The existence of orphans in 19th century fiction can be explained by mixing the public sentiment, social context and literary benefits. Dickens was deeply affected by the situation of orphans, and he therefore dedicated *Oliver Twist* to the social reform of his society. Not only did he use orphan children in order to comment on the faults of society, but they also proved to have an important literary function by appealing to the Victorian reader. Concerning the readers' perception of the novel, it seems reasonable to assume that their reading was influenced by the social context, since it was so closely related with the reality portrayed in the novel.

and thus functioned as a complement to the text itself. Charles Dickens and his readers were influenced by the social situation, while discussing the social situation depicted in the novel, reviews the contemporary comments that are presented in order to demonstrate how Victorian readers received it. Dickens' portrayal of the orphan characters and their vulnerability and goodness, played the vital role in affecting the Victorians.

The orphan depiction was certainly useful to the writer when he wants to appeal to the curiosity of the readers, as its fate was naturally uncertain; throughout the novel, it remains indefinite whether Oliver will discover his identity or not or even survive. Moreover, Dickens seems to have made use of his readers' curiosity by recurrently changing the focus of the action between chapters. One example of this is when Oliver gets severely hurt during the burglary at Mrs. Maylie's house, and the final sentence of the chapter reads "*a cold deadly feeling crept over the boy's heart, and he saw or heard no more*" (O T, 209). However, it is not until several chapters later that the reader is told what has happened to Oliver and that he indeed has survived. Thus, Dickens relies on his readers' interest in Oliver and by the suspense derived from the information; he elicits further devotion and compassion for the orphan boy.

Despite all the difficulties finally Dickens makes his characters overcome and find their identity and place in society, the novel provides a portrait of society's ill-treatment of orphan children. The depiction of Oliver became the standard image of a child which lasted for the entire century, and thus to a great extent influenced society's perception of orphans. Although the main focus of the novel is on the orphaned child, also the writer introduces to the reader the other marginalized groups in society, such as unmarried mothers, criminals and

prostitutes. These issues will be discussed in the following. The focus of this issue is on the child orphanhood, those children who are parentless remain the main protagonist of Dickens' three novels.

4.2.2 Child's Abuse:

As cited in Tusla (2015) that Child abuse can be categorized into four different types: neglect, emotional abuse, physical abuse and sexual abuse. A child may be subjected to one or more forms of abuse at any given time. Abuse and neglect can occur within the family, in the community or in an institutional setting. The abuser may be someone known to the child or a stranger, and can be an adult, or another child. In a situation where abuse is alleged to have been carried out by another child, you should consider it a child welfare and protection issue for both children and you should follow child protection procedures for both the victim and the alleged abuser. The important factor in deciding whether the behavior is abuse or neglect is the impact of that behavior on the child rather than the intention of the parent.

Korbin, (1981) contented that "Exploitation of a child refers to the use of the child in work or other activities for the benefit of others and to the detriment of the child's physical or mental health, development, and education. Exploitation includes, but is not limited to, child labor and child prostitution. Both terms, however, indicate that advantage is being taken of the child's lack of power and status".

Child neglect is the most frequently reported category of abuse. Ongoing chronic neglect is recognized as being extremely harmful to the development and well-being of the child and may have serious long-term negative consequences. Neglect occurs when a child does not receive adequate care or supervision to the extent that

the child is harmed physically or developmentally. It is generally defined in terms of an omission of care, where a child's health, development or welfare is impaired by being deprived of food, clothing, warmth, hygiene, medical care, intellectual stimulation or supervision and safety. Emotional neglect may also lead to the child having attachment difficulties.

The extent of the damage to the child's health, development or welfare is influenced by a range of factors. These factors include the extent, if any, of positive influence in the child's life as well as the age of the child and the frequency and consistency of neglect. Neglect is associated with poverty but not necessarily caused by it. It is strongly linked to parental substance misuse, domestic violence, and parental mental illness and disability. A reasonable concern for the child's welfare would exist when neglect becomes typical of the relationship between the child and the parent. This may become apparent where you see the child over a period of time, or the effects of neglect may be obvious based on having seen the child once.

Some features of child neglect; Children being left alone without adequate care and supervision, Malnourishment, lacking food, unsuitable food or erratic feeding, Failure to provide adequate care for the child's medical and developmental needs, including intellectual stimulation, Inadequate living conditions unhygienic conditions, environmental issues, including lack of adequate heating and furniture, Lack of protection and exposure to danger, including moral danger, or lack of supervision appropriate to the child's age.

Another type of child abuse is the systematic emotional or psychological ill-treatment of a child as part of the overall relationship between a caregiver and a child. Once-off and occasional difficulties between a parent and child are not

considered emotional abuse. That occurs when a child's basic need for attention, affection, approval; consistency and security are not met, due to incapacity or indifference from their parent or caregiver. Emotional abuse can also occur when adults responsible for taking care of children are unaware of and unable (for a range of reasons) to meet their children's emotional and developmental needs. Emotional abuse is not easy to recognize because the effects are not easily seen. A reasonable concern for the child's welfare would exist when the behavior becomes typical of the relationship between the child and the parent.

Emotional abuse may be seen in some ways; Rejection, Lack of comfort and love, Lack of attachment, Lack of proper stimulation (e.g. fun and play), Continuous lack of praise and encouragement, Persistent criticism, sarcasm, hostility or blaming of the child, Extreme overprotectiveness, Inappropriate non-physical punishment (e.g. locking child in bedroom), Ongoing family conflicts and family violence.

Physical abuse is when someone deliberately hurts a child physically or puts them at risk of being physically hurt. It may occur as a single incident or as a pattern of incidents. A reasonable concern exists where the child's health and/ or development is, may be, or has been damaged as a result of suspected physical abuse. Such as; Physical punishment, Beating, slapping, hitting or kicking, Pushing, shaking or throwing, Use of excessive force in handling, Deliberate poisoning, Suffocation and Female genital mutilation.

Sexual abuse occurs when a child is used by another person for his or her gratification or arousal, or for that of others. It includes the child being involved in sexual acts (masturbation, fondling, oral or penetrative sex) or exposing the child to sexual activity directly or through pornography. Child sexual abuse may cover a

wide spectrum of abusive activities. It rarely involves just a single incident and in some instances occurs over a number of years. Child sexual abuse most commonly happens within the family, including older siblings and extended family members. The safety of the child is paramount and at no stage should a child's safety be compromised because of concern for the integrity of a criminal investigation. In relation to child sexual abuse, it should be noted that in criminal law the age of consent to sexual intercourse is 17 years for both boys and girls. After knowing the definitions and types of child abuse, the researcher wants to investigate the abuse that children were subjected to in the three novels.

The three children underwent a very hard childhood as it mentioned in the above issue, and came to suffer the more, In *Great Expectations* Pip is naturally the most important character in the novel that the story told in his words, Dickens innovated in creating Pip's character, because it is the voice with which he tells his story, Dickens makes his voice true human while also ensuring that it conveys all the information necessary to this work. Pip is a young child, and Dickens masterfully uses Pip's narration to evoke the feelings and problems of childhood. At the beginning of the novel, for instance, Pip is looking at his parents' gravestones, a gloomy scene which Dickens renders comical by having Pip ponder the exact inscriptions on the tombstones. When the convict asks him about his parents' names, Pip recites them exactly as they appear on the tombstones, indicating his youthful innocence and here appears one of the abuse to the child when the convict thought that Pip is from a wealthy aristocratic family that is why he treated him badly at the beginning. Maybe the convict is not blamed for what he did because we do not know his exact crime. Dickens meant not to reveal his crime to draw his readers' attention to think. What his fault was even if he is a thief. What is the reason that made him a thief? "*Hold your noise!*" cried a terrible voice,

as a man started up from among the graves at the side of the church porch. "Keep still, you little devil, or I'll cut your throat!"(G E, 2)

The author wants to make readers imagine in such place and time a child alone and frightened by a man escaping from prison and looked fearful, not only that but also he threatens to kill the child. *"OH! Don't cut my throat, sir," I pleaded in terror. "Pray don't do it, sir. "Tell us your name!" said the man. "Quick!" "Pip, sir"(G E, 2)the man, after looking at me for a moment, turned me upside down, and emptied my pockets. There was nothing in them but a piece of bread.(G E, 2). "Now lookee here!" said the man. "Where's your mother?" "There, sir!" said I.He started, made a short run, and stopped and looked over his shoulder. "There, sir!" I timidly explained. "Also Georgiana. That's my mother." "Oh!" said he, coming back. "And is that your father longer your mother?" "Yes, sir," said I; "him too; late of this parish."(G E, 3)*

As we noticed that Pip is horrified by the convict. But despite his horror, he treats him with compassion and kindness. It would have been easy for Pip to run to Joe or to the police for help rather than stealing the food and the file, but Pip honors his promise to the suffering man, and when he knows that the police are searching for him, he even worries for his safety. Still, Pip's self-commentary mostly emphasizes his negative qualities: his dishonesty and his guilt. This is characteristic of Pip as a narrator throughout *Great Expectations*. Despite his many admirable qualities the strongest of which are compassion, loyalty, and conscience Pip constantly focuses on his failures and shortcomings. To understand him as a character, it is necessary to look beyond his self-descriptions and consider his actions. In fact, it may be his powerful sense of his own moral shortcomings that motivates Pip to act so morally. As the novel progresses, the theme of self-improvement, particularly economic and social self-improvement, will become

central to the story. In that sense, Pip's deep-seated sense of moral obligation, which is first exhibited in this section, works as a kind of psychological counterpart to the novel's theme of social advancement.

Pip, the young boy, suffered much abuse with his sister. His parents died earlier, and his sister raised him by hand after their parents die, but she is very cruel and bad-tempered. See how Dickens describes her and her husband in the novel: *She was not a good-looking woman, my sister; and I had a general impression that she must have made Joe Gargery marry her by hand. Joe was a fair man, with curls of flaxen hair on each side of his smooth face, and with eyes of such a very undecided blue that they seemed to have somehow got mixed with their own whites. He was a mild, good-natured, sweet-tempered, easy-going, foolish, dear fellow, a sort of Hercules in strength, and also in weakness. (G E, 6) Pip. She's a coming! Get behind the door, old chap, and have the jack-towel betwixt you.*" (G E, 7).

She always beats him, on one occasion Pip describes the abuse from his sister, that had a hard and heavy hand sometimes beats her husband as well " *and that she was "much in the habit of laying it upon her husband as well as upon me. (G E 6).* Later in the novel Pip informs us that his sister had wished him in a grave more than once. *"I soon found myself getting heavily bumped from behind in the nape of the neck and the small of the back, and having my face ignominiously shoved against the wall, because I did not answer those questions at sufficient length. (G E,64).*

The author traces the life of Pip in order to let people think of the types of abuse, that his characters suffer. This conveys a message to all the parents or any person who looks after children to treat them well, or you will destroy them. This

cannot be seen in many ways in the novel. *"Where have you been, you young monkey?" said Mrs. Joe, stamping her foot. "Tell me directly what you've been doing to wear me away with fret and fright or I'd have you out of that corner." (G E,7). "I have only been to the churchyard," said I, from my stool, crying and rubbing myself. (G E,7).*

When reading *Great Expectations* by Charles Dickens a few questions arouse within the reader. Pip and Estella face physical, verbal and emotional abuse. The effects of the abuse they suffered caused the reader to sympathize with them. One can find himself wondering if he would abuse his children, physically and or verbally to discipline them. The child undergoes several types of abuse, for example, the young girl he likes, Estella, emotionally abuses Pip. She calls him boy, says that because Pip is habitually mistreated. He expects to be abused and is comfortable being abused, which is not the same thing as liking or wanting to be abused. Estella's cruelty fits his expectation of abuse, his sense of powerlessness, and his low self-confidence, so he is drawn to her.

"Though she called me "boy" so often, and with carelessness that was far from complimentary, she was of about my own age. She seemed much older than I, of course, being a girl, and beautiful and self-possessed; and she was as scornful of me as if she had been one-and-twenty, and a queen". (G E, 63) Estella too, is emotionally abused, Miss Havisham and her relatives influence her and teach her and essentially control her. Estella is poorly behaves, since she obeys Miss Havisham orders to lead men on. She sees herself as an object, since she only serves the purpose of attracting men and she is totally under Miss Havisham's control. It has been suggested that Estella hates herself, which is probably true because she only serves the purpose of looking attractive to lead men on and she exists in a way that Miss Havisham has molded her to be. Pip represents

the effects of physical abuse and verbal abuse. His sister's abuse causes him physical pain, but it also negatively affects his self-esteem. His only blood relative wishes that he were in a grave, this makes Pip feel unwanted and unloved. This caused him to stay away from everyone, to not get attached to anyone, except Estella.

Estella always abuses Pip, hurting his feelings and causing him to feel worthless. She calls him coarse and common, causing him to feel poor and unworthy of her so he hits himself and pulls his hair. Being abused caused him to take it one step further and abuse himself. When a person is constantly abused they expect to be abused and become comfortable being abused. This is the case with Pip. He is submissive to his sister causing him to feel powerless. Pip feels inferior to Estella so he submits to her and would do anything she says. Estella represents the effects of emotional abuse and dominant parenting. She seems emotionless, conditioned to attract men and not fall in love with anyone. She is rendered nothing more than an attractive object.

Dickens thinks that, a child may fear doing anything new because he or she expects it to lead to physical abuse or criticism. This would cause the child to lose his or her sense of curiosity consequently stops trying new things and exercising their mind. That child may never achieve his or her intellectual potential. The author may want to prove that, abuse plays a major role in the development of these problems. In bad cases of abuse children may run away from home to escape the abuse they experience at home. Children of abusive parents tend to blame themselves for the abuse that is befallen upon them. Abused children also tend to absolve their parents of any blame or responsibility for the abuse they experience.

The abuse of children always leads to their exploitation, child may involve in committing crimes, because crime exists as a powerful psychological force throughout Dickens's *Great Expectations*.

John Mullan(2017) examines the complicated criminal web in which the novel's protagonist, Pip, finds himself caught. Dickens was certainly interested in crime and punishment in his own society. In his observational *Sketches by Boz* and his journals like *Household Words* he explored the parts of London where criminals lurked, and he reported on the doubtful workings of the criminal justice system. Yet in *Great Expectations*, crime is not so much a social issue as a psychological threat a powerful influence that the novel's hero, with all his ambitions to be a gentleman cannot escape. These criminals in Dickens' novels are treated as utterly alien and separate, the escaped convict who unforgettably rises from amongst the graves in the opening chapter, the battered, ravenous man with his leg iron, is like a spirit come to claim Pip. The narrator becomes aware that there is no getting away from crime, but this is a reflection of his own guilty conscience rather than social fact.

The narrator describes himself as a child, looking out across the marshes and seeing '*the only two black things in all the prospect that seemed to be standing upright*': *one of these is a sailors' beacon, the other, 'a gibbet with some chains hanging to it which had once held a pirate'*. It is at once an emblem of childhood fears and a sign of Pip's entanglement with crime. He watches the convict limp off towards it, '*as if he were the pirate come to life, and come down, and going back to hook himself up again*' (*G E. 1*). The disconcerting blend of comedy and terror is characteristically Dickensian. Here, childhood fantasy catches the novel's disturbing truth: that its protagonist is shadowed by crime and criminals. It is, after all, the story of a young man of high pretensions and 'great expectations' who

believes that his fortune comes to him from an heiress, when in fact it is bequeathed him by a former criminal. Pip thinks he can be better than his background, better than Jo and Biddy, the two people who love him. He is doomed to find himself worse than he thought.

Pip keeps being forced into a kind of intimacy with crime. As a young man, travelling back to his childhood home from London, he finds himself on the same coach as two convicts. One of them he recognizes as the same 'secret-looking man' who accosted him the local inn, the Three Jolly Bargeman, many years before. Then he showed him the very file that he had once given the convict. Now he finds the unrecognizing convict sitting just behind him. *'It is impossible to express with what acuteness I felt the convict's breathing, not only in the back of my head, but all along my spine'* (G E, 28). He is connected with crime; he feels its breath on his neck. Pip's agent amongst the criminal clients is Wemmick, who takes him on a short tour of Newgate Prison, where he meets a coiner who is due to be executed a few days later. Afterwards, waiting to meet Estella, Pip thinks 'how strange it was that I should be encompassed by all this taint of prison and crime that, since his childhood, it has reappeared 'starting out like a stain that was faded but not gone'. Thinking of the celestial Estella's imminent arrival, he considers 'with absolute abhorrence the contrast between the jail and her, yet she too is tangled in crime, the daughter of the very convict Pip encounters at the beginning of his tale.

Pip is appalled and revolted when Magwitch returns to claim him as his 'dear boy', *'the gentleman what I made'* (G E, 40). Yet, unwillingly, he learns a lesson in compassion. The criminal is a man reduced, but a man still. *I've been done everything to, pretty well - except hanged. I've been locked up as much as silver tea-kettle. I've been carted here and carted there, and put out of this town and put*

out of that town, and stuck in the stocks, and whipped and worried and drove. I've no notion where I was born than you have - if so much. I first became aware of myself down in Essex, thieving turnips for my living. Summun had run away from me - a man - a tinker - and he'd take the fire with him and left me very cold. (G E, 42).

The rueful, self-condemning Pip, with his aspirations to be a 'gentleman', is to be taught a lesson. Dickens retorted to those who had condemned him for stooping too low in his choice of characters. Dickens exhibited an underworld into which his young hero was dragged, but from which he was ultimately redeemed. In *Great Expectations* he showed his readers that crime was not something distant. Pip's awareness of its closeness to him dramatizes his guilt at his own selfishness and disloyalty. As Pip experienced this miserable life, also we find David Copperfield suffers the same or more. This book is written in first person, because it is an autobiography of Dickens, who had a very similar life history: His father went to debtor's prison and he started to work when he was twelve years old.

Dickens embodies the abuse in this novel in several ways; from David's abuse at the hands of Mr. Murdstone to Doctor Strong's sorrow at the thought that his young wife is cheating on him. The abuse affects the characters in the novel. Dickens makes the abuse is the primary tool of characterization in *David Copperfield*. After all, Dickens tends to make his characters good people despite all the bad hardships that they suffer. David's childhood sufferings make him so sympathetic to poorer people like the Peggottys (unlike Steerforth). Suffering is something all the characters in the novel encounter. The measure of each character is how he responds to it. The child David lived a very comfortable life when he was so young, he was well cared for by his mother and her servant Peggotty. This appear when the child said: "*how can you have the heart--to make me so*

uncomfortable and say such bitter things to me, when you are well aware that I haven't, out of this place, a single friend to turn to?'(D C,38).But the good treatment doesn't last long until the coming of Mr. Murdstone when he meets David at the first time, as David narrated: *"One autumn morning I was with my mother in the front garden, when Mr. Murdstone--I knew him by that name now--came by, on horseback.*(D C,58).Since this man appears in David's life, when his mother married the cruel man Mr. Murdstone, who extremely dislikes kids. David never feels comfort or taste pleasure. Not only this man, but also his sister is brought, Jane Murdstone to live with them in the house.

In fact, child's abuse in Dickens' novels begins with the day of their birth, as is depicted by Dickens in David Copperfield's book: *In consideration to the day and hours of my birth, it was declared by the nurse and by some sage women in the neighborhood who had taken a lively interest in me several months before there was any possibility of our becoming personally acquainted ,first , that I was destined to be unlucky in life* (D C,3).It is obvious that David's suffering and abuse can be traced from the early beginning of his life, so his happiness is lost because of many reasons. The child wants to escape from the cruel treatment of Mr. Murdstone. Who always frightens David by showing him a cane, or beating him. The reader of Dickens novels can imagine that cruelty, which David is subjected to.Until he tried once to bite Mr. Mudstones' hand. *"When we got there suddenly twisted my head under his arm."Mr. Murdstone! Sir "I cried to him."Don't! Pray don't beat me I have tried to learn .sir, but I can't learn while you and Miss Murdstone are by I can't indeed"* (DC, 49). While David's Mother was teaching and revising with him, he was taken from his mother and beaten by Mr.Murdstones. Thus he was interrupted and feels afraid and forgets what his mother taught him. Mr. Murdstone ordered him to walk up to his room, suddenly

David surprised by the behavior of Mr. Murdstone of beating him. David cried and pleaded him to not beat him and told him that he can't learn with their attendance. Moreover, David tried to stop him and in order to defend himself he bits Mr. Murdstone in his hand,as it has been mentioned above. As a reaction to this Mr. Murdstone beats David again harshly as if he beat him to death.

Dickens believes that no one can tolerate children like their parents do. Because whatever the child do he or she mustn't be treated like that, or been locked. as a result to this misbehavior with his stepfather, David was imprisoned for five days, sees no one but only Miss Murdstone, who brings to him bread meat and milk. Dickens describes these days in the words of David: “ *The length of those five days I can convey no idea of to anyone .they occupy the place of years in my remembrance .The way in which I listened to all the incidents of the house that made themselves audible to me, the ringing of bells, the opening and shutting of doors, the murmuring of voices, the uncertain pace of hours, especially at night, when I would wake thinking it was morning ,and find that the family were not yet gone to bed, and that all the length of night had yet to come the depressed dreams and nightmares....*”(D C, 51).

Really when reading such words from an abusive child, one may cry and feels very pity to the child. Because he is deprived from the simplest things in his life by making him imprisoned. The child can't see his mother or play. David continued saying: “*when the boys played in the churchyard, and watched them from a distance within the room, being ashamed to show myself at the window lest theyShould know I was a prisoner*”.(D C, 51).This phrase influences the readers whenever they read these words of an abusive child. Dickens believed that, there was no means to wake the society up, just by writing such words, so he used his

instead of gun. Many people in our modern time think that, gun is the proper tool for change, but Dickens proves the vice versa through his writings. So, as mentioned isolating a child is not justice, and consider a type of abuse. Moreover, as a consequence of this punishment of imprisoned and in the evening of the five day, David informed that he will be sent to a school in London as David stated: *“What would I have given, to have been sent to the hardest school that ever was kept? They disliked me; and they sullenly, sternly, steadily, overlooked me... (D C, 127).* The child knows that Murdstone hates him that is why he sends him to such miserable school. You can imagine how the child’s feelings are injured. The boy said: *“He could not bear me; and in putting me from him he tried, as I believe, to put away the notion that I had any claim upon him –and succeeded. (D C 127).*

Dickens traces the abuse to this child as we see through his terrible sufferings. Each time his problems increase, until the reader of the story think that this child should die out grief and sorrow. One can bear hearing the news of David’s mother death. The author attributes her death to the unbearable treatment of Mr. Murdstone to the child and his mother who has strong relationship with his mother, but Mr. Murdstone forbids David's mother to express her affection to David and brings her to death. After the death of his mother, David became an orphan and removed from school. so, he had to stick out on his own to overcome the worse situation and also Mr. Murdstone. During this time David feels that he was neglected when he expresses about that: *“And now I feel into a state of neglect, which I cannot look back upon without companion. I feel at once into a solitary condition, apart from all friendly notice, apart from the society of all other boys of my own age ...all this time I was so conscious of the waste of any promise I had given, and of my being utterly neglected, that I should have been perfectly*

miserable”(D C, 127-128). The impact on David is very strong, the absence of his both parents or somebody to guide him.

Dickens wanted to stop the unfair treatment of children and through such novels he could convey his message, that those orphan children have no fault to be treated like that. The researcher thinks that, Dickens writes from his own experience which reflected in his style. He wrote in understandable way and employed social criticism. The author was angry with the conditions of orphan children in his society. And many other issues let him to write such as; the spread of disease, poverty, noise bad housing, poor situation, crime, the overcrowded cities, public education and so many problems, that the researcher is attempting to discuss some of them. This was the situation during his time, and that's why he wrote about it.

Dickens writes more about child's abuse in his social novels as it has been mentioned above, also there are a lot of abuse in *Oliver Twist* which tells about an orphaned boy who starts his life in a workhouse, and being part of the notorious Fagin's gang to live a life full of exploitation and all types of abuse. Dickens describes many categories of child abuse, and identifies risk factors in this novel, which modern research has now classified as hallmarks of abusing parents. The major abuse comes first, with Oliver's mother being looked after by a drunk doctor and an uncaring nurse to be born alone without parents, to be left to the nature to fight for survive. The author describes: "*Oliver and Nature fought out the point between them. The result was, that, after a few struggles, Oliver breathed, sneezed, and proceeded to advertise to the inmates of the workhouse the fact of a new burden having been imposed upon the parish, by setting up as loud a cry as could reasonably have been expected from a male infant*". (O T, 3). Thus Oliver begins his life till he is sent to the workhouse where children are neglected

and practically starved, in addition to the loss of human love or affection. Oliver is locked in a small dark room after having the temerity to "ask for more" food. The workhouse children were also physically abused. Dickens managed to identify all the accepted parental risk factors for abuse: including alcohol, domestic violence, mental health problems and animal abuse. And he also describes the domestic abuse perpetrated against both sexes in the novel. Nancy is sexually and physically abused by Bill Sykes her pimp.

Throughout the book, Dickens gives observations on childcare and parenting, both by society and by natural and substitute parents. As if the author wants to ask his society some questions and the answers of these questions are the solutions of the problems. Have you ever thought about how it would be to live in a time of poverty? How would life be if you were poor and did not know from where you would be getting your next meal? What would it be like to be forced to live in a workhouse? Charles Dickens, who was a lifelong champion of the poor, addresses these central issues in his early novel and timeless masterpiece *Oliver Twist* (1838), in which he presents the everyday existence of the lowest members of English society and realistically portrays the horrible conditions of the nineteenth century workhouses. Hence, in the story of *Oliver Twist*, Dickens uses past experiences from his childhood.

But the case of Oliver is different from Dickens, or any character in his works, because his mother is considered as a prostitute and no one will offer any kind of help for her. As described by Subuhi (2017) she was brought to the workhouse for the delivery of her child. She had no one to look after her and was penniless; therefore as an act of Charity she was admitted in the workhouse. Agnes was attended upon by a drunken midwife. Unfortunately, Agnes passed away soon after giving birth to Oliver. He was an illegitimate child as Agnes

was unmarried and could not reveal the name of the child's father. Thus Oliver was, *"the orphan of a workhouse the humble half-starved drudge- to be cuffed and buffeted through the world, despised by all, and pitied by none."* (OT, 3).

The nineteenth century rigid society refused to accept an unwed-mother therefore Agnes was an outcast. The workhouse authority took the responsibility of adopting the outcasts of the society but the treatment the inmates received was unendurable and often worsened their plight. The insensitivity of the caretakers, and their indifference towards their duty, made inmates suffer, especially those who depended upon them for their basic necessities. As Oliver was orphaned from his birth Dickens says: *"Now, if during this brief period Oliver had been surrounded by careful grandmothers, anxious aunts, experienced nurses, and doctors of profound wisdom, he would most inevitably and indubitably have been killed in no time. There being nobody by, however, but a pauper old woman, who was rendered rather misty by an unwonted allowance of beers and a parish surgeon, who did such matters by contract; Oliver and Nature fought out the point between them."* (OT, I). The substitute parents he got in the form of Mrs. Mann, the keeper of the baby farm, and Mr. Bumble, the caretaker of the workhouse, were responsible for increasing his distress. The ill-fate which befell Oliver from the time of his birth continued for considerable period of time.

Being deprived of emotional security, love, food, clothing, Oliver was unaware of the feeling of comfort and security which makes childhood blissful. The plight was not confined to Oliver but the whole under-privileged section of society. Small children could not put up any kind of resistance therefore were destined to suffer the harshness.

For nine years Oliver lived in a, “wretched home where one kind word or look had never lighted the gloom of his infant years.” The harrowing ordeals he encountered in the workhouse made him, “a pale thin child, somewhat diminutive in stature and decidedly small in circumference.” His struggle, which began soon after his birth, grew with the passing years. On his ninth birthday, Oliver was shifted from the baby farm to the workhouse by Mr. Bumble, who would give a pat on the back and head with a stick, to make him lively, after making him walk for miles. This strange behavior of Mr. Bumble made Oliver cry. Dickens portrays the simple, uncomplicated world of a child. On being questioned by a gentleman of the board, which was to decide the future of Oliver, was he an 'Orphan', Oliver could not answer as he was unaware of whom an orphan was.

Dickens draws the attention of his reader to various social evils prevalent in the nineteenth century contemporary society. The ineffective poor law, child labor, pathetic condition of the workhouses, and recruitment of small children by the underworld have been dealt with unsparing honesty. The workhouse provided no solace to the already disturbed mind of Oliver Twist as the torture inflicted upon him were of no less degree than what he had been enduring since his birth. The boys of the workhouse were mal-nourished and ill-fed; rather they were on the verge of starvation. Desperate for a square meal, they drew lots. The loser would have to ask for another portion of gruel. As luck would have it, the task fell upon Oliver, who was equally desperate for a second helping and therefore agreed to ask for more gruel. Dickens writes “...the gruel was served out; and a long grace was said over the short commons. The gruel disappeared; the boys whispered to each other, and winked at Oliver; while his next neighbors nudged him. Child as he was, desperate with hunger, reckless with misery. He rose from the table; and advancing

to the master, basin and spoon in hand, said, somewhat alarmed at his own temerity *'Please sir, I want some more.'*" (OT,9).

The astonishment of an orphan was regarded as an act of perversion by Mr. Bumble and the board members. Oliver's request for more gruel astonished the caretakers of the workhouse, as it was the greatest offence to question their arrangement and management. Yet the children were scarcely fed and barely clothed. The immediate outcome of this insolence of Oliver was solitary confinement. Dickens states: *"For a week later after the commission of the impious and profane offence of asking for more, Oliver remained a close prisoner in the dark and solitary room to which he had been consigned by the wisdom and mercy of the board. It appears at first sight not unreasonable to suppose that, if he had entertained a becoming feeling of respect for the prediction of the gentleman in the white waistcoat, he would have established that sage individual's prophetic character, once and forever, by tying one end of his pocket handkerchief to a hook in the wall, and attaching himself to the other."* (OT,10).

The author continued saying "There was a still greater obstacle in Oliver's youth and childishness. He only cried bitterly all day; and when the long dismal night came on, he spread his little hands before his eyes to shut out the darkness, and crouching in the corner, tried to sleep; ever and anon waking with a start and tremble, and drawing himself closer and closer to the wall, as if to feel even its cold hard surface were a protection in the gloom and loneliness which surrounded him. (OT,11). The hardships inflicted upon Oliver had no limit or end, and was further extended to making him perform his ablutions under cold water of the pump during winter. He was brought to the dining hall every day to set an example, thus forbidding other boys to be defiant. The boy of nine was made to

endure torture which the adults would dread. Asking for adequate food is a fundamental right of an individual yet its denial went by unnoticed; rather it put forth the failure of the system. Orphans were kept on meager diet, virtually starved, and the members of the board whom Dickens described as 'very sage, deep, philosophical men' were served with delicacies at the cost of young children's square meal. They were the ones who resented Oliver's demand. His request was considered a revolt against the system and society which were indifferent to the interests of the outcasts. The response Oliver got was imprisonment in a stuffy dark room. Claustrophobia and fear filled the heart of the little boy and he was, consequently, submerged in unbearable gloom and loneliness. Eventually, the wise members of the board decided upon getting rid of Oliver and a bill was pasted outside the workhouse which offered five pounds to anyone who would take the little boy.

Oliver would have been taken away by a chimney-sweep, Mr Grimwig, but the kind-hearted old magistrate saw his pale and terrified face. On being asked by the gentleman if he would like to go with Mr. Grimwig, Oliver immediately refused and the kind words spoken by the old magistrate drove him to tears. Since his birth he had never heard a single word of kindness. For the first time he experienced sympathy. The pitiful outburst of Oliver enkindled feeling of compassion and sympathy in the old gentleman thus preventing him to sign the papers. The indenture was cancelled and Mr. Bumble was instructed to treat the boy with kindness. Later he was given to Mr. Sowerberry, the undertaker. The boy of nine was unaware of any relation or companions and knew the feelings of hatred and contempt. As he was friendless, he had no one to remember, thus he was ignorant of the pangs of separation. Dickens says "*The boy had no friends to care for, or to care for him. The regret of no recent separation was fresh in his mind;*

the absence of no loved and well-remembered face sunk heavily into his heart. But his heart was heavy, notwithstanding; and he wished, as he crept into his narrow bed, that were his coffin, and that he could be laid in a calm and lasting sleep in the Churchyard ground, with the tall grass waving gently above his head, and the sound of the old deep bell to soothe him in his sleep." (OT, 22).

At the undertaker's Oliver's afflictions did not end, as he was abused and beaten by Noah Claypole, the charity-boy at Mr. Sowerberry's. The undertaker used Oliver as a 'mute mourner.' The suffering inflicted upon him made the entire persona of the nine years old pitiful. It was unfortunate that a young boy who was hardly exposed to the outer world was used for such a solemn purpose. Since making money was the utilitarian purpose of the industrialized nineteenth century society, children were not spared from being exposed to the atrocities of the world.

Oliver performed the job dutifully and his progress in work gained his master's kindness, who found him useful. While working with the undertaker, Oliver got the opportunity to closely observe the behavior of people. He discovered that people very soon overcome the agony of losing their relatives. This was Oliver's first exposure to the outer world. During this period, by observing people closely, Oliver came to understand artificialities and the false attitude of individuals. Being too young Oliver was unable to fully understand the cunning and heartlessness. Noah Claypole thought himself to be superior to Oliver as his parentage was known. Being 'meanest of individual' himself, he would not leave the slightest chance of traumatizing Oliver. The harsh Victorian society inflicted immense pressure upon the waifs, which eventually converted the young boys into juvenile delinquents. Noah was the product of the system Dickens was attacking. Despite all the obnoxious activities of Noah, he cannot be placed in the

gallery of villains portrayed by Charles Dickens; rather he can be classified as a victim. Oliver had been enduring Noah's ill-treatment until the latter spoke abusively about his mother. Noah's comment infuriated the otherwise 'timid' lad and caused him to strike the former. Consequently, Oliver was brutally beaten by his master and locked up in a dirty room. To compound Oliver's woes, the entire incident was related to Mr. Bumble, who was called upon by Noah Claypole. He drew the conclusion that it was the effect of meat (which was served to Oliver) which had spoiled Oliver and instigated him to vent his fury on Noah. He said, *"You've overfed him, Ma'am. You're raised a artificial soul and spirit in him Ma'am, unbecoming a person of his condition; as the board, Mrs. Sowerberry, who are practical philosophers, will tell you. What have paupers to do with soul or spirit? It's quite enough that let'em have live bodies. If you had kept the boy on gruel, Ma'am, this would never have happened."* (OT, 35).

Oliver Twist relates the harrowing ordeals of social outcasts. These unfortunate souls led a traumatic life. Their life and death went by unnoticed by those who were responsible for their agony. From the time of birth they were shunted from one institution to another. At no point of time and time they found solace and security. In the baby farm the nurses would starve them, beat them and inflict unendurable torture. Babies rolled on the floor unclothed and unfed in the baby farms. Words like sympathy, care, love were unheard of. The hardships which began right from their first breath continued till the last. In some rare cases, the unfortunate souls were blessed with benefactors to adopt them and reform their lives. Oliver's solitude and agony began with the first breath he drew. Neglect and abject squalor, compounded with starvation and regular beating made his life miserable. The question that lay ahead was not of succeeding or rising but of survival.

As it has been mentioned above Pip is not the only boy to suffer the exploitation of criminal people, but also Oliver Twist, in which Dickens depicts the excitement as well as the danger surrounding the criminal underworld. Philip Horne (2017) writes: From childhood, Dickens had an intense, even nightmarish sense of the looming threat of crime, the possibility of being its victim, but even worse that of becoming one of its perpetrators, its addicts, its devotees. *Oliver Twist* has been adapted many times for various forms. Indeed, some of its criminal characters Fagin, Bill Sikes, the Artful Dodger have become legends. But for Dickens it wasn't so jolly: even if dark humor and an acute sense of the grotesque never left him, the lure of crime was a matter of life and death, the saved and the damned.

Dickens saw the pull of crime as a literary genre, his novels benefited from the topic's wide appeal. And yet he insisted on crime's seriousness, and saw that thrilling, enticing literature was part of the same world as the misery of real, blighting wrongdoing. In an era of public executions, which he more than once attended, Dickens saw the shadow of the gallows fall over a whole society. Under the so-called 'Bloody Code' of capital punishment for a wide variety of property related crime, small beginnings in pickpocketing and burglary could all too easily lead to conviction and death, though criminals used 'gallows humor' to put up a psychological barrier of bravado. Thus thieves' cant is rich in terms for hanging, e.g. to be crapped, jammed, nabbed, topped, tucked up; to dangle, dance upon nothing, die of hempen fever. Hanging is in fact the fate most often predicted for Oliver in the novel. His very name predicts it: one slang sense of 'twisted' was 'hanged' the usage comes from 'twisting as one swings on the rope'. *In the workhouse, the gentleman in the white waistcoat repeatedly announces that 'That boy will be hung' (O T. 2)*. He's not the only one: Noah Claypole, Fagin, a travelling tinker who helps capture Oliver after the Chertsey burglary,

Monks, they all predict it, and seem eager to help it come about. *Fagin, who harrowingly faces the gallows at the end, is early on overheard by Oliver muttering to himself, 'What a fine thing capital punishment is!' (O T, 9). He likes it because it's useful to him as a threat he holds over his gang, and even a means of profit (he informs on his colleagues for money). He spells it out to Noah Claypole that if he breathes a word against the gang, then Fagin will have to blow upon him, (the thieves' cant phrase for informing on him), for his crime is a capital one. Stealing from Sowerberry 'would put the cravat round your throat that's so very easily tied, and so very difficult to unloosen, in plain English, the halter!' (O T. 43).* In fact, the novel ties together symbolically handkerchiefs criminally picked from pockets, those sported as neckwear, the hempen 'cravat' of the hangman and all the various associations with throats or 'windpipes' - choking, strangling, clasping, tearing and cutting.

Dickens strove to show that the struggle of Oliver is not just of survival but the desire to overcome the fear of being completely cut off from the outer world. The world of criminals was not the place Oliver had ever thought of inhabiting. The challenge confronted here was of preserving himself from being suffocated and dragged into the net. Oliver's inherent purity and simplicity helped him overcome the hardships and hurdles in the path of survival. The matter of major concern for Oliver was to rediscover his own identity. He was not able to adapt according to his surroundings, rather, in a subtle manner he dared to raise his voice when needed and showed his resentment. Dickens through the novel *Oliver Twist* calls upon the attention of its readers to various social evils prevalent in the contemporary society.

4.2.3 Child's Poverty

Smelser, and Baltes (2001) Defined poverty in two ways; either relative or absolute poverty. Absolute poverty measures poverty in relation to the amount of money necessary to meet basic needs such as food, clothing, and shelter. The concept of absolute poverty is not concerned with broader quality of life issues or with the overall level of inequality in society. The concept therefore fails to recognize that individuals have important social and cultural needs. This, and similar criticisms, led to the development of the concept of relative poverty.

Relative poverty defines poverty in relation to the economic status of other members of the society: people are poor if they fall below prevailing standards of living in a given societal context. An important criticism of both concepts is that they are largely concerned with income and consumption. The concept of social exclusion emerged largely in reaction to this type of narrow definition of poverty. It has contributed significantly towards including multi-faceted indicators of ill-being into the conceptual understanding of poverty. To further develop the definition of the concept of relative poverty or relative deprivation, three perspectives are relevant; the income perspective indicates that a person is poor only if his or her income is below the country's poverty line (defined in terms of having income sufficient for a specified amount of food); the basic needs perspective goes beyond the income perspective to include the need for the provision by a community of the basic social services necessary to prevent individuals from falling into poverty; and finally, the capability (or empowerment) perspective suggests that poverty signify a lack of some basic capability to function. The theme of poverty remains the central problems that aroused the writers and novelists like Charles Dickens, who focused and attempted to draw the

attention of his readers to these issues. The problem of poverty becomes a serious social and economic burden of English society of the late 19th century. Dickens explores many social themes in his works, but three are predominant: the abuses of the new Poor Law System the evils of the criminal world in London and the exploitation of children.

In *Oliver Twist* Dickens presents a portrait of poverty that great number of the Victorian orphans suffered. The orphans are underfed, and they are given a single scoop of gruel. Oliver, one of the oppressed children, dares to ask for more gruel and is severely punished. *“The evening arrived; the boys took their places. The master, in his cook’s uniform, stationed himself at the copper; his pauper assistants ranged themselves behind him; the gruel was served out; and a long grace was said over the short commons. The gruel disappeared; the boys whispered each other, and winked at Oliver; while his next neighbors nudged him. Child as he was, desperate with hunger, and reckless with misery”.* (*O T*, 2).

The author wants to draw the attention of the society at his time to important information which, is that besides the hunger that children suffer also, they have been afraid of anything that, cannot even ask about such a simple thing. *“He rose from the table; and advancing to the master, basin and spoon in hand, said: somewhat alarmed at his own temerity: ‘Please, sir, I want some more.’* (*O T*, 2). This expression, which has become the most familiar incident in any English novel strongly appealed to the Victorian conscience. It is an iconic scene in the novel. Oliver dares do what no one else does this is an indication that Oliver possesses "heroic" qualities, that he is a beacon of virtue toward which other characters in the novel seem to gravitate, Oliver's decision to ask for more to think that he might deserve more or that the world might be willing to give him more

confidence to precipitates his leaving the workhouse and his journey through the world and into London.

Dickens challenged the Victorian idea of charity for the so-called “deserving poor”. He showed persuasively that the workhouse was a failed attempt to solve the problem of poverty and unwanted children. The author depicts the English society of Victorian age which is full of contrasts where the poverty is next to snornious wealth, and where spiritual richness is often overshadowed by the material desperate social portions of the characters of novels. Dickens asks a question whether poverty is really a sin or something really bad that makes people fall lower and lower in the social ladder or probably it is just a poor material portion of individuals. He also, depicts the oppressive nature of the 19th century society and subjection of the poor and poverty.

The orphan Oliver experienced bitter life of poverty mixed with oppression as, in many situations where, Oliver was insulted many times, from his birth, when Oliver goes to the workhouse, he is introduced to ten fat gentlemen and one who was particularly fat with very round red face. The fat gentle men are juxtaposed against the children at the poor houses who were starved as evidenced by the scene in which the older children forced Oliver to ask for more food. In the novel it is stated that the immature were fed on the small quantities of oatmeal, three meals of thin gravel a day and half a roll on Sundays.

Dickens showed compassion and sympathy towards the vulnerable and disadvantaged segments of English society, and contributed to several important social reforms. Dickens’s deep social commitment and awareness of social ills are derived from his traumatic childhood experiences when his father was imprisoned

in the Marshallese Debtors' Prison under the Insolvent Debtors Act of 1813, and he at the age of twelve worked in a shoe-blackening factory. In his adult life Dickens developed a strong social conscience, an ability to empathize with the victims of social and economic injustices. Dickens explores many social themes in his works, focused his attention on the sufferings, misery and wretchedness of the poor as a result of the exploitation of the downtrodden class of the Victorian society. Religious hypocrisy, feudal system, Superstitions, poverty, hunger and exploitation are his common themes.

The author continued in the conditions of hunger that Oliver suffers in the work house and, followed him until he went to Mr. Sowerberry. As it happened one day Oliver is given a sandwich of meat to eat. And it happened one day Oliver quarrels with Noah the charity boy, and Oliver defeated the boy. The boy went to call Mr. Bumble to beat Oliver. When Bumble comes he said: *'Meat, ma'am, meat,' replied Bumble, with stern emphasis. 'You've over-fed him, ma'am. You've raised a artificial soul and spirit in him, ma'am unbecoming a person of his condition: as the board, Mrs. Sowerberry, who are practical philosophers, will tell you. What have paupers to do with soul or spirit? It's quite enough that we let 'em have live bodies. If you had kept the boy on gruel, ma'am, this would never have happened.'* (O T, 86).

Charles Dickens believes that the main cause of child's poverty is the social classes, which divided the country into classes according to their social status. Dickens wrote Oliver Twist by means of both exploring and considering this premise as well as in an attempt to entertain and enlighten the general public. The story's central character Oliver was the perfect vehicle to use in exploring the concept of poverty and social class because he symbolized both classic lower

classes. In most of Dickens' works like *Oliver Twist* the author centers on poverty and social class. Dickens based this novel on his experience and context, typical life in Victorian times. The spectrum of social class is explored in this novel; there are characters from the poverty sector, including members from the workhouse, Oliver, Fagin, and the pickpockets, Bill and Nancy. Characters from low to high middle class including shop keepers, policemen and judges, and Mr. Brownlowe who is an upper class gentleman. The social classes however are all interconnected to each other in some aspect or other. The police are kept occupied with the over population of street urchins and thieves, the courts are overfilled with them waiting to be tried and convicted, the tradesmen employ cheap labor from those living in the workhouse, and the poverty class feed off the upper class by stealing from them. It was fairly impossible to better oneself in this society, moving from one social circle to another was largely prohibited. Even if classes intermingled with marriage it would generally result in the partner of the higher class being brought down lower in society.

One could never forget or escape their place in society, where they came from, their background or parentage. Despite the fact that Oliver discovers he is part of a highly respected gentleman family by the end of the novel it can be assumed that he would never be fully freed from his past, that he is illegitimate. The reader can see how Dickens portrays that when, Noah Claypole wounded Oliver's feelings: *'Yer know, Work'us,' continued Noah, emboldened by Oliver's silence, and speaking in a jeering tone of affected pity: of all tones the most annoying: 'Yer know, Work'us, it can't be helped now; and of course yer couldn't help it then; and I am very sorry for it; and I'm sure we all are, and pity yer very much. But yer must know, Work'us, yer mother was a regular right-down bad 'un.'* *'What did you say?'* inquired Oliver, looking up very quickly. *'A regular right-*

down bad 'un, Work'us,' replied Noah, coolly. 'And it's a great deal better, Work'us, that she died when she did, or else she'd have been hard labouring in Bridewell, or transported, or hung; which is more likely than either, isn't?'(O T,77).The boy insulted Oliver's mother while he doesn't know the reason of her death or even her life. Dickens pointed to the mothers and their death. They often die, as a result of poor healthcare and lack of knowledge, leaving their children at the mercy of the workhouse. In Oliver Twist this happens to Oliver, and he is named by Mr. Bumble, the head of the establishment. The boy wants to ask for his human rights one day when he famously asks for more gruel. He is sent away and is given to the undertaker who employs him. However Oliver shortly runs away from here due to being ill-treated and goes to London to seek his fortune, in the place where children are trained in the art of pick-pocketing. Their job was to fleece as much as they could from unsuspecting victims; including wallets or small items which they could sell on.

These orphans were picked up and exploited by masterminds and thieves. In Oliver Twist, young Oliver is picked up by the Artful Dodger who befriends him and takes him home to his "family". Fagin is the head, an employer and provider from a team of small boys, they steal for him and in return receive room and board, food, a purpose in life, security and a sense of belonging. Also in this class women are trapped into marrying for security, an example being Nancy's marriage to Bill. The girl cooks and keeps house for him while he breaks in houses, stealing from the wealthy. She began as just another street urchin, stealing for her bread and butter and then is "rescued" by Bill, giving her permanent security.

Dickens depicts his society with everyday dangers, much cruelty and a very distinct class divided. Oliver really belongs to the more gentle side of society but by a cruel twist of fate is left motherless and facing a terrible upbringing in an orphanage comes to the work house. The children here work long days doing strenuous and soul destroying work. Their recompense is barely enough to eat but a roof over their heads. Most people will know the part of this book when a young Oliver draws the short straw and has to ask for 'MORE' of the miserable gruel which is part of the children's staple diets. He is whisked away to the gluttons who as the officials of the workhouse decide that, despite his young age, Oliver has to be farmed out for work in society. There is no longer a place for him at the workhouse, now that he is labeled a trouble causer. So young Oliver's life starts and the terrible journey which eventually leads him to reconciliation with members of his family and a much brighter future. However the path he has to travel is a hard one and we see bygone England in all its rotten glory.

Women and children have few rights and are generally mistreated. The sub-culture of the lower working class is portrayed as thieves who are usually dirty and have more than a fondness for alcohol. Times are hard and violence seems to be the order of the day. The middle class and beyond are shown as genteel, clean in appearance and living, and honest. Oliver does experience a little kindness, notably by Nancy a woman of ill repute. The author shows us murder and cruelty as well as stealing. It describes the fabric of a city which has a bad underbelly. Oliver Twist is believed, a fairly accurate record of life in London in the 1900's. Dickens did not allow any romanticism or idealization of the harder side of Victorian life. He used Oliver Twist, and many others, to draw the reader's attention to the sorry state of welfare in England and the goings on of the criminal underclass. He vividly portrayed the corruption that existed in such places as workhouses, often by those

people who should have been offering some assistants. In this story we see that poverty and social class are deemed to be one and the same thing. The poor are on the bottom rung of society while the working or the born wealthy appear on various rungs up the ladder. Though this may seem a natural assumption to make, those who are born into middle class families will not necessarily remain wealthy throughout their lives the same as those who are born into poverty will not necessarily die penniless. However this is more likely than not and so Dickens has chosen to make the assumption and remains firm to it through the story. Initially it appears as though the good is to win through and the poor really can succeed to great things with the right heart and will.

We see Oliver persistently battle with his inner moral conscience and even take on the great Bill Sikes at one point, much to Fagin and Nancy's astonishment. Dickens presents the introducing of Oliver to Bill Sikes: *'Now, Fagin,' said Nancy with a laugh. 'Tell Bill at once, about Oliver!' 'Ha! you're a clever one, my dear: the sharpest girl I ever saw!' said the Jew, patting her on the neck. 'It WAS about Oliver I was going to speak, sure enough. Ha! ha! ha!' 'What about him?' demanded Sikes. (O T 268).* It is the first time to meet Oliver, and to be exploited by the lower class as described by Dickens. Nancy also is exploited by those criminals and may be the author sees her as innocent as Oliver, who doesn't accept Nancy being with such people, his moral standards are such that he is unable to accept that the beautiful Nancy should be treated as coldly and disrespectfully as she is. He cannot stand to live the life of deception, cruelty and downright bad manners that his peers all around him appear to thrive on. As Oliver Twist comes to a close, there's a final twist in the tale when he is taken in by wealthy middle class gentleman Mr Brownlow. For we discover that Oliver Twist is no ordinary orphan, but a gentlewoman's son and heir to a small fortune. In many respects this is

discovered to be both a thought-provoking and amusing ending on several different levels. Not only is this a twist you would be hard pushed to see coming but it brings with it a very solid message: Money breeds money. Meanwhile Bill Sykes manages to accidentally hang himself and Fagin winds up in Newgate prison awaiting the death penalty. Mr. Bumble manages to lose his job and on the brink of poverty he finds he has no alternative but to turn to the workhouse on his knees where he used to be lord and master. The finale finishes off this social exploration in a subtle yet essential manner. One of Fagin's boys, Charley Bates, decides to turn over a new leaf following Nancy's murder and Bill Sykes' accidental suicide. He leaves the city and embarks on a new honest life where he goes on to achieve wealth and happiness. The final moral of the story comes through loud and clear: Regardless of whom, you are or where you come from; life is what you make of it.

Poverty is a prominent concern in *Oliver Twist*. Throughout the novel, Dickens enlarges on this theme, describing slums so decrepit that whole rows of houses are on the point of ruin. In an early chapter, Oliver attends a pauper's funeral with Mr. Sowerberry and sees a whole family crowded together in one miserable room. This ubiquitous misery makes Oliver's few encounters with charity and love more poignant. Oliver owes his life several times over to kindness both large and small.[8] The apparent plague of poverty that Dickens describes also conveyed to his middle-class readers how much of the London population was stricken with poverty and disease. Nonetheless, in *Oliver Twist* he delivers a somewhat mixed message about social caste and social injustice. Oliver, on the other hand, who has an air of refinement remarkable for a workhouse boy, proves to be of gentle birth. Although he has been abused and neglected all his life, he recoils, aghast, at the idea of victimizing anyone else. This apparently hereditary gentlemanliness makes *Oliver Twist* something of a changeling tale, not just an

indictment of social injustice. Oliver, born for better things, struggles to survive in the savage world of the underclass before finally being rescued by his family and returned to his proper place commodious country house. Oliver descent soul keeps him alive despite the torment he must endure. Most of his associates, however, deserve their place among society's dregs and seem very much at home in the depths. Noah Claypole, a charity boy like Oliver, is idle, stupid, and cowardly; Sikes is a thug; Fagin lives by corrupting children; and the Artful Dodger seems born for a life of crime. Several people of the middle-class Oliver encounters Mrs. Sowerberry, Mr. Bumble, and the savagely hypocritical "gentlemen" of the workhouse board, for example; are, if anything, worse.

This interest in the child is already apparent in *Sketches by Boz*, where the main aspects of Dickens's view of the child are established. There are portraits of children living in poverty, commentaries on the way society treats poor or criminal children, and satirical sketches of the way parents treat their children. There are also several accounts of the deaths of children . *Oliver Twist* opens with the birth in a workhouse of the illegitimate son of a destitute woman who dies shortly after her son is born. Thus Oliver is at once pauper, orphan and illegitimate, and his subsequent experience of cruelty and rejection is in keeping with this beginning. *"He is constantly accused of viciousness or stupidity, constantly beaten or imprisoned. At best, he is ignored. Until he meets Mr. Brownlow any kindness he experiences is either accidental or the result of the adult world's attempts to exploit him. Mr. Bumble sums him up as "a naughty orphan, whom nobody can love". (OT,3).* Thus poor children were seen by the corrupted people of any time, not only at the time of Charles Dickens who projected the poverty of children in many ways; the appearance of young pickpockets in dirty clothes in the streets and squares waiting for any occasion to prey poor old men's handkerchief, snuffbox,

wallet and then to run away. This is a big sign that those children live in great poverty. The question is why these boys do that? The answer is, several things let them do that; first they are hungry, they don't have shelter to sleep in and beside these all they are rewarded for that or unfortunately beaten if they didn't do their best. This is just a fragment of what the London underworld looked like in the early Victorian time. Realist writers were not realistic in the word's literal meaning. Therefore, their described world does not always have to look authentic. The Victorian world condemned immorality and praised human noble-mindedness and purity. Charles Dickens's novel *Oliver Twist* can be seen as an example of the existence between good and evil. Criminals are portrayed as rough and heartless villains, while nobility as gentle, innocent and empathetic with others. Dickens presents many characters in this novel that practiced various criminal crafts. He brings them to life, makes use of them in his narrative and completes their fate.

Everybody is more or less influenced by the place they live in. both positively and negatively. Sometimes people get stuck in their environment and cannot get up their courage to move on. And if they can, what happens? People can sever their ties, but what if they stop halfway? And what makes them change the attitude towards their past? Dickens' visions are an inseparable part of people's life; they are rooted deeply in human minds and even when trying hard, people cannot avoid completely. *Oliver Twist* is a novel of contrasts; it brings its readers to the world of ultimate good as well as wicked rottenness. It shows criminals on the one side, and people upholding the law and having the power to punish on the other side. It depicts godless outcasts and virtuous believers, incorrigible sinners and people looking for redemption. Charles Dickens presents us with a vivid image of the world which he lived in, because it is believed that the environment effects on the people positively or negatively. Here (Chesney 1970: 25) contented that

“London of the pre-Victorian and early Victorian era was a city of contrasts; with wealth and splendor on the one side and dirt and shabbiness on the other. The city grew rich as Britain expanded into the overseas; it could boast a new grand building of the National Gallery at the newly-constructed Trafalgar Square, the plans for their construction of the Houses of Parliament in the Perpendicular Gothic style, and also the railway to Greenwich. However, the nineteenth century London was also a city of poverty, with thousands of people living in the overcrowded slums. For a long time, these two different worlds were in a close touch. The rich, the middle-class, and the poor, Christians and Jews, lived in the same neighborhoods, though not in the same streets and squares. The nineteenth century brought a strict social segregation of neighborhoods. As the city grew, the wealthier and middle-class families left the City for the areas such as Bloomsbury, Mayfair, Marylebone, later they moved west to Bayswater and north to Hyde Park and Kensington Gardens. More ordinary and poorer middle-classes preferred Islington, Dalston or Hackney”.

However, Dickens’s *Endeavour* was not to idealize the London underworld, but to illustrate the real life of thieves and to discourage the poor from turning to crime. Dickens wrote the novel also as a criticism of the “then-controversial New Poor Law created by the Poor Law Amendment Act of 1834”. The law allowed the poor people to receive public aid but only if they lived and worked in founded workhouses. There, “husbands and wives were rigorously separated from each other and from their children. Even if, by chance, they ate at nearby tables in the hall, they were forbidden to communicate” This happened to prevent the poor from spreading supposed immorality and from breeding more paupers. Due to the absurdity of the system, many people preferred to live and die in the streets. In the novel, Dickens demonstrates hypocrisy of these organizations and the middle-

classes, who treated children cruelly, while, at the same time, they proclaimed their belief in the Christian virtue of helping that in need.

Dickens believed that the family is the most effective part of the society from which individuals can live happily. However, individuals sometimes overcome some obstacles that reduce their happiness, as the changes that occur in the family such as the death of father and the marriage of the mother to another man and followed by the death of the mother too, as it appears in the case of David Copperfield. The children of Dickens didn't have a comfortable life at all, beside the hunger which follows them wherever they go also they didn't live a satisfactory life because of the criminal people, there is another case for a child other than Oliver Twist also underwent such life. David Copperfield, who lost his father before he was born, comes to live with his mother and her cruel husband Dickens portrays that: *"It's enough to distract me," cried my mother. "In my honeymoon, too, when my most inveterate enemy might relent, one would think, and not envy me a little peace of mind and happiness. Davy, you naughty boy! Peggotty, you savage creature! Oh, dear me!" cried my mother, turning from one of us to the other, in her pettish wilful manner, "what a troublesome world this is, when one has the most right to expect it to be as agreeable as possible!" (D C, 10).*

When David comes home to find Mrs. Copperfield married to Mr. Murdstone, he's not exactly overcome with joy. And in her disappointment at David's reaction, Mrs. Copperfield strikes out at David and Peggotty for being "naughty" and "savage" at not being happy for her. Mrs. Copperfield can't understand why there is still suffering in a world when "one has the most right to expect it to be as agreeable as possible." The thing is, why *do* we have a right to expect the world to be nice? Not to sound like our crotchety grandparents or

anything, but who says life is fair? Maybe Mrs. Copperfield's assumption that she's owed a good life makes her all the more disappointed and unhappy when she suffers. Mrs. Copperfield was unhappy because the child bothered her. But Dickens was unhappy and angry too because of the conditions of society which had a lot of poverty, and crime mainly because of the Industrial Revolution. The city was overcrowded, This was the situation during his time, and that's why he wrote about it. The first adult impact on David is the loss of his father so he has no male figure to guide him which he expresses regret over; His mother only idolizes him. He also becomes more emotional, as he only has female influences. He shows his confusion and loneliness, Clara wants David to have a father to protect him.

Also, the fact of having no father on the family, bring them lots of financial problems, The initial truly positive adult influence on his life is his mother Clara, who is a young, beautiful and traditional mother, who believes that all the family's decisions have to be man's responsibility. When David's father dies, his mother feels very alone, because she only has Peggotty to help her, her feeling very sad and single-handedly after her husband died. She was also in a difficult social position and wanted a protection for David. Clara gets married again because the family has no money at all. That puts David in a difficult situation and he starts trying to make some money and it can be seen how bad he is feeling when he mentions, "*The deep remembrance of the sense I had, of being utterly without hope now; of the shame I felt in my position; of the misery it was to my young heart to believe that day by day what I had learned, and thought, and delighted in, and raised my fancy and my emulation up by, would pass away from me, little by little, never to be brought back any more; cannot be written. (D C,183)*". A second optimistic influence on David is Peggotty. She is Mrs. Copperfield's closest friend. She's gentle, selfless and does not just take care of David but also of Clara who is a

very young mother with a lack of discipline. She offers loyalty and friendship to the family and is faithful to them all her life. To David, she fills the gap that he has being like a father to him and calling him, "Darling boy". She provides him with discipline, is very friendly, kind and always tries to do the best for him. In her kind motherliness, Peggotty contrasts with the cruel and unloving Miss Murdstone, the sister of the second husband of Clara who is not only brutal and strict toward David, but to his mother as well. It is the appearance of Murdstone that marks the real first negative impact on David. David's mother is immature and gets influenced with an enormous facility. Murdstone is really hard with David and always tries to scare him, for instance when he enunciates, "*David, if I have an obstinate horse or dog to deal with, what do you think I do? I beat him. I make him wince, and smart. I say to myself? I'll conquer that fellow*". (D C, 43).

David has no friends especially when his mother dies and Peggotty gets married, no one to take care of him, thus the child's life starts with poverty in all the situations. It is obvious that most of Dickens' characters live or begin their life in a severe poverty, in which not only they suffer hunger, but also they experience a hard life such as the life of David and Oliver. They lack for many things that every child in the world needs it. Pip in Great Expectations also begins his life by losing both parents who died when he was very small. Now Pip is an orphan who lives in a poor country, and is brought up by his rude sister. And in the Victorian time of England, he is a lonely, nervous, scared, and frightened boy, as it has been mentioned above in the issue of orphanhood. He suffered financial situations when he was a child looking for being a gentleman to achieve his great expectations he was compelled to work as an apprentice with Joe, he said that: *At those times, I would decide conclusively that my disaffection to dear old Joe and the forge, was gone, and that I was growing up in a fair way to be partners with Joe and to keep*

company with Biddy when all in a moment some confounding remembrance of the Havisham days would fall upon me, like a destructive missile, and scatter my wits again. Scattered wits take a long time picking up; and often, before I had got them well together, they would be dispersed in all directions by one stray thought, that perhaps after all Miss Havisham was going to make my fortune when my time was out. (G E, 74).

It can be seen that Pip is an innocent and good boy in his childhood. Pip, of course, also has an immature side, in a Christmas lunch, although, when he has not met his lover before, Pip's goal is to be a man as his brother-in-law, doing things as an apprentice, a blacksmith when he grows up. But when he meets the beautiful and proud Estella, his goal later in life is going to change, which is getting into higher society, to get the fame, after all his struggle to endure hardship to the fame, all for the fame. With Pip's gradually growing up, he has become his brother-in-law's apprentice, doing blacksmith business. However, after having spent in Havisham house for years, while thinking Havisham has then sent Estella Della abroad, still, he is wishing to accept higher education, too. But one day more and more Pip was falling in love with Estella much more.

There is a scene in the book, when Biddy, at the seaside gives Pip the learning books which he has expected so long, while Pip is reading the book, Biddy wants to kiss Pip, but he does not respond. He admits that he has been in love with Estella. It can be seen that Pip throughout is loyal to his loved one. Books and knowledge let him improve his self-cultivation, and become one of the way of a gentleman, yet he is not content to be an ordinary man.

4.2.4 Child's Labor

Carolyn (1999) contended that the term “child labor” generally refers to children who work to produce a good or a service which can be sold for money in the marketplace regardless of whether or not they are paid for their work. A “child” is usually defined as a person who is dependent upon other individuals (parents, relatives, or government officials) for his or her livelihood. The exact ages of “childhood” differ by country and time period. In the early nineteenth centuries Great Britain became the first country to industrialize. Because of this, it was also the first country where the nature of children's work changed so dramatically that child labor became seen as a social problem and a political issue.

Children of poor and working-class families had worked for centuries before industrialization helping around the house or assisting in the family's enterprise when they were able. The practice of putting children to work was first documented in the medieval era, when fathers had their children spin thread for them to weave on the loom. Children performed a variety of tasks that were auxiliary to their parents but critical to the family economy. The family's household needs determined the family's supply of labor and “the interdependence of work and residence, of household labor needs, subsistence requirements, and family relationships constituted the ‘family economy’” Tilly and Scott (1978, 12).

Child labor played a vital role in the British Industrial Revolution; many economic historians have tried to explain why child labor became so prevalent. A competitive model of the labor market for children has been used to examine the factors that influenced the demand for children by employers and the supply of children from families. The majority of scholars argue that it was the plentiful supply of children that increased employment in industrial work places turning child labor into a social problem. The most common explanation for the increase in

supply is poverty the family sent their children to work because they desperately needed the income. Another common explanation is that work was a traditional and customary component of ordinary people's lives. Parents had worked when they were young and required their children to do the same. The prevailing view of childhood for the working-class was that children were considered "little adults" and were expected to contribute to the family's income or enterprise. Other less commonly argued sources of an increase in the supply of child labor were that parents either sent their children to work because they were greedy and wanted more income to spend on themselves or that children wanted out of the house because their parents were emotionally and physically abusive. Whatever the reason for the increase in supply, scholars agree that since mandatory schooling laws were not passed until 1876, even well-intentioned parents had few alternatives.

Other compelling explanations argue that it was demand, not supply, that increased the use of child labor during the Industrial Revolution. One explanation came from the industrialists and factory owners; children were a cheap source of labor that allowed them to stay competitive. Managers and overseers saw other advantages to hiring children and pointed out that children were ideal factory workers because they were obedient, submissive, likely to respond to punishment and unlikely to form unions. In addition, since the machines had reduced many procedures to simple one-step tasks, unskilled workers could replace skilled workers. Finally, a few scholars argue that the nimble fingers, small stature and suppleness of children were especially suited to the new machinery and work situations. They argue children had a comparative advantage with the machines that were small and built low to the ground as well as in the narrow underground tunnels of coal and metal mines. The Industrial Revolution, in this case, increased

the demand for child labor by creating work situations where they could be very productive. Chapman (1904).

Dutta (2014) explored that Child labor at the time was synonymous to slavery. Children were subjected to inhuman torture, exploitation and even death. These child laborers were forced to work in factories and workhouses at the insistence of their parents and workhouse guardians. Child labor, in Victorian England, was part of a gruesome system which snatched children of their childhood, health and even their lives. Many children in Dickens' times, worked 16 hour days under atrocious conditions, as their elders did. Philanthropists, religious leaders, doctors, journalists, and artists all campaigned to improve the lives of poor children. In 1840, Lord Ashley (later the 7th Earl of Shaftesbury) helped set up the Children's Employment Commission, which published parliamentary reports on conditions in mines and collieries. Nevertheless, as the century wore on, more and more people began to accept the idea that childhood should be a protected period of education and enjoyment. However slow education reform was in coming, it did come.

Poverty however was found to be the root cause of child labor during this period. A victim of child labor himself, Dickens criticizes the debilitating effect to which he was subjected. With his father's imprisonment for debt in 1824, at the tender age of twelve he was sent to the „blacking“ factory in Hungerford Market London, a warehouse for manufacturing, packaging and distributing „blacking“ or „polish“ for cleaning boots and shoes – in order to support his family. His early life is a recurrent element in most of his novels. The bitter experiences of his childhood helped him to empathize with the deplorable condition of children in Victorian society. He therefore writes: “No words can express the secret agony of my soul as I felt my early hopes of growing up to be a learned and distinguished man crushed

in my breast. The deep remembrance of the misery it was to my young heart to believe that day by day, what I had learned and thought and delighted in and raised my fancy and emulation up by was passing away from me cannot be written.” As a child labor, he would dine on a slice of pudding and for his twelve hour daily labor, receive a meager wage of six shillings a week.

According to Krithika Maxwell (2018) there were two kinds of child labour. The first one included children who worked for their parents needed them to do so. They were considered as *free workers*, since the factories owners could not force them to do things they did not want to do. Those children were still under the protection of their parents, and if they thought the working conditions of their children were unacceptable, parents could protest in order to protect their children. On the other hand, children of the poorest families or abandoned children had to live in workhouses and were under the responsibility of the parish.

Those children were the ones to be subject to mistreatment and abuse. The Poor Law of 1834 was one of the principle factors of child labour in Victorian Britain. This law stipulated that the poor were to live in workhouses and in exchange, they had to work every day, for several hours. Many testimonies of that time showed that poor people living in workhouses received bad treatments, especially the children. Most of the workhouses' children were orphans or abandoned, thus they did not have any protection from a relative. Those children were then under the custody of the parish. Child labour was emotionally and physically unbearable, as they were working in atrocious conditions. They worked for more than ten hours each day, and were paid a pittance. They were subject of multiple injuries due to their work.

Children were employed in factories because they cost nothing, compared to adults. Moreover, they were small and could reach areas grown men and women could not. In comparison to middle-class children, working-class children did not have access to a proper education. They spent their time working in factories. It was also frequent to see children die whilst working. In an interview, a young boy named John Cawthorpe, fourteen, describes a day at work for him: *“I work one week on days and the other on nights. Sometimes start at 6 on Friday morning and do not give over till 2 p.m. on Saturday. That is the only time that I work night and day together. Sometimes I work a quarter (of a day), i.e. three hours over; sometimes a half. When I have been working three turns I get tired. Get some sleep in the dinner hour, and sometimes in the breakfast half hour. When tired I fall asleep in working time, not when standing up, but many a time when I am sitting down. When it (the hot steel) comes through it wakens me.”*

Pankaj(2013) explored that Children and orphans were child labor because most of them worked generally for food and accommodation. They did not work for wages. They worked inside the region of a workhouse and had to follow the rules of workhouses strictly. They were also sold to new employers for money. We find the practice of selling children to employers and their poor miserable condition in *Oliver Twist*. Oliver disobeyed the rules of the workhouse in which he lived. When he asked for more food, a bill was pasted outside the gate offering a reward of five pounds to anybody who would take Oliver. In other words, five pounds and Oliver were offered to any man or woman who wanted an apprentice for any trade, business, or calling. It is not the only case of Oliver but many other boys to whom master finds that he can acquire sufficient work without giving him much food. The master shall have a child labor for a term of years, to do what he likes with. Industrial Revolution contributed significantly to promote child labor.

During this time period, there were inadequate educational opportunities for children; therefore, it was better for them to work. Child labor was an essential part of the method as the children were paid less than adults. They worked under poor conditions for long hours with poor lighting, without proper ventilation and lack of protective clothing. However, there was a little improvement in the condition of child labor with the enactment of factory act in 1864. The act predetermined that no child would be employed under the age of twelve as a factory worker. The exploitation of children in factories can be seen in *Oliver Twist* when the man in the white waistcoat wants to sell Oliver to Gamfield as a chimney sweeper. Later on, Oliver is sold to Mr. Sowerberry, the undertaker, and is given the role of a funeral mute. The Industrial Revolution was a period in which many children were working at the workhouses due to poverty like the orphaned Oliver who was assigned to pick oakum at six every morning. Oliver experience raises many questions about the life of children during Victorian age.

Ticknor (1866) said that As reading was not spread yet among the working-class around the middle of the century, Dickens principally addressed his novels to the middle-class and the upper-class. Through dramatic and somber stories, Charles Dickens informed them on the living standard and working conditions of working-class children. We can suppose that these stories brought wealthier people to understand children's distress and acted to protect them, by financially contributing to schooling, or by using their influence in the high society. Introducing *Oliver Twist*, or the Parish Boy's Progress, Charles Dickens announces that his aim was to impact most of people. He says: "*It appeared to me that to draw knot of such associates in crime as really do exist; to paint them in all their deformity; in all the squalid poverty of their lives; to show them as they really*

are;[...]would be to attempt a something which was greatly needed, and which could be a service to society. And therefore, I did it as I best could.

In this issue Dickens' characters in the three novels suffered being involved in child labor in a very young age of their life. Among these children is Oliver in child labor issue is directly highlighted, according to Udayan (2002) at the workhouse, where Oliver Twist is supposed to have some nurture and care, he is met with a systematic course of treachery and deception. Dickens goes ahead with a vivid description of the kind of treachery and deception that is rampant in the workhouse. He says that Oliver was: under the parental superintendence of an elderly female, who received the culprits at and for the consideration of seven pence-halfpenny per small head per week. Seven pence-halfpenny's worth per week is a good round diet for a child and quite enough to fill his stomach, and make it uncomfortable.

It can be seen that Dickens goes to all lengths to prepare the reader for worse to come, so much so that he ends the first chapter with these words: "*Oliver cried lustily. If he could have known that he was an orphan, left to the tender mercies of church-wardens and overseers, perhaps he would have cried the louder*"(O T,3). This only foreshadows the future life events of the child protagonist, which according to Dickens would be a constant reason to make him want to cry and express his helplessness. Dickens used to satirize the conditions in which his protagonist Oliver lived. This is one of the ways that Dickens employs to portray the evils of the Victorian society. In another instance, Dickens satirizes the prevalent laws of England by depicting his protagonist Oliver Twist. The very notion of the society shaping the social behavior and customs is brought forward by yet another instance where a certain Mr. Gamfield, belonging to the working class, is denied the right to take in Oliver Twist from the workhouse to make him

an apprentice in his chimney sweeping business. *"When I says I will, I means I will," replied Mr. Gamfield doggedly. You're a rough speaker, my friend, but you look an honest, open-hearted man," said the old gentleman".*(O T,97) Dickens wants to depict to the reader that society and upbringing can in fact shape the language of the public. Dickens uses the same concept in this narrative which shows the bad environment in which those people live. Oliver is to be sold to this chimney sweep master. But a kind magistrate sympathized with the child and did not sign the indenture. Therefore he did not become a chimney sweep, but a mourner for M. Sowerberry, an undertaker. Dickens presents that *"Oliver, being left to himself in the undertaker's shop, every time his eyes wandered in the direction of the dismal object. The atmosphere seemed tainted with the smell of coffins. The recess beneath the counter in which his flock mattress was thrust looked like a grave.*(O T, 53).

Thus the innocent child begins his life with work by putting him in such a room to be alone in a strange place. The boy had no friends to care for, or to care for him. The regret of his recent separation was fresh in his mind; the absence of his loved and well-remembered face sank heavily into his heart. But his heart was heavy, and he wished, as he crept into his narrow bed, that were his coffin, and that he could be laid in a calm and lasting sleep in the church-yard ground, with the tall grass waving gently above his head, and the sound of the old deep bell to soothe him in his sleep. He suffered a lot in the church yard; he spent that night between the coffins. Oliver was awakened in the morning, by a loud kicking at the outside of the shop-door which, before he could huddle on his clothes, was repeated, in an angry and impetuous manner, about twenty-five times. When he began to undo the chain, the voice began. *"Open the door, will yer?" cried the voice which belonged to the legs which had kicked at the door. "I will, directly, sir," replied Oliver:*

undoing the chain, and turning the key. "I suppose yer the new boy, ain'tyer?" said the voice through the keyhole. "Yes, sir," replied Oliver. "How old are yer?" inquired the voice.(O T, 55).

Oliver had been too often subjected to the process to which the very expressive monosyllable just recorded bears reference, to entertain the smallest doubt that the owner of the voice, whoever he might be, would redeem his pledge, most honorably. He drew back the bolts with a trembling hand, and opened the door. Dickens depicted that *"For a second or two, Oliver glanced up the street, and down the street, and over the way impressed with the belief that the unknown, who had addressed him through the keyhole, had walked a few paces off, to warm himself; for nobody did he see but a big charity-boy, sitting on a post in front of the house, eating a slice of bread and butter: which he cut into wedges, the size of his mouth, with a clasp knife, and then consumed with great dexterity.(O T,55).*

I'm Mister Noah Claypole," said the charity-boy, "and you're under me. Take down the shutters, you are idle young ruffian!" With this, Mr. Claypole administered a kick to Oliver, and entered the shop with a dignified air, which did him great credit. It is difficult for a large-headed, small-eyed youth, of lumbering make and heavy countenance, to look dignified under any circumstances; but it is more especially so, when superadded to these personal attractions are a red nose and yellow smalls.(O T,56).The treatment with Oliver was not kind, the boy escaped late at night to look for another work in London.He could scarcely arrive the big city, sits at the corner of the street, he sees a boy who offers him a place to stay. While Oliver is too innocent to be crabbed by Fagin's gang.It was said that Dickens disliked the Jews that is why, he made Fagin character a Jew one when he describes *"The Jew grinned; and, making a low obeisance to Oliver, took him by the hand, and hoped he should have the honor of his intimate acquaintance.(O*

T,106).Fagin exploits all the children who live with him; he wants to make Oliver steal valuable things and exchanges them into something essential in life. Oliver was forced to complete something he does not want to do even the bad and illegal things.

To sum up the exploitation in Oliver Twist it is clear that the child works the whole day, he only gets a little food for a day. What he eats is just little gruel. Of course, Oliver is still starving after the meal. How can the little gruel full one's stomach? Oliver does not have to wash his bowl but licks it to be cleaned instead. He was not only being exploited by the boss of labor. But also Labors like Noah and Fagin's gang exploit him. On the other hand, David is sent to work in London at the age of ten at Mr. Murdstone and Granby's in warehouse with the help of his stepfather's friend Mr. Quinion in backfires, labeling, washing and corking bottles. As Dickens said in his book David Copperfield: *"I know enough of the world now ,to have almost lost the capacity of being much surprised by anything ; but it is matter of some surprise to me ,even now , that I can have been so easily thrown away at such an age .a child of excellent abilities, and with strong powers of observation ,quick ,eager , delicate and soon hurt bodily or mentally ,it seems wonderful to me that nobody should have made any sign in my behalf .But none was made; and I became ,at ten years old, a little laboring hind in the service of Murdstone and Grinby"* (D C,130).

After the death of David's mother, he was removed from school by Mr. Murdstoneand sent to work at the blacking factory in London at the age of ten. David described the status of his suffering that he was thrown away in a very little age. He was surprised by this action; he didn't think that Mr. Murdstone could do something like that by sendinghim to work. Thus, how it became to a little child

with a strong power of observation and excellent abilities working in the services of Mr. Murdstone. In the same time, David expresses the suffering that he feels during his work in the blacking factory in London and how he remembers the old days of his happier childhood as he stated “*Now words can express the secret agony of my soul as I sunk into this companionships, compared these henceforth every day associates with those of my happier childhood –not to say with Steerforth, Traddles, and the rest of those boys; and felt my hopes of growing up to be a learned and distinguished man. the deep remembrance of the sense I had, of being utterly without hope now; of the shame I felt in my position; of the misery it was to my young heart to believe that day by day what I had learned, and thought, and delighted in and raised my fancy and my emulation up by, would pass away from me ... I mingled my tears with the water in which I was washing the bottles. (DC ,131).*

While David was working at the blacking factory, he remembered his best days with his companionship especially Steerforth and Traddles, with whom he learned and spent his happiest time of his childhood. He feels sorry for himself for being thrown away to work in a factory. David described how he suffered and left his hope to be learned and distinguished man. In short, in this quote, he stated that no word can express the sufferings that he feels during his time of working at the blacking factory, that what he have learned is gone away and he described the deep misery he face during this time and how he mixed his tears with the water of which he was washing the bottles. David is a little boy on his own, deeply vulnerable to the uncaring adults around, him .with the loss of his parents, David lost his only chance for love in his childhood. The three characters suffered a lot in being exploited in child’s labor. The child Pip in Great Expectations also, he hopes to be a great blacksmith like his brother in law Joe’s who wanted to follow his footsteps

and become his apprentice. Miss.Havisham knows from Pip himself that he wants to become Joe's apprentice therefore she decides to help him, although Pip has already begun to change his mind about his future.

4.2.5 Child's Education

Mehta and Rakhi (1997) explored that Education is the basis for development and empowerment for every nation. It plays a vital role in understanding and participating in day to day activities of today's world. It builds one's character and plays a significant role in transmitting one's culture, belief and values to others in society. It helps in creating innovations and meeting the growing needs of every nation. The development of a nation is not measured through the buildings it has built, the roads it has laid down, bridges it has constructed but by the human resources, the nation has developed through a well-defined system of education. Although the physical facilities are usually important they are perishable and valuable. In the absence of proper education, the nation can hardly develop these and maintain them. Education is therefore more crucial factor not only to equip the new generations with skills so essential for earning a livelihood but also to create among them an awareness to social and environmental realities and inculcate in them scientific temper, independence of mind and spirit which are of paramount importance for them to become responsible citizens.

Emma (2013) believed that Dickens's attitude was not that of an educator; as an heir of Blake's theory, he was more attracted towards the sentimental effects that education had upon young individuals, and, in the school the innocent child is more vulnerable to feel miserable and inadequate, or at least school is the first place where he experiments this condition. Dickens's teachers are numerous: from WackfordSqueers the cruel,one-eyed, schoolmaster in *Nicholas Nickleby*, who mistreats the boy by starving andbeating them, Blimber in *Dombey and Son*,

Creakle the harsh headmaster of Salem House in *David Copperfield*, and Mr. Wopsle in *Great Expectations*. It can be seen that they are mostly bad representatives of the category, and are all educators in private or boarding schools. Maybe Dr Strong's institute in *David Copperfield* gets closer to apposite model, and his master is described in good words too: "*Doctor Strong's was an excellent school; as different from Mr. Creakle's as good is from evil. It was very gravely and decorously ordered, and on a sound system; with an appeal, in everything, to the honor and good faith of the boys, and an avowed intention to rely on their possession of those qualities unless they proved themselves unworthy of it, which worked wonders. We all felt that we had a part in the management of the place, and in sustaining its character and dignity. [...] But the Doctor himself was the idol of the whole school: and it must have been a badly composed school if he had been anything else, for he was the kindest of men; with a simple faith in him that might have touched the stone hearts of the very urns upon the wall.*" (DC, 231).

Even Religion had a role on the education of the child's behavior and approach towards life, Dickens, plays with the perception of death in children's mind, but he also present religion as mean of stern education. Even David is mistreated by the Murdstones austere religion: he recollects the sensations he felt when Sunday came: "*The gloomy taint that was in the Murdstone blood, darkened the Murdstone religion, which was austere and wrathful.*", "*Again, the dreaded Sunday comes round, and I file into the old pew first, like a guarded captive brought to a condemned service*". (DC, 49). And also their policy of education: "*As to any recreation with other children of my age, I had very little of that; for the gloomy theology of the Murdstones made all children out to be a swarm of little vipers and held that they contaminated one another. The natural*

result of this treatment, continued, I suppose, for some six months or more, was to make me sullen, dull, and dogged". (DC, 52).

School is the place from which peoples acquire knowledge, encounter with each other's and learn a lot of information. But peoples sometimes struggle to get their success, with the cruel treatment of headmaster and teachers as it occurred in a vast number of Dickens Novels in his several works, Dickens tackled the subject of the suffering of children at schools especially in his novel David Copperfield. Mr. Murdstone designed a plan to get rid of David as a result of his misbehavior with him. David is punished by sending him to a boarding school in London, a miserable school under the oversight of Mr. Creakle, who have a harsh treatment with the boys of the school Therefore, David's suffering in childhood continued at school where the boys frightened by Mr. Creakle. As David said: "*I should think there never can have been a man who enjoyed his profession more than Mr. Creakle did. He had a delight in cutting at the boys, which, was like the satisfaction of craving appetite .I am confident that he couldn't resist a chubby boy. especially; that there was a fascination in such a subject ,which made him restless in his mind ,until he had scored and marked him for the day .I was chubby myself ,and ought to know". (D C,76).*

In this quote, David explains the cruelty of Mr. Creakle with the boys in Salam House School and how he enjoyed time in cutting at the boys like a pleasure. Thus, he sometimes feels anxious unless he gets something about a boy from the boys of the school and punishes him, and after that he will feel satisfy. Also he added that in the first half at the school when Mr. Creakle said that: "*Now, boys, this is a new half .take care what you're about, in this new half. come fresh up to the lessons ,I advise you ,for I come fresh up to the punishment .I won't*

flinch .it will be of no use your rubbing yourselves; you won't rub the marks out that I shall give you .now get to work ,every body". (D C,76). Furthermore, The first thing that the Murdstone done to David as a punishment for him is that he sent him to the school in holiday when there is no one on the school, as Dickens presents that "I said to Mr. Mell I supposed the boys were out, but he seemed surprised at my not knowing that it was holiday time .that all the boys were at their several homes. That Mr. Creakle, the proprietor, was down by the sea side with Mrs. and Miss Creakle, and that I was sent in holiday time as a punishment for my misdoing all of which he explained to me as we went along" (D C, 67).

From this quote, it became clear that Mr. Murdstone sends David to Salam House School in a holiday as a retribution for his misbehavior with him. Later on David discovered that there is no one in the school therefore it is a holiday as Mr. Mell told him. The second bad thing that Mr. Murdstone did to David is that, he told Mr. Creakle to treat David cruelly that emerged from his first meeting with him: *"So "!" Said Mr. Creakle. This is the young gentlemen whose teeth are to be filed! Turn him round "... " Now", said Mr. Creakle .what's the report of this boy? ". "There's nothing against him yet, "returned the man with the wooden leg."There has been no opportunity". I thought Mr. Creakle was disappointed (D C, 70-71).*

When Mr. Creakle meets David for the first time, he told him that he knows his step father Mr. Murdstone also, he asked David whether he knows him or not, David replied that he does not. At the mean time Mr. Creakle caught David's ears and told him that he will know him soon. During this time David feels frightened from him. It became clear that Mr. Murdstone who is behind this harsh behaving. As it is evidence when David state in: *"Come here, Sir" said Mr. Creakle, beckoning to me ... "I have the happiness of knowing your father in law, whispered Mr. Creakle, taking me by the ear... He knows me, and I know him. Do you know*

me? "hey? Said Mr. Creakle, pinching my ear with ferocious playfulness. "Not yet, sir, " I said, flinching with the pain. Not yet? Hey? "Repeated Mr. Creakle." but you will soon .hey?I was very much frightened ,and said ,I hoped so ,if he pleased .I felt ,all this while , as if my ear were blazing; he pinched it so hard . I will tell you what I am" whispered Mr. Creakle ,letting my ear go at last ,with a screw at parting that brought the water into my eyes, " I am a tartar "... When I say I will do a thing, I do it , "said Mr. Creakle; "and when I say I will have a thing done ,I will have it done" (DC,70-7).

David spends three months in Salam House unhappy and suffering, but the worst thing that makes David suffer a lot during this time, from this quotation, it can be deduced that there was instruction from Mr. Creakle to put a placard in the neck of David as a punishment from his stepfather "Mr. Murdstone". When David enters to the office of Mr. Mell, he saw a beautiful placard on the desk of his teacher room. David thought that there was a dog and began to look around him, but unfortunately, he surprised that this placard is made for him as Mr. Mell told him. David expresses the suffering that he feels about the placard as he said: *"What I suffered from that placard, nobody can imagine .whether it was possible for people to see me or not, I always fancied that somebody was reading it .it was no relief to turn round and find nobody ... a cruel man with the wooden leg, aggravated my sufferings". (D C,68).* It became clear that David suffers psychologically more than physically from the sign that he was obliged to wear, he always thought that everyone is reading it. But the most harmful that David suffers was with the man of the wooden leg who always threatening that he will report him to Mr. Creakle. In short David became a game to the other boys of the school they enjoyed his placard too much. As he said: *"Look here's a game!" happily ,too, the greaterpart of the boys came back low –spirited, and were not so boisterous at my*

expense as I had expected .some of them certainly did dance about me like wild Indians ,and the greater part could not resist the temptation of pretending that I was a dog ,and patting and smoothing me lest I should bite ,and saying, "lie down ,sir! " and calling me Tawzer.This was naturally confusing,among so many strangers ,and cost me some tears".(D C, 72). From this quote, it appears that when the boys of Salam House come back from their homes, they were disappointed; they found David wearing the badge from which they make him a mock and enjoyed their time by dancing around him like wild Indian. Whereas they enjoy their time, David was deeply feels sorry for himself and being ashamed from the situation that he was put on. Moreover, as a consequence of this punishment of imprisoned and in the evening of the five day, Peggotty informs David that he will be sent to a school in London as David presents: *"What would I have given, to have been sent to the hardest school that ever was kept? They disliked me; and they sullenly, sternly, steadily, overlooked me. I think Mr. Mudstones' means were straitened at about this time. But it is little to the purpose .He could not bear me; and in putting me from him he tried, as I believe, to put away the notion that I had any claim upon him –and succeeded".(D C, 127).*

As a result of David's mistreatment with Mr. Murdstone, David was sent to a boarding school in London. When peggotty informs David about the decision of Mr. Murdstone of sending him abroad, he feels sad and began to blame himself and ask question like what I have done to have been sent to hardest school, of course they hate me, it became clear from the beginning, they harshly, steadily and sullenly overlooked at me. Mr. Murdstone has a desire to throw me away abroad to get rid of me. David has a strong relationship with his mother, but Mr. Murdstne forbids David's mother to express her affection to David and brings her to death. After the death of his mother, David became an orphan and removed from school.

In the same time Peggotty married Mr. Barkis; so, he had to stick out on his own to overcome Mr. Murdstone. During this time David feels that he was neglected and express it as follow: *“And now I feel into a state of neglect, which I cannot look back upon without companion. I feel at once into a solitary condition ,-apart from all friendly notice ,apart from the society of all other boys of my own age ... all this time I was so conscious of the waste of any promise I had given ,and of my being utterly neglected ,that I should have been perfectly miserable”*. (D C,127-128).

Aunt Betsey adopted David, defending him against the Murdstones by taking him again; he lives happily with her and with her feeble mined friend Mr. Dick. The first thing that she did to him is that, she sends him to a school governed by a very kind man Dr Strong with the help of Mr. Wickfield. From this school he graduated and became a lawyer. While he was at this school he lived with Mr. Wickfield, the lawyer of his aunt and his daughter Agnes. So, he gets a chance to develop himself at this school and later on he works hard at Dr Strong's school. The second thing that she did to him is that, she persuades David a career as a clever lawyer. David works as an apprentice at the London firm of Spenlow and Jorkins. During this time he knows Dora Spenlow and fall in love with her. Later on he married her but unfortunately she feels ill and dies. David feels a great depression of his loss of Dora. In the meantime, he leaves the country and travel abroad. When he returns back, he thinks of Agnes, his first love, who helped him during his studies at Spenlow's school. David asserts his quality from the early stage of his association with Mr. Wickfield. He married Agnes and lives happily with her.

Finally, David enjoyed a good life with Agnes after the death of his first wife Dora. So by now David Copperfield began to observe the world around him

through Agnes eyes that makes him a very happy man with their children around them and he also enjoys the sense of independence with her, despite all the sufferings that he faced in the early years of his life. He became a famous writer. In short, David self-reliance began with the help of his aunt Betsey, she has a great influence in his life.

Dickens' intentions were to develop the social awareness concerning violence and children. He clearly shows his opinion on the matter in his novels. In *David Copperfield*, violence occurs in the framework of education. The description given in *David Copperfield* shows the cruelty of Mr. Creakle, who keeps on beating his pupils, and the hard conditions in which the students lived. Dickens describes David's school as "indifferently warmed", the morning school room as "a shivering-machine" and that there was a "dirty atmosphere of ink surrounding all" (D C, 117). In *David Copperfield* Dickens makes a direct and hard denunciation of the uselessness of the violent educational system. An adult David reflects upon the manner in which him and his classmates were taught: "In a school carried on by sheer cruelty, whether it is presided over by dunce or not, there is not likely to be much learnt. I believe our boys were, generally, as ignorant a set as any schoolboys in existence; they were too much troubled and knocked about to learn; they could no more do that to advantage, than anyone can do anything to advantage in a life of constant misfortune, torment, and worry." (D C, 105).

Dickens' depiction of the school shows a terrible place where children lived in, hard conditions and where they were constantly beaten. This causes great stress to the children and a horrible impact in their learning process. As Dickens comments, they are too worried about not getting beaten that they don't have enough energy to learn. By denouncing this, Dickens is asking for a reform in the

system, for a change in the learning process since he understands that education is the basis of a capable and critical adult. In *David Copperfield*, he shows that education is irrelevant when David goes back to school and he is able to become an integral man. Charles Dickens could not attend Cambridge University and his dream of receiving proper education was shattered by the financial incompetence of his father. This is reflected in his novels. David Copperfield is forced to work in hard conditions after the death of his mother. Unfortunately, orphanage was common at the time and its consequences were terrible. Mayhew's portrayal of violence within the framework of education is very similar to Dickens' representation of education. In the story of *The Watercress Girl* the terrible consequences of violence in the school are shown: "I used to go to school, too; but I wasn't there long. I've forgot all about it now, it's such a time ago; and mother took me away because the master whacked me, though the missus told me never to touch me. I didn't like him at all. What do you think? He hit me three times, even so hard, across the face with his cane, and made me go dancing down stairs; and when mother saw the marks on my cheek, she went to blow him up, but she couldn't see him – he was afraid. That's why I left school". (Mayhew, 2010: 48).

The watercress girl was attending a school when she was five but had to leave it as a result of violence. This quotation shows how pointless was to hit children with a cane on the face and how defenseless they were. Her mother acknowledged the mistreatment and even though she tried to complain she was not able to speak with her daughter's teacher. This evidences that the Victorian society did not care for the safety and welfare of their children, even when a case of maltreatment was recognized by the mother and when she tried to protect her daughter the only solution found was to drop the school. The result of that is an eight year old watercress girl who worked at London's Farringdon Market and that,

as Mayhew states, talked about “the bitter struggles of life, with the calm earnestness of one who had endured them all” (Mayhew, 2010: 47).

Charles Dickens wanted to exhibit the bare sufferings of children who had no chance of having a future in order to shock the Victorian society and to make these children visible to the upper classes. He made those children visible to every reader. Dickens wanted to develop the social awareness of the Victorian society and asked for reform and change for the children of the Victorian Era. As to Oliver who lives in the workhouse, in which he does not only lack of proper food but also lack of any efforts to have proper education. Although the gentleman of the board says to Oliver, “*You have come here to be educated, and taught a useful trade*” (O T, 25), Oliver has received virtually no education. All he is instructed to do is to pick handkerchief, and after making the audacious plea to the master to give him more food, he is conveniently offered as an apprentice with a small amount of premium to the prospective employer.

In *Oliver Twist*, after criticizing the total lack of education in the workhouse, Dickens shifts the focus of the narrative to the various attempts of educating Oliver. The first “teacher” Oliver encounters in his life is Fagin, who gives him lessons of how to become a skillful pickpocket. His lesson is depicted as a kind of school, in which several hopeful pupils of the merry old gentleman are learning. In void of any efforts of the government to teach the deprived children, Fagin poses the threat to social stability by offering the alternative subversive lessons to them. In *Great Expectation* the Pip's education began after his visit to Satis House he was aware and became ashamed of the limitations imposed upon him by his social class; the great opportunity of his associating with Miss Havisham has led only to dissatisfaction.

Pip becomes wrongly ashamed of his home and occupation and desperate to rise socially, but knows this to be impossible. Biddy wisely questions his motives but Pip, while aware of his inconsistency, cannot take her good advice, retreating into a fantasy of Miss Havisham's making his fortune. He becomes proud, patronizes Biddy and considers ways to make Joe a suitable companion. He is anxious to hide Joe from his London companions, though he knows them to be worthless. He is uncomfortable in behaving in this way, but not enough to alter his conduct. In narrating all this, of course, the older, better Pip is filled with shame for his betrayal of Joe. At last he learnt the real meaning of life.

Dickens' writing style influences every person reads his novels, although he hadn't attended formal education, despite that Dickens' style is full of suggestive words and wisdoms. Therefore the researcher notices some words of wisdoms. Some of them are underlined as follow:

"In the little world in which children have their existence whosoever brings them up, there is nothing so finely perceived and so finely felt, as injustice. It may be only small injustice that the child can be exposed to; but the child is small, and its world is small, and its rocking-horse stands as many hands high" . . . G E

". . . accidents will occur in the best-regulated families . . ." D C

Annual income twenty pounds, annual expenditure nineteen and six, result happiness. Annual income twenty pounds, annual expenditure twenty pounds ought and six, result misery. D C

"life is made of ever so many partings welded together, as I may say, and one man's a blacksmith, and one's a whitesmith, and one's a goldsmith, and one's a coppersmith. Divisions among such must come, and must be met as they come".

GE

If a dread of not being understood be hidden in the breasts of other young people to anything like the extent to which it used to be hidden in mine - which I consider probable, as I have no particular reason to suspect myself of having been a monstrosity - it is the key to many reservations. G E

"a man must take the fat with the lean; that's what he must make up his mind to, in this life. " D C

"Take nothing on its looks; take everything on evidence. There's no better rule." G E

"It's in vain, Trot, to recall the past, unless it works some influence upon the present." D C

The melancholy which had seemed to the sad eyes of the anxious boy to hang, for days past, over every object, beautiful as all were, was dispelled by magic. The dew seemed to sparkle more brightly on the green leaves; the air to rustle among them with a sweeter music; and the sky itself to look more blue and bright. Such is the influence which the condition of our own thoughts, exercise, even over the appearance of external objects. O T

I had neither the good sense nor the good feeling to know that this was all my fault, and that if I had been easier with Joe, Joe would have been easier with me. I felt impatient of him and out of temper with him; in which condition he heaped coals of fire on my head. G E

. . . it is a principle of his that no man who was not a true gentleman at heart, ever was, since the world began, a true gentleman in manner. He says, no varnish can

hide the grain of the wood; and that the more varnish you put on, the more the grain will express itself. G E

“Men who look on nature, and their fellow-men, and cry that all is dark and gloomy, are in the right; but the somber colors are reflections from their own jaundiced eyes and hearts. The real hues are delicate, and need a clearer vision”.
OT

“ . . . No, the office is one thing, and private life is another. When I go into the office, I leave the Castle behind me, and when I come into the Castle, I leave the office behind me. . . .” G E

“Heaven knows we need never be ashamed of our tears, for they are rain upon the blinding dust of earth, overlying our hard hearts”. G E

“So, throughout life, our worst weaknesses and meanness’s are usually committed for the sake of the people whom we most despise”. GE

“It is a most miserable thing to feel ashamed of home. G E

“You are a young man,” she said, nodding. “Take a word of advice, even from three foot nothing. Try not to associate bodily defects with mental, my good friend, except for a solid reason.” D C

“I don't profess to be profound; but I do lay claim to common sense.” DC

“We must meet reverses boldly, and not suffer them to frighten us, my dear. We must learn to act the play out. We must live misfortune down, Trot!” DC

“My advice is, never do tomorrow what you can do today. Procrastination is the thief of time.” D C

4.3 Summary of the Chapter

To sum up, this chapter has dealt with analysis, results, and discussions of the three selected novels. According to the analysis and discussions, Dickens succeeded in portraying children' issues through the three children characters of these works; David Copperfield, Oliver Twist, and Great Expectations.

CHAPTER FIVE

Summary, Conclusions, Recommendations and Suggestions for Further Studies

5.0 Summary

The fact that literature contributes in the social reform can't be denied or neglected, because literature is the mirror that reflects the views and problems of the society through creative writers. Among those writers is Charles Dickens who grew up in hard conditions in the richest country in the world. The society in which he lived consists of different social classes, which could be distinguished by inequalities in areas such as politics, authority, wealth, education, culture, and working as well as living conditions. Dickens was observing the powerlessness of the lower class people, who were subjected to exploitation and treatment similar to that of animals. Moreover, the industrial revolution aggravated the matter and paved the way to many negative phenomenon such as; poverty and child labor. The increased number of families led to create the work houses. Also the growing of population made a world of poor children, who were useful to factory owners because they were easy to discipline unlike adults they were cheap.

Therefore, the issues of poor children were to become a main area of social reform because it was a response to the fact that children were suffering and their sufferings were public. This situation inspired Dickens to depict a real picture of the society in his works during that time. To investigate how Dickens contributed to children's socialization the researcher has designed this research, which consists of five chapters; Chapter one is a background, in which, research problem, research questions, research objectives, research significance, and research methodology are stated.

In chapter two the researcher explored theoretical framework and review previous studies. The theoretical framework was concerned with the literary movements, and theories of Marxism that provided the basis for the study. The previous studies attempted to provide a review of what has been written about Charles Dickens literary contributions in general, and his selected novels in particular. With regard to theoretical framework, the researcher came out with the idea that, economic hardship is the driving force of the struggle between the upper, lower, and middle class. The basis of this perspective is economics. Furthermore, Marxism advocates a "revolution of the proletariat" in which the working class will seize political power internationally and establish new societies based on collective ownership. In this research, it has been attempted to investigate the above-mentioned ideas in the selected novels of Charles Dickens. In previous studies section, the researcher attempted to provide a review of the previous studies and relevant writings on the topic of the research. The comments on the differences and similarities between the previous studies and this research were explored. The reviewed works have helped in understanding of children's issues in Dickens' works.

In chapter three, the research method and methodology were explained. This helped in understanding how the research has been conducted. The method consists of research rationale, data collection sources, bases for selection, data collection procedures, and data analysis.

Chapter four was the core of the study, it consists of two parts: the first part is synopsis of Dickens' three selected novels; *Oliver Twist* (1838), *David Copperfield* (1850), and *Great Expectations* (1860). The synopses are expected to assist the reader to understand the selected novels under the study. The second

part deals with children's issues portrayed by Dickens. To achieve the set objectives of the study provided in chapter one, the researcher attempted to analyze the selected novels to explore children's issues and how Dickens contributed to the social reform. The issues that depicted by Dickens are: orphanhood, abuse, poverty, labor, and education.

Orphanhood: the orphan child is a child less than eighteen years of age who has lost one or both parents to any cause of death. Dickens was always sympathetic to children, and one of his big contributions to the English novel was the prominence he gave to orphan children characters and their life experience. Dickens stands as the first English novelist to give children a central role in his stories, with the portrayal of *Oliver Twist*, *David Copperfield*, and *Pip* and many other orphans, Dickens reveals his Crusade against the abuses inflicted on Victorian children. Orphans were common characters in Dickens' novels that reflected partly the author's own early suffering. Under the pen of Dickens, the child grows from a passive observer of human drama into an active and creative character.

Abuse: child abuse can be categorized into four different types: neglect, emotional, physical and sexual abuse. A child may be subjected to one or more forms of abuse at any given time. These abuses can occur within the family, in the community or in institutional settings. The abuser may be someone known to the child or a stranger, and can be an adult, or another child. When a person is constantly abused he or she is expected to become comfortable by being abused. This is the case with the child *Pip* in the novel *great expectations*. He is submissive to his sister causing him to feel powerless. Pip feels inferior to Estella so he submits to her and would do anything she says. Estella represents the effects of

emotional abuse and dominant parenting. She seems emotionless, conditioned to attract men and not fall in love with anyone. She is rendered nothing more than an attractive object. Dickens thinks that, a child may fear doing anything new because he or she expects it to lead to physical abuse or criticism. This would cause the child to lose his or her sense of curiosity, consequently stops trying new things and exercising their mind. That child may never achieve his or her intellectual potential.

Poverty: The themes of poverty remains the central problems that aroused the writers and novelists like Charles Dickens who, focused and attempted to draw the attention of his readers to these issues. The problem of poverty becomes a serious social economic and global issue in all the societies. Dickens explores many social themes in his works. Dickens challenged the Victorian idea of charity for the so-called “deserving poor”. He showed persuasively that the workhouse was a failed attempt to solve the problem of poverty and the needy children. Dickens asks a question whether poverty is really a sin or something really bad that makes people fall lower and lower in the social ladder or probably it is just a poor material portion of individuals. That is why poverty, hunger and exploitation are his common themes.

Labor: child labor generally refers to children who work to produce a good or a service which can be sold for money in the marketplace regardless of whether they are paid for their work or not. Child labor played a vital role in the British Industrial Revolution; Dickens has tried to explain why child labor became so prevalent. A competitive model of the labor market for children has been used to examine the factors that influenced the demand for children by employers and the supply of children from families. Furthermore Child labor was synonymous to slavery. Children were subjected to inhuman torture, exploitation and even death.

They were forced to work in factories and workhouses at the insistence of their parents and workhouse guardians.

Education: Education is the basis for development and empowerment for every nation. It plays a major role in understanding and participating in day to day activities of today's world. Dickens believes that the school is the place from which peoples acquire knowledge, encounter with each other's and learn a lot of information. But peoples sometimes struggle to get their success, with the cruel treatment of headmasters and teachers as it occurred in a vast number of Dickens Novels in his several works, Dickens tackled the subject of the suffering of children at schools especially in his novel *David Copperfield*. In which Dickens makes a direct and hard denunciation of the uselessness of the violent educational system.

5.1 Conclusions

The accumulated social ills of the eighteenth century prepared the way for the great reforms of the nineteenth. People were vaguely conscious that conditions were unsatisfactory, but Dickens was aware that the desire for reform must come from the people themselves. Dickens (1880) said "*until the people can be got up from the lethargy, which is an awful symptom of the advanced stage of the disease. I know of nothing that can be done beyond keeping their wrongs continually before them*". Another innovation, for which Dickens is responsible, is the introduction of children into literature. The thing which makes the sun of his genius rose. Childhood found practically no expression in English literature. It was he who first treated them as individuals, and used them as leading characters in his novels. Despite the controversy regarding the realism of his child characters, merely proves that readers have always considered them of primary importance in the

moral issue. Dickens made the people concerned with his characters through his artistic presentations of children's socialization. To him they were very real people who were suffering as he had suffered. Because he associated himself with each of them, he made them humorous before he could make them human. In addition, Dickens may not be formally classified as an educator, but he was leader in the field of education, his contributions are invaluable. The schoolboys of his novels present excellent pictures of the effects of good and bad schools.

Due to the above-mentioned conclusions, the researcher has come up with some findings such as:

1. Dickens' works are effective means for criticizing social, economic, and moral issues in nineteenth century and to some extent the present time.
2. Dickens could foresee how the social ills would gradually lead to degradation and indignity of humanity.
3. The compassion and empathy that portrayed in Dickens' works had developed the readers 'social awareness to sympathize with any defenseless person.
4. Dickens is the pioneer in struggling for children's rights by depicting their issues and making them visible to every reader.
5. Dickens showed that orphan children suffered more oppression and negligence. They neither enjoyed good health, nor acquired better education.
6. Child's labor is existed, because children are expected to help their poor families. In addition they are ideal factory workers, because they are obedient, submissive, likely to respond to punishment and unlikely to form unions.

5.4 Recommendations

Dickens has been dead for two centuries ago, and most of the evils he declared have been existed in the present time. Therefore the researcher extremely recommends that:

a. The literary works should be taught and learnt by the students, so that they can develop both linguistic abilities, and social culture.

b. children are the promising future of every nation. So they must be looked after in their life, health, and education.

5.5 Suggestions for Further Studies

In conducting this research, several children's issues came across, therefore, they are worthy of investigation and analysis. They can be approached. The followings topics are suggested for further studies:

- a. Dickens' Reform for the Female Child Characters of His Novels.
- b. The role of Family in the child' socialization in English literature.
- c. The concepts of social values in Charles Dickens' literary works.
- d. Words of wisdom in Charles Dickens' writing style.

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