



**Sudan University of Science and Technology**

**College of Graduate Studies**

**College of Languages**

**Effect of Society and Culture on Victorian Novel : Study on Charles  
Dikens's Novel "Hard Times" and "Great Expectations"**

تأثير المجتمع والثقافة في الرواية في العصر الفيكتوري: دراسة عن روايات  
شارلس ديكنز "أوقات عصيبة" و"التوقعات العظيمة"

**A thesis Submitted for the Degree of the Ph.D. in English Literature**

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## **Dedication**

- ✓ my dear parents
- ✓ To my wife
- ✓ To my children
- ✓ To my brothers and sisters
- ✓ To my all friends

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My deepest thanks go to Allah who endowed me with the ability and health to complete this work. Deep thanks are due to Sudan University of Science & Technology for offering me the opportunity to conduct this study.

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## Abstract

Charles Dickens is the one of the most famous Victorian novelist. He is still one of the popular authors of the world; he is one of the famed literary personalities in the Victorian phase. Victorian Age was a long period of success in the English history. Dickens concentrated on the social and cultural troubles of his period, his works tell the tales of victimization, to improve social conditions and to help the person who reads to become aware of many of the difficulties of the Victorian humanity. This study aims at investigating the influence of society and culture on Victorian Novel; a case study is conducted on Charles Dickens's selected novels; (*hard Times* and *Great Expectations*).The research highlights how Charles Dickens represents the Victorian society in his literary works *Hard Times* and *Great Expectations*, and also shows the Victorian views of children as reflected in Charles Dickens's selected novels. The researcher adopted descriptive analytic methods. The sample consists of two works written by Charles Dickens focusing on society and culture and collecting the data from the relevant tools of the previous studies such as the books, journals, and the novels under the study as primary sources. The materials of the two works are used as collected data; to be described, discussed, and analyzed. Having analyzed the novels, the researcher reached to a finding that society and culture had influenced the literature of the Victorian period and Victorian literary works are considered as a means of social and cultural reform. *Hard Times* and *Great Expectations* show the social and cultural setting of English community through the Victorian era. Dickens novels tell the narratives of sufferers; they are printed to reform and progress social situations. The researcher recommends that the literary works should be taught and learnt by the students, so that they can develop both linguistic abilities, and social culture.

**Key words:** *Society, Culture, Descriptive Analytic Methods, Hard times, Great expectations, Victorian society.*

## المستخلص

يعتبر شارلس ديكنز واحد من أشهر الروائيين في العصر الفيكتوري. ولا يزال أحد أشهر المؤلفين في العالم ومن الشخصيات الأدبية الشهيرة في المرحلة الفيكتورية. كان للعصر الفيكتوري فترة طويلة من النجاح في التاريخ الإنجليزي. ركز ديكنز على المشاكل الاجتماعية والثقافية في فترته، وأعماله تحكي حكايات الإيذاء، وذلك لتحسين الظروف الاجتماعية ومساعدة الشخص الذي يقرأ هذه الروايات على إدراك العديد من الصعوبات التي واجهت المجتمع في العصر الفيكتوري. تهدف هذه الدراسة إلى التحقق من تأثير المجتمع والثقافة على الرواية في العصر الفيكتوري. تم إجراء دراسة حالة على روايات شارلس ديكنز المسماة (أوقات عصيبة والتوقعات العظيمة). وكذلك يهدف البحث إلى لقاء الضوء على كيفية استخدام شارلس ديكنز المجتمع الفيكتوري في أعماله الأدبية (الأوقات العصيبة والتوقعات العظيمة)، وأيضاً إيضاح وجهة النظر الفيكتورية حول الأطفال كما تنعكس في روايات شارلس ديكنز المختارة في هذا البحث. استخدم الباحث المنهج الوصفي التحليلي. تتكون العينة من عمليتين كتبهما شارلس ديكنز يركزان على المجتمع والثقافة وتم جمع البيانات من الأدوات ذات الصلة بالدراسات السابقة مثل الكتب والمجلات وكذلك من خلال الروايتين قيد الدراسة كمصدرين أساسيين. يتم استخدام العمليتين كبيانات مجمعة؛ ليتم وصفهما ومناقشتهما وتحليلهما. وبعد تحليل الروايتين توصل الباحث إلى نتيجة مفادها أن المجتمع والثقافة قد أثرتا على الأدب في العصر الفيكتوري وأن الأعمال الأدبية الفيكتورية تعتبر وسيلة للإصلاح الاجتماعي والثقافي. وتشرح الروايتين (الأوقات العصيبة والتوقعات العظيمة) البيئة الاجتماعية والثقافية للمجتمع الإنجليزي خلال العصر الفيكتوري. وإيضاً تحكي روايات ديكنز حكايات الذين يعانون في المجتمع؛ وتتم طباعتها لإصلاح الأوضاع الاجتماعية وتطويرها. يوصي الباحث بضرورة تعليم وتدريب الطلاب الأعمال الأدبية حتى يتمكنوا من تنمية القدرات اللغوية والثقافة الاجتماعية.

الكلمات المفتاحية: المجتمع، الثقافة، طرق التحليل الوصفي، الأوقات العصيبة، التوقعات العظيمة، المجتمع الفيكتوري.

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# CHAPTER ONE

## 1.0 Introduction

Victorian era remained as a unique among the greatest significant ages in the antiquity of English Fiction. Queen Victoria time (1837–1901) comprised an era of party-political, community, and cultural novelty and revolution, it stayed lengthy period of peacetime, success, culture, great developments in knowledge, and self-assurance for Britain. Through the Victorian era, Britain was the most influential country. Victorian England witnessed great development of wealth, authority, and cultural values. The Victorians made major improvements in technology, art, and the trade, discovered creative explanations to the social difficulties, and formed works that attract and motivate readers, and researchers. Early Victorian writers identified themselves as having a moral and social responsibility and they analyzed their society paying attention not to hurt the moral code of the period; their purpose was instructive; they considered the novel to correct the faults and weakness of their societies.

The industry revolution began at the termination of the eighteenth epoch, after theoretic and practical technologies were joined. Technical concepts were applied to change people's lifestyles. As an Impact of the Industrial Revolution, people left the countryside to work in factories in different cities of Britain. The ancient rustic social manner was under the influence of tough industrialization

The social and cultural period had a profound effect on the literary works of the Victorian time. Certain works in literature were opposed industrial age. They portrayed the conditions in factories, the status of kids work, the differentiation in contradiction of females, and other community cases, such fictional works were resources of social improvement. Elizabeth Gaskell's Mary Barton remained to be the main novel to advice against the snags of industrial development. Charles

Dickens' novels *Oliver Twist* and *Hard Times* considered as the themes of children abuse, urban poverty, corruption, and corrupt pedagogical systems.

Charles Dickens is the one the most famous Victorian novelist. He is still one of the popular authors of the world; and famed literary personalities in the Victorian phase; whose literary works are performed after their death. In his various narratives, Dickens concentrated on the social troubles of his period, his works tell the tales of victimization, to improve social conditions and to help the person who reads to become aware of many of the difficulties of the Victorian humanity. His first novel, *The Pickwick Papers* (1836–37) written when he was twenty-five, and all of his works are well done. Dickens worked to produce the entertaining writing that the public needed, but also proposed some comments on social problems and the situation of the poor and depressed.

### **1.1 Statement of the Problem**

This research aims to show the social and cultural impacts on the Victorian literature. Victorian social and cultural novels influence towards Victorian literature in 19th century with focusing on Charles Dickens novels *Hard Times* and *Great Expectations*. Most of the novels of this age deal with the issues of daily life which are social and cultural issues and problems close to industrial revolution. This study will investigate and analyze Dickens social and cultural effects, to explore how Charles Dickens represents the Victorian society in his literary works *Hard Times* and *Great Expectations* and show the Victorian views of children as reflected in the novels *Hard Times* and *Great Expectations*. The Victorian Age was a long period of success in the English history. Invention and change were its main features. *Hard Times* and *Great Expectations* show the social and cultural setting of English community through the Victorian era. The present study focuses on.

## 1.2 Questions of the Research

The study aims are to answer the consequent questions:

1. To what extent do society and culture have an impact on the literature of the Victorian period?
2. To what extent is some Victorian literature a means of social and cultural reform?
3. To what extent does Charles Dickens portray the Victorian society in his novels *Hard Times* and *Great Expectations*?
4. How is the Victorian view of children reflected in Charles Dickens novels *Hard Times* and *Great Expectations*?

## 1.3 Hypotheses of the Research

1. Society and culture had influenced the literature of the Victorian period.
2. Victorian literary works are considered as a means of social and cultural reform.
3. Charles Dickens portrayed the Victorian society in his novels *Hard Times* and *Great Expectations*.
4. The Victorian view of children is reflected in Charles Dickens novels *Hard Times* and *Great Expectations*.

## 1.4 Objectives of the Research

This study aims at achieving the following aims:

1. To investigate the influence of society and culture on Charles Dickens's *Hard Times* and *Great Expectations* novels.
2. To show the social and cultural impact on the Victorian period.
3. To highlight how Charles Dickens represents the Victorian society in his literary works *Hard Times* and *Great Expectations*.
4. To show the Victorian views of children as reflected in Charles Dickens novels *Hard Times* and *Great Expectations*.

5. To review the published literature in the field of the study.

### **1.5 Significance of the Research**

English literature plays an important role in society and human life. This study is important because it seeks to show that the novels *Hard Times* and *Great Expectations* exemplify a number of interesting objects such as poverty, grief of the social classes, cultural contexts, deserted children, and family life. The study indicates that the society and cultural norms influenced on the Victorian age. It is hoped that it should be of use to researchers and readers who try to develop their knowledge about the Victorian age. Also, it is supposed to be of great value for researchers who are interested in this area. In other words, it may help them continue studying to enrich this field. In this study, the researcher has used published materials to investigate the role of society and culture and its view as seen in *Hard Times* and *Great Expectations*.

### **1.6 Research Methodology**

In this research the descriptive analytical method is followed. Moreover, Dickens' two novels are analyzed and discussed focusing on society and culture as can be inferred from two selected novels.

### **1.7 Limits of the Research**

This study is carried out on the Victorian period, Charles Dickens's *Hard Times* and *Great Expectations* novels as selected works, Dickens' novels present valuable evidence about changing attitudes towards society and the human life. The study was limited to the impact of society and culture on the Victorian era. Dickens wrote about the social circumstances of the Victorian period.

## **CHAPTER TWO**

### **LITERATURE REVIEW**

#### **2.0 Introduction**

The comprehensive objective of this thesis is to investigate the impact of society and culture on Charles Dickens's *Hard Times* and *Great Expectations* novels and to show the social and cultural influence on the Victorian period. In Victorian time, England was trending progressively in the direction of becoming most stable and effective country in Europe. The Victorian literature age is between 1837– 1901. It forms a connection between the writers of the romantic period and the different literature of the 20th century. The literature of this period stated the melting of pure romance to gross realism. Though, the Victorian Age produced great writers and poets.

The main characteristics of the Victoria age are: the progress of democracy, peace, prosperity, and spread of education, industrial revolution, humanistic approach and age of compromise. In spite of the industrial revolution, the factories, grinders, mines and workshops, England was still an almost completely agricultural country. The English countryside was a part of everyone's existence. Society in the country was still effectively hostile. A small agricultural community was still more or less governed by the landlord or lord of the estate to whom payments were paid by renters of farms or cottages.

The new situation of industrialized society was accountable for the unexpected wealthy life and self-confidence of the period. The juxtaposition of this new industrial wealth with a new kind of urban poverty is only one of the paradoxes that describe this long and varied age. The biggest social change in English history is the transmission, between 1750 and 1850 of large crowds of the population from the countryside to the towns; the basic social classes were transformed from small farmers and rural craftsmen into an urban public and a

lower middle class of industrial employers. England witnessed many conflicts through the Georgian time, but the Victorian era obtained important political, economic and cultural transformations in England.

The Victorian era was a very religious period. The Bible was a public accessory, life in the Victorian age determined by the social class. Rich people had an easy life while as the poor were differing. Families were usually very big with more than five children. Children were taught respectful manner and the color and cut of the clothing material was based on one's social class.

## **2.1 Part One: Theoretical Framework**

### **2.1.1 Victorian Period in England**

The foundation of the Victorian Period is dated in 1837 (the accession of Queen Victoria). It spreads to the death of Victoria in 1901. On the 20th June 1837 a queen of eighteen climbed the British throne. She was the daughter of Prince Edward, Duke of Kent and Strathearn, the fourth son of the British King George III., and Princess Victoria of Saxe-Coburg-Saalfeld. Her name was Victoria after her mother and she was the niece of her predecessor King William IV. Her name, Victoria, became a symbol, which on one hand marked the era of huge prosperity and unprecedented industrial, technical and scientific development of the United Kingdom of Great Britain and Ireland. On the other hand there were considerable differences between particular social classes.

The time of Queen Victoria lasted for an unbelievable period of 63 years and 7 months, what made Victoria the longest reigning ruler of the United Kingdom for a long time. Recently she was overthrown by the present-day British Queen Elizabeth II. This long era of the reign of Queen Victoria was in general marked by an important historical event – the industrial revolution. The industrial revolution had already intervened into the end of 18th century; its origin was connected especially with the processing of cotton. The machines, water and later steam-

powered, replaced a human factor in the cotton-processing factories. In these factories there were no longer needed to make efforts to do hard work which means that strong male workers were predominantly substituted for women and children whose labor was cheap and they could manage lighter work.

Grellet (2002) indicated that the industrial revolution has a positive and negative effect in the British society, during the nineteenth century, the positive effect appears in railways, manufacturing expansions and prosperity to the country and making Britain one of the first industrial and financial nations in the world as well as leading imperial power. On the other hand, the negative effect seems in the separation of Britain into two nations, one is for the rich and the other is for the poor, which led to class struggles and a deep felt need for social improvement.

At the starting of 19th century some important events happened. These events caused vast changes that influenced the entire further development of the United Kingdom. In 1812 the first steamer set sail the river Clyde, in 1819 a steam-powered ship sailed across the Atlantic Ocean and in 1821 George Stephenson constructed the first locomotive. These inventions beside other things instigated the fact that 19th century is called “a century of steam” but the most important impact of such inventions was a new era of life and living conditions in Great Britain. The railway and nautical transport started to develop, new job vacancies in factories came to existence and the British marine was the biggest in the world. The United Kingdom was the first state in the world to transform from an agricultural society.

### **2.1.2 Victorian Literature**

Victorian literature is the literature mainly written through the rule of Queen Victoria (1837–1901). It is largely characterized by the struggle of working people. It was preceded by Romanticism and followed by the Edwardian era (1901–1910). There are many types of Victorian literature such as novels, poetry, drama, prose and short stories. While in the preceding Romantic period, poetry had been the

dominant genre, it was the novel that was most important in the Victorian period. Charles Dickens (1812–1870) controlled the first part of Victoria's reign. His first novel, *The Pickwick Papers*, was published in 1836, and his last *Our Mutual Friend* between 1864–5.

The Victorian period contains the years from 1830 to 1900. The name given to the period is borrowed from the royal matriarch of England, Queen Victoria. Practically every organization of society was surprised by quick and rapid change. Enhancements to technology directed to increased factory production. The economies of Europe expanded and speeded. The Victorian era slightly overlaps with Britain's Industrial Revolution, which saw big changes to the way that people lived, worked, and traveled. These improvements in technology offered a lot of opportunities for the people in England but also represented a major upheaval in regards to how people lived their lives and interacted with the world. Vast amounts of wealth were created, and the spirit of the times dispirited the regulation of business practices. Today, this is called unrestrictive economics. This generation of wealth was the only benefit of the anew risen “middle class,” kindly, entrepreneurial segment of society which saw itself as the natural successor to the noble’s former position of influence.

Some of the most considered writers of the period were Charles Dickens (1812-1870) who dominated the first part of Victorian era. He was in fact the most famous novelist due to the great popularity and good traits he possessed for his writings. His best novel “*The Pickwick Papers*” (1836) was written when he was twenty-five, the work acted as his masterpiece. Another famous writer of the Victorian period is William Thackeray who was the Dickens’ great competitor in the first half of the era. He portrayed a middle class society more than Dickens did. He is best known for his work “*Vanity Fair*” (1848), which is an example of



popular in Victorian Literature, and a historical novel of the recent history. Anne, Charlotte and Emily Bronte also produced remarkable works within the period.

In addition, later to the period, George Eliot published the novel “The Mill on the Floss” in 1860, and “Middlemarch”. George Eliot wrote these novels under a masculine pseudonym, because there was a negative perception and view towards women status. Thomas Hardy was the most important novelist in the last part of this era. Some of the Hardy’s famous works include “Under the Greenwood”, “Far from the Madding Crowd” and “The Mayor of Casterbridge”. Victorian era was known for the distinctness of different literary genre, the prose is one of them. Writers often wrote poems to express their daily life affairs and express them in writing.

Brewster, (2014) in his book “Children’s Books in the Victorian Era” mentioned that Victorians were much concerned about child and child labor. In order to stop this child abuse Victorians worked great efforts change this phenomenon like the introduction of compulsory education for all children. Victorian era was very remarkable in the development of science. Thus, the Victorians writers dealt with this issue in their literary works and had described this development literally and classified the entire natural world through this literature.

### **2.1.3 Genres of Victorian Literature**

During Victorianism, three main literary genres rose and developed through the prose of some of Britain’s most notable writers, such as Charles Dickens and Oscar Wilde. These genres were: Romanticism, Realism and Aestheticism.

#### **2.1.3.1 Romanticism**

This movement first appeared in the 18th century, however, it didn’t developed until the 19th century, when American novelist Edgar Allan Poe started

publishing his poems and Gothic stories, using ornamental language as the main literary resource in his works. There were several authors and poets that tried to put their footprint in this literary movement and many of them accomplished it: Lord Byron, Mary Shelley, Bram Stoker; even Dickens himself! But it was Oscar Wilde's *The Picture of Dorian Gray* that gave romanticism a new shape, as he mixed ornamental language with social criticism and sexual connotations which were strongly vetoed by the British society, thus causing uproar among the general audience.

### **2.1.3.2 Realism**

The main target of this movement was to portray the life of the poor, while criticizing the life of the rich. Masson (2006) stated that 'Art always aims at the Representation of Reality. The literature of this age tends to come closer to daily life which reflected its practical problems and interests. One of this epoch's most notable realistic works can be found in Charles Dickens' *Oliver Twist*.

### **2.1.3.3 Aestheticism**

In *Dorian Gray*, the protagonist finds himself enthralled by his acquaintance Lord Henry's eloquence and also by his enviable lifestyle in such a way that the former transforms into Dorian's master. Regarding the possible reasons for Dorian to become friends with Lord Henry, Boston University's Patrick Duggan 2014 argued that "in the novel, Lord Henry trumpets the Aesthetic philosophy with an elegance that persuades Dorian to trust the principles he spouses".

Unfortunately, this era was very fond of also censoring many of the novels and poets published during this time. Now, according to Thomas (1969), there were "Victorian mistranslations, expurgations, and moral censorship exercised chiefly by booksellers, libraries, publishers and editors". One of this era's most notable representations of censorship happened when Oscar Wilde was imprisoned for showing "man-on-man action" in "*Dorian Gray*".

Although this period was very much characterized by an ongoing progress in various important fields for development in the society (like it happened with technology and science), but also to reflect on an epoch in which moral values and religious beliefs became the principal point for the average Victorian's motto, therefore leading the way for various ground-breaking talents to be fought against and ultimately silenced for expressing their own beliefs and perceptions on life, love and truthfulness. Yes, the Victorian Age was indeed a time for progress and questioning, but above all, it was the time for knowledge.

#### **2.1.4 Characteristics of Victorian literature**

The term "Victorian" is still used as a synonym for "prude" today, a term that reflects the extreme repression of the age. But this is a pretty limited view of the Victorians. A huge segment of society was engaged in the discussion and debate of new ideas and theories, almost everyone was a voracious reader, and intellectual seriousness and liveliness formed the basis for the larger process of growth, change, and adjustment through the era. The Victorian Age was a time of huge social and political development, and it can be more easily managed when broken down into three phases: early, middle, and late.

The literature of Victorian era expressed the combination with pure romance to gross realism. However, the Victorian Age produced great writers and poets; the age is also remarkable for the excellence of its prose. If you study all the great writers of this period, you will mark the following general characteristics: Firstly, Literature of this age tends to come closer to everyday life which reveals its practical problems and interests. It becomes a powerful instrument for human progress. Socially & economically, industrialism was on the rise and various reform movements like emancipation, child labor, women's rights and evolution. Secondly, Moral Purpose: The Victorian literature seems to deviate from "art for art's sake" and asserts its moral purpose. Tennyson, Browning, Carlyle, Ruskin - all

were the teachers of England with the faith in their moral message to instruct the world. Thirdly, Idealism: It is often considered as an age of doubt and pessimism. The influence of science is felt here. The whole age seems to be caught in the conception of man in relation to the universe with the idea of evolution. Fourthly, though, the age is characterized as practical and materialistic, most of the writers exalt a purely ideal life. It is an idealistic age where the great ideals like truth, justice, love, brotherhood are emphasized by poets, essayists and novelists of the age.

Victorian poetry was also indifferent from the already stated style. Much of the work of the time is seen as a bridge between the romantic era and the modernist poetry of the next century. Alfred Lord Tennyson held the poet laureateship for over forty years. The husband and wife poetry team of Elizabeth Barrett Browning and Robert Browning conducted their love affair through verse and produced many tender and passionate poems. The reclaiming of the past was a major part of Victorian literature and was to be found in both classical literature and also the medieval literature of England. The Victorians loved the heroic, chivalrous stories of knights of old and they hoped to regain some of that noble, courtly behavior and impress it upon the people both at home and in the wider empire.

The discoveries of science seem to reflect considerable and particular effects upon the literature in the age. The Victorians had a task to describe and classify the entire natural world. Much of this writing was not regarded as literature but one book, in particular, Charles Darwin's *On the Origin of Species*, remains famous. The theory of evolution contained within the work shook many of the ideas the Victorians had about themselves. Although it took a long time to be widely accepted, completely changed following thoughts and literature.

### **2.1.5 Influence of Victorian Literature**

The persistent popular embrace of Victorian literature has had a profound influence on modern literature and media. Writers such as Charles Dickens and the Bronte sisters still sell robustly on most book resellers' lists and are frequently adapted into films and television productions, both directly and in modernized retellings. In addition, many modern novels such as *A Great and Terrible Beauty* demonstrate that the intricate cultural mores of the Victorian era find a home in the modern cultural psyche.

### **2.1.6 Facts on Victorian England Culture**

The Victorian era began with the coronation of Queen Victoria in 1837 and lasted until her death in 1901. It began as the Georgian era and the Industrial Revolution came to end. England saw many wars during the Georgian era, but the Victorian era offered important political, economic and cultural transformations to England. The period that saw the expanding of both the British Empire and the middle class responded to rapid cultural changes with rigid societal expectations.

#### **2.1.6.1 Expansion of British Influence**

The Victorian era is named in honor of Queen Victoria, who took the throne in 1837 and oversaw nearly 63 years of expansion of the British Empire. The United Kingdom physically extended its borders, at one point claiming nearly a quarter of the world through colonization and becoming a top political power. It also set the tone for fashion, social order and general culture throughout Europe and the United States.

Emphasis on Modesty and Restraint Queen Victoria's predecessor, King William IV, had lived a life of public excess. He openly fathered children with women he never married and became known as the rogue king. Victoria modeled her lifestyle -- and attempted to give the British people an example -- from the other extreme. Clothing and behavior, in both public and private, were modest.

Discussing physical love in the public sphere was frowned upon, and any discussion of sex was limited. Social historians like Sally Mitchell note that most middle- and upper-class newlyweds approached marriage in a state of almost absolute ignorance about sex.

#### **2.1.6.2 Division of Classes**

While the industrial revolution allowed some economic upward mobility, the division of “old money” and “new money” became pronounced. Mitchell writes that one’s net worth meant little compared to one’s land holdings and family history. This was true in all classes: An office clerk’s profession was deemed more respectable and middle class than that of a skilled laborer who might actually be paid more. Despite the deepening division between classes, the middle class grew at exponential rate. As demand for products grew, the middle class grew to accommodate the need for more laborers. In addition to laborers, the number of servants increased as well. By 1900, nearly one-third of women aged 20 or younger were in service.

#### **2.1.6.3 Importance of Proper Etiquette**

Because most Victorians prized propriety, one’s reputation was of huge importance. Ensuring an individual stayed in society’s good graces dictated an extremely detailed code of everyday manners and etiquette. This is best exemplified by the popular Victorian-era tome "Our Department: Or, the Manners, Conduct and Dress of the Most Refined Society," a more than 400-page instructional book written by John H. Young and published in 1882. Young authored the book largely on the premise that, as he wrote, manners represented the core ideals of Christianity and would promote goodwill and peace within humanity at large.

#### **2.1.6.4 Scrutiny of Courtship and Romance**

By necessity, young working-class Victorians were held to less strict rules for socializing, but their middle- and upper-class counterparts experienced romance under the watchful eyes of family and chaperones, says Jennifer Phegley in her book, “Courtship and Marriage in Victorian England.” Young women in this sphere were rarely left alone with boys and men to whom they weren’t related. And, at the first feelings of romantic interest, Victorian men had to follow the deeply ingrained belief that marriage must soon follow so if they were unready or financially unable to pursue a legal union, it was considered in poor taste to pursue any kind of courtship. “Dating” usually consisted of supervised visits at a young woman’s home or walks in large groups.

#### **2.1.7 The Victorian Society**

The Victorian society is marked by Queen Victoria’s reign from 1837 to 1901. Queen Victoria’s sixty four year reign is the longest in British history and the cultural, political, economic, industrial and scientific changes that occurred during her reign were remarkable. When Victoria ascended to the throne, Britain was essentially agrarian and rural, but by the time of her death, the country was vastly urbanized and largely industrialized. (Cody 2010) indicates that during the Industrial Revolution, the Victorian society consisted of a hierarchical structure comprising of the upper class, followed by the middle class, the working class and the impoverished under class. These different social classes could be distinguished by inequalities in areas such as politics, authority, and wealth, and education, culture, working and living conditions.

According to (Wohl 2003) Members of the lower class were perceived as irrational, immature, superstitious, brutal, excessively sexual and filthy. Due to the powerlessness of the lower class members, they were subjugated to exploitation

and treatment similar to that of animals. One prominent feature of the Victorian society was the abundance of the poor. Because of poverty, children were forced into child labor and forced to work as chimney sweepers, they could crawl up the twelve by fourteen inch chimneys and some as small as seven inches square, so that they would clean out the annual average of forty gallons of soot that was deposited there. Some boys became rat catchers and they were required to use arsenic to poison the rats, but as this could be expensive, they could also use a ferret to flush the rats out and kill them. Children could also become messengers and it was quite common for a gentleman to ask nearby street urchin to run errands for him. Charles Dickens depicts Jo in *Bleak House*, as a street urchin and he is asked by Lady Dedlock for some information concerning Nemo. Some children could also work as mud larks which meant that they had to wade into the Thames River at low tide to scrounge for bits of coal, rope, bones and copper nails, but they had to be careful so that they would not cut their bare feet. Urban overpopulation resulted in the poor living in appalling and overcrowded housing conditions.

Improvement in the sanitation meant increased rent which most of the workers could not afford. More living space per family would increase the distance between home and work, therefore it meant that more families would live further away from work. The solution was to overcrowd the cramped squalid living quarters as portrayed by Charles Dickens in *Bleak House*, *Tom - All - Alone's* and the Coketown inhabitants in *Hard Times*. In the early nineteenth century, there was a high rate of prostitution which came to be known as the great social evil. Between 1848 and 1870, there were a lot of institutions working to “reclaim” these “fallen women” from the streets and at the same time restraining them from entering the respectable society by forcing them to work as domestic servants. The theme of prostitution and the “fallen woman” became a staple feature of Victorian



literature and politics. Prostitution was perceived as a social problem rather than just a fact of urban life. Prostitutes were often presented as victims in sentimental novels such as Elizabeth Gaskell's *Mary Barton* and Charles Dickens' *Oliver Twist*.

The emphasis on the purity of women led to the portrayal of the prostitute as soiled, corrupt and in need of cleansing. Sympathetic writers raised economic deprivation as a major cause of prostitution. The emphasis on female purity was allied to the importance of the homemaking role of women, who, by her domesticity, helped to create a space free from pollution and corruption from the city. The prostitute came to have symbolic significance as the embodiment of the violation of that divide. The anonymity of the city led to the increase in prostitution and unsanctioned sexual relationships. (Altick 1974) attests that "Dickens and other writers of his time associated prostitution with the mechanization of modern life, portraying prostitutes as human commodities consumed and then thrown away like refuse". The status of women in the Victorian era is often seen as a discrepancy between England's national power and wealth and what many, then and now, consider its appalling social conditions.

During this period, difficulties escalated for women because of the vision of the ideal woman shared by the society. Women could not vote and they could not become property-owners. The role of women was to have children and they could not hold a professional job unless it was that of being a teacher or a domestic servant. Furthermore, women were only confined to the domestic sphere and their duty was to be in charge of servants and to organize parties which would promote the prestige of their husbands and enable them to meet new people and establish economically important relationships. A woman was also required to be "good tempered," compassionate towards the suffering and well-mannered and clean

(Burton 50). Education was viewed as the economic necessity of men only. The attitude towards women and education was that education need not be of the same extended, classical and commercial characteristic as that of men. Women were supposed to be educated in issues that involved domesticity. Subjects such as history, geography and general literature were important, but not Latin and Greek. Women who wanted to study law, physics, engineering or medicine were satirized and dismissed.

The Victorian society deemed it unnecessary for women to attend university. Suggested that the “social critique of Dickens’ early novels develops, after mid-career, into a more comprehensive vision of Victorian England”. Dickens’ novels were landmarks of literature in English and of English culture in the nineteenth century; thus, he is similar to the other Victorian novelists in the sense that he is able to address the middle class values through satirizing them. He criticizes the middle class for placing so much value on morality, yet it is the same people who exploit the poor, therefore his Victorian novel challenges the middle class value of morality. Lionel Trilling and Harold Bloom say:

*“If the middle class is properly to be described in a harsh fashion, then it is a paradox or an anomaly that the national culture which this class dominated should have given so much hearty a response to writers for whom the indictment of the failings of the middle class was a chief part of their enterprise. Many of the individual members should themselves turn a questioning eye upon its ethos and seek to repudiate or meliorate those unamiable traits that were commonly ascribed to it.” (p. 6)*

Similarly, Thackeray in *Vanity Fair* is mainly concerned with the contrast between human pretensions and human weakness and he portrayed the middle class social stratum and its hypocrisy. Dickens is equally aware of the precariousness or

vulnerability of the new respectable social conception of the self and the buried life that is hidden beneath the veneer of polite manners (Peck and Coyle 1990).

Dorothy Van Ghent, one of the twentieth century critics, has identified characterization “as a specific response to the nineteenth century processes of reification and alienation in which people were becoming things and things were becoming more important than people” (Peck and Coyle (1990). It is true that with the influx of industrialization, people became like machines as noted in the description of the workers in Charles Dickens’ *Hard Times*:

*“The wearisome heads went up and down at the same rate, in hot weather and cold, wet weather and dry, fair weather and foul. The measured motion of their shadows on the walls was the substitute Coketown had to show for the shadows of rustling woods. . . . (Hard times p.99)*

The motion of the workers is monotonous and automated like that of a machine. In this passage, Charles Dickens shows that the workers have become synonymous to the machines as their actions are similar to that of a machine. The Hands are not regarded as individuals anymore; but, they are considered as automotives:

*“For the first time in her life, Louisa had come into one of the dwellings of the Coketwon Hands; for the first time in her life she was face to face with anything like individuality in connexion with them. She knew of their existence by hundreds and by thousands. She knew what results in work a given number of them would produce in a given space of time.” (Hard times.p.141)*

Each worker has lost his or her individuality because of their synonymy to the machine. In this way, Dickens fits into the nineteenth century mode of writing which placed much emphasis on the condition of humanity placed against the backdrop of industrialization, a tradition learnt from the late eighteenth century writers who dramatized the urban life and “human character with a keen eye for

the changes which the Industrial Revolution brought into England in his lifetime” (Daiches 1960). Dickens’ artistic ability to represent characters placed in a modernized environment affirms him as one of the most successful authors whose “central position in British and Anglophone culture derives in large part from his continuing appeal to the general or ‘common’ reader” (Pykett 2002). Furthermore, Raymond William claims that “Dickens was a representative of a new kind of perceiving the world, and showing the crowd, the city, modern social forms and institutions, and the power of industrialism (Pykett 2002).

In some instances, the Victorian novel continued with the literary canon of depicting the protagonist as a virtuous person. The hero is always a representation of moral earnestness and wholesomeness, including crusades against social evils. For example, Charles Dickens portrays Oliver Twist as a character who maintains his virtue despite the corrupt world in which he finds himself. He is juxtaposed against a tainted society; yet, he remains pure. A constant conflict is waged between goodness and evil, innocence and corruption. The idea of juxtaposing good and evil is also prevalent in the eighteenth century writings of Blake and Wordsworth who wrote in and transitional age of the pre-industrial era and the modern world. Similarly, William Makepeace Thackeray, one of the renowned Victorian novelists, also depicts in his novel Vanity Fair, how “the demands of society operate on human character” (Daiches 1960). While Dickens focuses on the poor and their struggle to survive in a demanding world, Thackeray’s places much focus on the characters and scenes of the upper classes.

Moreover, a new way of characterization was noted in the Victorian novel. Instead of the writer introducing or describing the character, the reader could now learn a character through their speech. Although the Victorian novel lacked the twentieth century’s suitable method of the use of psychoanalysis, and revelations

by the “inner man,” the nineteenth century novelist relied on vernacular conversation to disclose the conscious. Dialogue, therefore, became a common feature of the novel. In addition, Dickens’ novels also bear some theatrical elements in the way in which certain characters deliver their speeches, which shows that the conventions of the theatre have been absorbed or replaced by the novel. The conversational idiom attracted large audiences, even the illiterate, who could hear their own accents as noted through Magwitch and Joe in *Great Expectations*, Sleary and Stephen in *Hard Times*, Fagin and his crew in *Oliver Twist*, and Jo and the members of Tom-All-Along’s inn Bleak House.

The power of language in a novel is attested by Michael Foucault who absolutely views language as “performative and operative: language does not merely represent the world, but it does work in the world” (Pykett 2002). According to Ian Watt:

*“The actors in the plot and the scenes of their actions had to be placed in a new literary perspective: the plot had to be acted out by particular people in particular circumstances, rather than, as had been common in the past, by general human types against a background primarily determined the appropriate literary convention.” (p.12)*

Ian Watt’s description of the novel led to the development of realism and the impulse to describe the everyday world that the reader can recognize as an element of the Victorian novel. This new literary genre rejected the romantic idealism and dependence on established moral truths and became a philosophy that was greatly pessimistic and deterministic. As realist novels, Dickens’ works challenge the inhumanity of new social legislation. Dickens also accurately depicts the lower class trying to survive in the new urban society as more people migrated from the rural landscape to an urbanized society. With the tide of industrialization, a new sense of individualism was ushered in and people had to find ways of fending for

themselves in an impersonal urban world. Dickens' works depict the bourgeoisie exploiting the workers in an effort to gain more profit, while the lower class members were forced to engage in crime. George Elliot's novel *Silas Marner*, for instance, depicts the selfishness of the bourgeoisie and the struggle to survive of the poor. Similarly, Dickens learnt from his own circumstance and observations, combining an extraordinary relish for the odd, the colorful and the dramatic in urban life and in human character with a keen eye for the changes which the Industrial Revolution brought into England.

As a realist writer, Dickens' novels such as *Oliver Twist* and *Hard Times* depict the impact of urbanization on the poor leading to the emergence of a criminal class and the ubiquity of commercialization and the profit motive and its dissolving effects upon family and friendships. Therefore, the Victorian novel confronts the reader with grim depictions of human suffering and misery. Moreover, Victorian writers agree that the machine principle, the manifest antithesis to the spirit, was corrupting the life of England (Trilling and Bloom). Its grossest and most readily observable effect was the dehumanization of the worker, who had become a mere, disposable element in the process of production, an object and raw material to be used as needed, his cost as a source of energy reckoned in no different way than that of coal. Furthermore, the Victorian novel also ventures into social realms and deals with subclasses of humanity, focusing on gender, class and empire. There is frequent attention on the upper middleclass Englishmen in London and its environs, yet behind and around these men were women, workers and servants. The Victorian society was a patriarchal society; the men were the ones who were economically empowered, while the women were forced to depend on men for financial stability. In addition, the Victorian society was particular about class and any form of interaction between classes was not permissible and

inter – class marriages were not accepted in society. Victorian novels depict women who are usually confined to the domestic sphere and forced conform to societal norms. If at any point a female character is rebellious, she is punished until she becomes docile as she is expected. Strong images and symbols also characterized the nineteenth century novel; thus, the novelist often created layers of complex symbolic meaning that reached far deeper than the superficial pattern of social action suggested to the casual reader. For example, in *Bleak House*, Dickens uses images such as fog social injustice and moral decadence:

*“Fog everywhere, Fog up the river, where it flows among the tiers of shipping, and the waterside pollutions of a great (and dirty) city. Fog on the Essex marshes, fog on the Kentish heights. . . fog in the stem and bowl of the afternoon pipe of the wrathful skipper, downing his close cabin; fog cruelly pinching the toes and fingers of his shivering little ’prentice boy on deck.” (p.11)*

The fog is representative of the corruption in the city of London, and its effects on some members of society such as the ‘prentice boy.’ The repetition of the word ‘fog’ signifies the intensity of vice in the society. The Victorian novel exposes social ills through strong images that realistically depict society’s neglect of the poor and corrupt ambition to belong in the middleclass and the division between classes. The prison is representative of one’s confinement to their social class as evidenced in *Great Expectations*. Pip is confined to his social class until a mysterious benefactor, who later turns out to be the criminal Magwitch, fulfills his dream of becoming a gentleman so that he can be a member of the middle class.

The Victorian novel was a vehicle which writers used to deliver social criticism. It was a source that gave the reading public a clear picture of what was happening during the nineteenth century. Thus it can be concluded that the Victorian novel was a realistic depiction of England and the rest of Britain in the

industrial era. The novel was a new form that was developed from drama, and Dickens' novels have some theatrical elements such as dialogue which enables the reader to identify the personalities of the characters in the texts and to understand the symbolic role of each character. Therefore, the Victorian novel, through its realistic depiction of characters and the Victorian society in general, enabled the readers to understand what was going on in England at that time.

### **2.1.8 Victorian children as reflected in Dickens' works**

Dickens's works portrait childhood of a considerable number of Victorian children. A social critic his novels are largely about the motif of child abuse. Children were exposed to inhuman torture, exploitation and even death. These child laborers were enforced to work in factories and workhouses at the insistence of their parents and workhouse protectors. Child labor, in Victorian England, was part of a horrible system which rushed children of their childhood, health and even their lives. Many children in Dickens' times, worked 16 hour days under terrible conditions, as their elders did. Religious leaders, doctors, journalists, and artists all campaigned to improve the lives of poor children.

In 1840, Lord Ashley 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.

The rise of industrial capitalism created a huge demand for cheap labor, which children certainly were. Forced to fend for themselves, many families endured such extreme poverty that their children’s wages were indeed crucial to their survival. In his novels, Dickens exposed a deep concern about the weakness of these children. Dickens’s child characters are either orphaned or their parentage is not clear. His novels are full of neglected, misused, or abused children: the orphaned Oliver Twist, the crippled Tiny Tim, the stunted Smike, and doomed tykes like Paul Dombey and Little Nell. We find Pip (*Great Expectation*), Esther (*Bleak House*), Oliver (*Oliver Twist*), David (David Copperfield), Estella (*Great Expectation*) and Sissy Jup (*Hard Times*). The children he portrayed in his novels are weak and susceptible to exploitation. He also brings to the foreground how children were depressed of education due to their social status. Jo, Pip and Oliver are abandoned children who receive no education in the early stages of their life. *Great Expectations*, the favorite of many, is vastly popular for its self-portrait of the author and for the warmth, feeling, and truth that it informs to what is

important in human experience. Because of the deep impressions his own childhood made on him, he presents children, especially Pip, with sympathy and understanding, creating a sensitive orphan boy with whom every reader is able to identify. “*Great Expectation*” tells the story of the unlucky life of Pip Pirrip, an orphan, raised by his harsh older sister. It also features the child Estella, herself an orphan adopted by the embittered Miss Havisham. “Christmas Carol” depicts Tiny Tim, the most famous characters of Dickens’s work. A sickly and mild boy, Tiny Tim is fated to die if his family cannot afford medicine and better food. It is claimed that the character is based on the invalid son of a friend of Dickens who owned a cotton mill in Ardwick, Manchester. Cecilia (Sissy) Jupe in *Hard Times* is abandoned by her father, mother and all her family and lives in a care home with her nasty brother-in-law Peter, a circus performer. Gradgrind offers Sissy the chance to study at his school and to come and live at Stone Lodge with the Gradgrind children and dog Daisy. At first she is the outsider in this household and is considered to be stupid, because she is guided by feelings of love, and has an emotional, fanciful nature. Later, however, her values are recognized by Gradgrind and Loo. When Mrs. Gradgrind dies she largely takes over the role of mothering the younger Gradgrind children. “*Oliver Twist*” portrays the depressions and poverty of destitute children. Oliver’s life is characterized by loneliness and lack of potential care.

A victim of child labor, Oliver is sold to an undertaker, later escapes the horrid experience and goes to London where he is exposed to criminal activities of a gang led by Fagin. “*The Old Curiosity Shop*” is a tale of the virtuous and lonely Neil Trent, who through the gambling, debt and nervous breakdown of her grandfather is dragged into a fugitive’s existence. Again “*David Copperfield*” brings forth the miseries of David’s life, the mistreatment of his stepfather, his life

at boarding school and as a child factory worker. These characters represent living personifications of universal feeling.

### **2.1.9 The poor in Dickens' works**

Charles Dickens is one of the greatest Victorian writers that ever lived and he is greatly admired for his ability to realistically depict the poor during the Industrial Revolution. Dickens' novels such as *Hard Times*, *Oliver Twist*, *Great Expectations* and *Bleak House*, clearly illustrate the condition of the lower class juxtaposed against the lavish lives of the middle class and the aristocracy. Dickens uses fiction as an outlet for his enduring fascination with the darker side of human nature. The treatment of crime by Dickens was far more than an authorial device; it was a focal point for his deep concern with social problems and played a vital role in his attempt to understand these social ills. Dickens' novels are not only about crime, but they also raise questions on the Poor Law system and the living conditions of the working class.

Charles Dickens depicts the plight of the poor and their treatment at the workhouses particularly in *Oliver Twist*. Oliver Twist is orphaned at his birth and he immediately becomes a parish child. At the age of eight, he is removed from the church and taken to the poor house. The conditions at the workhouses were obviously unbearable as evidenced by Oliver's first experience:

*“. . . on a rough hard bed, he sobbed himself to sleep. What a noble illustration of the tender laws of this favored country! They let the paupers go to sleep!” (p.13)*

The description of the bed is a confirmation of the rigorousness of the poor houses as attested by the poor house Board of Guardians. The passage is also ironic because Dickens uses sarcasm by commending the “tender laws” of a “favored country,” yet, he is criticizing the government for its exploitation and treatment of

the poor as marginal members of society. Moreover, the passage evokes empathy in the reader as one visualizes an innocent child suffering at the hands of the cruel.

In this way, Dickens fulfills his aim; to emotionally engage the readers, so that they would be aware of the intensity of the conditions at the workhouses. Additionally, workhouse inmates were also malnutrition:

*“... Oliver Twist and his companions suffered the tortures of slow starvation for three months; at last they got so voracious and wild with hunger, that one boy, who was tall for his age, and hadn't been used to that sort of thing, (for his father had kept a small cook's shop,) hinted darkly to his companions that unless he had another basin of gruel per diem, he was afraid he should some night eat the boy who slept next to him, who happened to be a weakly youth of tender age.”*  
(p.14)

Oliver Twist is chosen by his companions to ask for more food which indicates starvation and lack of sufficient food to sustain the workhouse inmates. He is punished for this act and one of the authorities is so horrified at the impertinence that he keeps saying that he will be hung. Hunger was prevalent in the workhouses as well as at the parish houses: *“Oliver Twist's eighth birth-day found him a pale, thin child, somewhat diminutive in stature, and decidedly small in circumference”*. Oliver's stunted growth is obviously caused by under nourishment. The powerful pathos and visual imagery which Dickens uses in describing Oliver is a masterful creation to intensify the gravity of the circumstances in which Oliver finds himself. This further substantiates the harsh reality that the workhouse inmates were starving. The starvation of the poor at the workhouses was also a reflection of the hunger encountered by the paupers outside the poor houses because after the passing of the Poor Law Act of 1834, they were no longer receiving any aid from the parishes unless they were inmates. Such a stampede and scramble for food reflects a serious social problem. A whopping

crowd of about twenty thousand unemployed people attacked the workhouse at Stockport in search of food (Clapham).

The protestors blamed the present state of the poor and the unemployed on the state and the Church of England and its Bishops. From Stockport, it is said that the enormous pack turned out the workers from the hat – making mills and print works and went onto attack the Union workhouse in Shaw – Heath where they stole six hundred and seventy two loaves of bread and a large number of copper coins. Such an incident serves to reinforce that Dickens' presentation of social problems was not mere fiction, but an undeniable record of real life events.

Charles Dickens does not only depict the harshness of the Poor Law Act, but also illustrates the working conditions at the factories. The novel *Hard Times* is set in the industrial north of England and its apparent obvious thesis is its opposition to industrialization and capitalism (Pykett 2002). Dickens vividly describes the conditions at the Coke town factory:

*“Stokers emerged from low underground doorways into factory yards, and sat on steps, and posts, and palings, wiping their swarthy visages, and contemplating coals. The whole town seemed to be frying in oil. There was a stifling smell of hot oil everywhere. The steam-engines shone with it, the dresses of the Hands were soiled with it, the mills throughout their many stories oozed and trickled it. The atmosphere of those Fairy palaces was like the breath of the simoom: and their inhabitants, wasting with heat, toiled languidly in the desert.” (Hard Times.p.99)*

The description of the workers, whose faces are black with the oil and the effect of heat on them, is an indication of the inadequate facilities needed to create conducive working environment. This is a description of the factories in which the working class labored each day where “they were deafened by the noise of the steam engines and the clattering machinery and stifled in air that not only was

laden with dust, but in the absence of ventilation was heated to as high as eighty five degrees” which is revelatory of the physiological debilitation (Altick 1974). This is further confirmed in *Hard Times*: “as killing airs and gases were bricked in”. Apart from the unpleasant working conditions to which the poor were subjected, they also lived under squalid conditions. Therefore, the living quarters were as bad as the factories they worked in, besides, they were both located in the same area to avoid long distances between the houses and the factories. However, such an arrangement was inhuman because the houses were too small and they were located within the industrial site such that the area was always cloudy with the smoke from the factories. The poor could not do anything to change their plight because they were desperate for accommodation as well as employment and they had to endure every sort of brutality to which they were subjected. In Bleak House, the standards of living of the poor were also very appalling:

*“ . . . it was one of a cluster of wretched hovels in a brick-field, with pigsties close to the broken windows, and miserable little gardens before the doors, growing nothing but stagnant pools. Here and there, an old tub was put to catch the droppings of rain-water from a roof, or they were banked up with mud into little pond like a large dirt-pie.” (Hard Times.p106)*

The intense description of the brick maker’s house is an illustration of the horrid lifestyle they led which was completely dissimilar and separate from that of the upper classes. The living quarters are surrounded by filth and carelessness. Humans and pigs share the same living quarters, which is an indication that the social status of the poor was no better than that of animals. The workers are powerless to protest against their condition because they are grateful and content that they are employed and also have accommodation, which is probably better than living in the streets and being unemployed. The working class embraces the inhumanity and exploitation, to which they are subjected because they are aware of

the fact that they may lose their jobs at the will of the employer as indicated by Engels:

*“He knows that every breeze that blows, every whim of his employer, every bad turn of trade may hurl him back into the fierce whirlpool from which he has temporarily saved himself, and in which it is hard and often impossible to keep his head above water. He knows that, though he may have the means of living today, it is very uncertain whether he shall tomorrow.” (Hard Times p.70)*

Therefore, the precarious condition of the workers is inevitable because of the poverty that leaves them vulnerable and desperate for any form of survival. However, the vulnerability of the factory employees was to be removed with the introduction of Factory Acts and trade unions, as shall be discussed in the later chapters of this research. Although the workers are defenseless, Dickens portrays in *Hard Times*, employees who are conscious of their plight through the gathering by the Coke town workers:

*“OH my friends, the down-trodden operatives of Coke town! Oh my friends and fellow-country, the slaves of an iron-handed and a grinding despotism! Oh my friends and fellow-sufferers, and fellow-workmen! I tell you that the hour is come, when we must rally round one another as One united power, and crumble into dust the oppressors that too long have battened upon the plunder of our families, upon the sweat of our brows, upon the labor of our hands, upon the strength of our sinews, upon the God-created glorious rights of Humanity, and upon the holy and eternal privileges of Brotherhood!” (Hard Times p.123)*

The passage conforms to socialist writing as it involves the workers becoming conscious of the oppression to which they are subjected. Juxtaposed against an evil environment, the poor are presented as good people. Stephen Blackpool in *Hard Times* was “a good power-loom weaver, and a man of perfect integrity”. He has no choice but to work within a degrading system that has

excluded him from his employer and fellow workmates (Karl 1972). Like St. Stephen in the Bible, Stephen becomes a martyr to all that is bad in society and his refusal to be involved in Trade Unionism is an indication of his ability to choose in a society that limits personal choice. Although he is a just man, he is also a victim of industrialization, and the “coal pit which had swallowed hundreds”. Due to his failure to either join capitalism or fight industrialization, Stephen is defeated by the society in which he lives.

The members of Sleary’s circus are also poor yet good natured and innocent. The description of Sleary’s community is loaded with “overtones of art and entertainment which appeal directly to the heart” (Karl 1972). Despite its physical dirtiness and ignorance, their world is innocent and fulfilling because it is outside the industrialized and mechanistic life of Coke town. Its world is synonymous to children’s, in the sense that it is filled with naivety. In addition, Joe in *Great Expectations* is also another example of a poor person, untainted by the vice that characterizes the nineteenth century:

*“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 . . . (Great Expectations p.16)*

Joe is innocent and gentle like the members of Sleary’s circus. Joe’s blue eyes and the white color are symbols of peace and purity therefore, his humility, gentility of the heart and innocence is a reinforcement of the possibilities of peace, transparency and justness in an industrialized world. The juxtaposition of Dickens’ characters from the lower class against a corrupt and industrialized world is an assertion that the world still has people who are not influenced by the evil of industrialization. Some people have managed to maintain the pre-industrial virtues



instilled inhuman nature. Dickens' use of pathos in presenting his characters evokes the reader to be sympathetic and seeks social justice for the oppressed.

### **2.1.10 Industrial Revolution**

The Industrial Revolution is a process that began in the middle of the 18C and covers a wide period of more than a century. Britain became for the first time the richest country in the world, but at the price of being the first to encounter the immense social problems that arise from the rapid development of urban industry. The Industrial Revolution greatly impacted Charles Dickens' novels as he attacked its nature and effects on humanity. (Hudson 1992) defined this technological phenomenon as "a shift from agrarian and rural based occupations to predominantly urban-based industrial and service employments. . ." which resulted in "radical shifts in social relations". Charles Dickens another authors of his time, wrote in a period of growing competition and industrial unrest which resulted from the "divorce of labor from the land and the rise of proletarianised wage labor".

It is believed that the Industrial Revolution was caused by an outgrowth of social and institutional changes brought by the end of feudalism in Britain after the English Civil War in the seventeenth century. The British Agricultural Revolution made food production more efficient and less labor intensive, forcing those who lost their jobs into cottage industries such as weavers. Henceforth these industries spanned into newly developed factories. The change from agricultural to technological production enabled the economy to immensely support an increasing non-agricultural workforce (Hartwell, Hudson 1992).Government grants of limited monopolies to inventors and increase in the rate of capital formation under a developing patent were considered an influential factor (Hudson 1992).

The effects of patents of the development of industrialization are illustrated in the history of the steam engine. In return, for publicly revealing the operations

of an invention, the patent system rewarded inventors by allowing inventors such as James Watt to monopolize the production of the first steam engines. Therefore, the technological revolution was a result of an autonomous increase in knowledge and its application which led to the transformation of the machine and a more productive organization of industry.

Additionally for Great Britain, the Industrial Revolution was spanned by the increase in world trade and the influx of natural or financial resources that Britain received from its numerous overseas colonies and the profits from the British slave trade between Africa and the Caribbean which helped fuel industrial investment (Hartwell Hudson 1992). The greater liberalization of trade from a large merchant base could have allowed Britain to produce and utilize emerging scientific and technological developments more effectively than countries with stronger monarchies such as China and Russia. This was evidenced by the fact that Britain emerged from the Napoleonic wars as the only European nation not ravaged by financial plunder and economic collapse.

The stable political situation in Britain and the society's greater receptiveness to change is also another factor that favored the Industrial Revolution (Smelser). Due to the enclosure movement in the eighteenth century, which was a process entailing the privatization of property, the peasantry was destroyed as significant source of resistance to industrialization and the landed upper classes developed commercial interests that made them pioneers in the advancement of the growth of capitalism. Furthermore, the increasing use of industrial or fixed capital instead of merchant or circulating capital, led to a new type of profit generation (Hudson 1992). Consequently, capitalism emerged as one of the key elements of production during the Industrial Revolution.

Capitalism is a social system based on the recognition of individual rights, including property rights in which all property is privately owned ("Capitalism").

It is also fundamentally individualistic because the each person is the center of capitalist endeavor (“Capitalism”-The European Enlightenment). The concept of capitalism is drawn from the Enlightenment ideology on individuality that all individuals should be free to pursue their own interests. It is evident that capitalism played a major role in Dickens’ works particularly in *Great Expectations* as noted through Pip’s desire for wealth and gentility and the centrality of money within the novel itself as evidenced by characters like Miss Havisham, her father and the greedy Compeyson. In *Hard Times*, one encounters the bank owner Mr. Bounderby who rose from poverty to become a self-made industrialist. It is evident that capitalism, as one of the effects of the Industrial Revolution, shaped the literary works of the nineteenth century writers such as Charles Dickens. The parody employed by Dickens in describing Mr. Bounderby is an indication of his repugnance towards capitalism: “A big, loud man, with a stare, and a metallic laugh. A man made out of coarse material, which seemed to have been stretched to make so much out of him. A man with a great puffed head and forehead, swelled veins in his temples, and such a strained skin to his face that it seemed to hold his eyes open, and lift his eyebrows up. A man with a pervading appearance on him of being inflated like a balloon, and ready to start.”

Mr. Bounderby is a representative of capitalism and Dickens’ attitude towards him is synonymous to his approach to entrepreneurship. Mr. Bounderby’s description influences the reader to dislike him, in the same way that Dickens dislikes capitalism. Bounderby is characterized as a powerful individual driven by greed and guided by a distorted view of human nature” and he is a “self-serving capitalist; rather than an insightful forward-looking crafter of anew industrial age, thus representing all that is wrong with capitalism. Bounderby is a typical industrialist who views his employees as “mere factors of production, not much different from the machines they operate” and his insensible manner towards the

workers demonstrates the “middle class efforts to avoid fraternization and social contact with the lower classes.” (Oldham). Similar to Dickens, German socialist (Karl 1974) also criticized capitalism for its oppression of the poor leading to the term “Marxism,” a theory based on the suggestion that industrialization polarized society into the bourgeois and the much larger proletariat, who are the working class leading to a conflict between the two classes as noted in *The Communist Manifesto* which he co-authored with Friedrich Engels.

Marx saw the industrialization process as the logical dialectical progression of feudal economic codes, necessary for the full development of capitalism (Sowell 281). Marxism sympathizes with the working class or proletariat and espouses the belief that the ultimate interest of workers best matches those of humanity in general. Marxists are committed to a workers’ revolution as a means of achieving human emancipation and enlightenment. The theory of Marxism promotes socialism which is a political and economic system in which everyone has an equal right to a share of a country’s wealth and main industries which are owned and controlled by the government. Written during the same period as the development of Marxism and socialist thought, Charles Dickens’ works were also concerned with the relationships between the workers and the industrialists, and the poor and the rich.

In addition to Marxism, other theories such as Charles Darwin’s *Theory of Evolution* (1859) also emerged during the Industrial Revolution in which Darwin claimed there is a variation in every organism which competes for limited resources, resulting in a struggle for survival. Darwin’s concept that organisms compete for survival is noted in a capitalist society in which the capitalists are the only ones with access to economic resources while the poor are deprived. Therefore, the lower class struggles to survive by resorting to crime; the women are reduced to prostitutes while children and men are subjected to low paying jobs

such as factory workers, dustmen and chimney sweepers. Darwin's concept that there is a struggle for survival has been translated into "survival of the fittest" also known as "Social Darwinism" a theory developed by nineteenth century philosopher Herbert Spencer (1820-1903) by applying the theory of natural selection to social, political and economic issues, which was further adopted by Victorian writers such as George Elliot, or even earlier in the century, authors like Jane Austen also adopted the theory and incorporated it into their novels. "Social Darwinism" also played a major role in the development of naturalism and its application in literature.

As noted in most naturalists' works, the major focus is on the lower class who obviously struggle to survive in an economically competitive world. The capitalist environment impacts their wellbeing by subjecting them to exploitation, unbearable living conditions leading to diseases and death. The fittest poor manage to survive by resorting to crime; otherwise the capitalist environment will swallow them up. It is evident that during the Industrial Revolution, the environment favored the capitalist while the socially disadvantaged suffered; a phenomenon which has extended to our contemporary world. Writing during the Industrial Revolution, all the theories and ideas expounded during this period obviously impacted Charles Dickens who is applauded for his application of naturalism into his works. Apart from the intellectual and scientific theories and developments during the Industrial Revolution, industrialization led to the creation of the factory system which was largely responsible for the rise of the modern environment, due to the rural – urban migration of people in search of employment. The Industrial Revolution appeared to be a positive phenomenon, but it also had a negative impact on society as it created a rapid population increase in the cities leading to an escalation in slum communities. Living conditions varied from the splendor of the middle class to the squalor of the lower class laborers. Social commentators such

as Toynbee, the Webbs, the Hammonds and novelists such as Charles Dickens stressed the “rapidity of change and the terrible effects of industrial transformation upon the living standards of the masses” (Hudson 1992). In contrast to the middle class grandeur, the lower class lived in small overcrowded houses where poor sanitation led to fatal diseases such as cholera, typhoid and small pox. A large number of the working class also died from chest infections caused by the dust from mines and smoke from factories while some children and men died at the factories due to accidents, mutilations and poisonous chemicals. Dickens’ novels, particularly *Bleak House* and *Hard Times*, specifically illustrate the living conditions of the working class.

Fortunately, the standards of living for the poor began to advance after the government passed public health acts in 1872 which controlled sanitation, hygiene and setting of boundaries on construction of homes. Moreover, human relations were definitely altered by the people’s preoccupation with the accumulation of wealth during the Industrial Revolution as noted by Thomas Carlyle in 1826: “. . . how wealth has more and more increased and at the same time gathered itself more and more into the masses, strangely altering the old relations and increasing the distance between the rich and poor.”

(By Hudson 1992) The kindness, goodwill, trusts and communalism that existed during the pre-industrial era was replaced by “enmity, suspicion and distrust” between masters and workers (Hudson 1992). Consequently, as noted by Carlyle that the rich and poor become more separated, the masters do not personally acquaint with the workers as evidenced by Dickens in *Hard Times* where the laborers are also called the “Hands” which confirms the indifference of the capitalists towards their employees. During the Industrial Revolution, there were limited educational opportunities for children; therefore, it was better for them to work. Child labor was an integral part of the system as the children were

far paid less than adults (Landes). They worked under terrible conditions such as long hours with poor lighting, deficient ventilation and lack of protective clothing. However with social outcry and reports of child abuse, laws prohibiting child labor and the factory acts in 1864 stipulated that no child under the age of twelve was to be employed as a factory worker.

However, it is unfortunate that some of these reforms were implemented long after people like Charles Dickens had already been forced into the gruesome and traumatizing factory work at his age. Even though the Industrial Revolution brought an economic boom to the middle class segment of Great Britain and the rest of Europe through the emergence of the capitalists, it crushed the poor whose existence was overshadowed by the success of the middle class. Dickens' novels expose the slums and filth of London and its surroundings by realistically depicting the corruption of its society. Thus the Industrial Revolution evoked sympathy and a desire for social change in writers like Charles Dickens.

#### **2.1.10.1 Transport**

In the 16C the care of the roads was in charge of the country parishes, under the supervision of the magistrates, but the work was neglected. In the second half of the 17C the turnpike system was introduced to transfer the cost of road repairs on to the road users. The turnpikes were barriers across the roads at suitable places, where travellers were compelled to pay tolls before they were allowed to proceed. In the second half of the 18C roads were immensely improved by the great engineers Macadam, who invented the method of building road surfaces from broken stone, and Telford, who was also a great bridge builder. By the end of the century foreign observers acknowledged English roads to be the best in Europe.

For heavy transport, water was still more convenient than land and in the 16C and 17C rivers were deepened, locks were built and the first canals were dug. But again in the second half of the 18C the Duke of Bridgewater was responsible

for the construction of a system of canals throughout England. However, the great revolution came with the steam-railway, which was more economical and made extensive travel possible. The formerly enclosed, regional cultures lost their self-sufficiency, so that British civilization became more uniform. But perhaps the most important effect was that railways increased the movement of population from the countryside into the town.

#### **2.1.10.2 Urban growth**

The Agricultural Revolution had important effects on society. The new methods of farming made it profitable as never before, but they required capital investment and large scale enclosure. Unable to adapt to the new circumstances the peasant farmer had to sell and he immigrated to the colonies or drifted to the industrial towns where there was a growing demand for labor. This rapid urban growth was of course produced by the development of new factories operating with steam power, other discoveries such as the battery and the textile mill and to the spread of the railways in the 1830s and 1840s.

#### **2.1.10.3 Growth of the economy**

Economy grew from 1846 because of Free Trade. Salaries were low and therefore, industries became more competitive in terms of exports. The bases for this growth were three: coal mining, iron foundry and the cotton industry.

#### **2.1.10.4 Social and political changes through literature**

Britain had emerged from the long war with France (1793-1815) as a great power and as the world's predominant economy. This new status as the world's first urban and industrialized society was responsible for the extraordinary wealthy vitality and self-confidence of the period. The juxtaposition of this new industrial wealth with a new kind of urban poverty is only one of the paradoxes that characterize this long and diverse age.



The biggest social change in English history is the transfer, between 1750 and 1850 of large masses of the population from the countryside to the towns; the basic social classes were transformed from small farmers and rural craftsmen into an urban proletariat and a lower middle class of industrial employers. It affected the north of England and parts of the midlands far more than the south. The north was pushing against the conservatism of the south. The evidence of this contrast is frequent in mid 19C novels; it is the title of Elizabeth Gaskell's *North & South*, in George Eliot's *Silas Marner*, and in Dickens' *Bleak House*.

We find modern society and the old rural way of life contrasted in Hardy's novels, such as *Tess of the Urbervilles* or *The Mayor of Casterbridge*. The towns grew rapidly, without care for dignity or for human welfare. Women and children were exploited in factories. The industrial towns were no better than jungles where the law was the survival of the fittest. We can see all these problems in Mrs. Gaskell's *Mary Barton* and in Dickens' *David Copperfield*, *Oliver Twist*, *Hard Times*...

#### **2.1.10.5 Change in women's social role**

In the middle of the 18C, there was a fashionable circle of women intellectuals known as the "Bluestockings" in London, led by Mrs. Montagu. At the end of the century, Mary Wollstonecraft (1759-97) made her well-known appeal for women's education, *A Vindication of the Rights of Woman* (1792), a right not recognized until the State Education Acts of 1870 and 1902.

Men of letters often had a circle of close women friends with whom they corresponded (Swift, Pope, Richardson, Samuel Johnson...).

Boarding schools for girls, like Miss Pinkerton's Academy in Thackeray's *Vanity Fair* were being opened in increasing numbers. But the changing position of women in society was not altogether to their advantage, and this was particularly true of attitudes to the sexual relationship, especially those of Puritanism. The

Puritan elevation of marriage and the family into something more sacred was incompatible with a frank acknowledgement of sensuality.

The belief came into existence that a good woman does not have sexual desire. Since Puritanism was mainly a middle class set of codes, there tended to be a cleavage between middle and upper classes in this matter. It is evident in the difference between the upper class Fielding, whose women are "natural" and the idealized women in Richardson's novels. In the 19C, the predominance of the middle classes caused the Puritan, Richardsonian view to prevail. Women of strong character began to open up professions hitherto closed to them. They became writers, journalists and nurses. In industrial areas they began to achieve economic independence at a low level as workers in factories. The Married Women's Property Act of 1882 and 1892 removed the husband's control over his wife's money. Yet political changes did not take place until after the First World War when the 1918 Act allowed women over 30 to vote. Women over 21 had to wait until 1939.

#### **2.1.10.6 Economic and political power of the middle class**

Thanks to the industrialization the increasingly powerful middle-class became a large and a very rich class. In spite of this, at the beginning of the 19C, politically speaking, they were an underprivileged class.

The system of electoral representation in Parliament was an ancient one and favored landed society. The middle class fought hard and victoriously in the first half of the 19C to secure the political representation to which they were entitled. They were the class portrayed in the novels and to whom the novels were written. Thus Victorian novelists were inclined to treat the predominance of money with angry satire. We have the arrogant "nouveau rich" merchant such as Thackeray's Mr. Osborne in *Vanity Fair* (1848) and in Dickens's Podsnap in *Our Mutual Friend* (1865).

Between the rich middle classes and the workers, a very large lower middle class existed; its members populate the novels of Dickens and H.G. Wells more than the members of any other class. Its bulk was the large number of small traders brought into existence by the extensive "consumer society" which the Industrial Revolution created. At one extreme, the lower middle class met the new kind of skilled worker, the engineer and mechanic; at the other, it met the upper middle class in the retail business, in the teaching and medical professions and in banking.

The lower middle classes tended therefore to be the most fluid of all the classes. It was the most unstable in political sympathies, and consequently often the decisive section of the society in elections. Better educated than the average working class man, its members helped to provide leadership in Labor movements.

#### **2.1.10.7 Political changes**

Though Parliament was the unquestioned victor in the long struggle with the 17C kings, England was by no means yet a democratic country. There was an archaic electoral system whereby some of the new industrial cities were unrepresented in Parliament while "rotten boroughs" (communities which had become depopulated) elected the nominees of the local squire.

In 1832, the passing of a Reform Bill had seemed to satisfy many of the demands of the middle classes who were gradually taking over control of England's economy. The bill extended the right to vote to all men owing property worth ten pounds or more in annual rent. In effect the voting public hereafter included the lower middle classes but not the working classes (they had to wait until 1867 when a second Reform Bill was passed).

#### **2.1.11 Charles Dickens's Biography**

Dickens produced a body of work that took him worldwide reputation. He was a remarkably amusing comic writer. His perceptive and sympathetic portrayal of society and its shortcomings made him an influential supporter for social

reform. Dickens was praised in his lifetime, and his critical status has only grown since his death. He is generally considered the greatest writer of the Victorian era, and some critics place him second only to William Shakespeare in all of English literature.

Charles John Huffam Dickens was born on Feb. 7, 1812, in Portsmouth, England. He was the second of eight children. His father, John Dickens, was a clerk in a navy office, a job that required him to move his family frequently. In 1817 the family settled in the town of Chatham, southeast of London, where Charles joined school and developed an interest in English novels of the 18th century. These years in Chatham, which lasted until the family moved to London in 1822, were the happiest of Dickens' childhood. The area would appear often in his novels. John Dickens was a habitually poor manager of money and he earned enough to offer a middleclass lifestyle for his family. In 1824 he was sent with his family to the Marshalsea Prison for debt. Charles, the eldest son, did not go to prison, but he was pulled from school and put to work in a factory. Feeling lonely and uncontrolled, he lived alone in a garret and visited his family in prison on Sundays. Then a timely inheritance restored the family to something like comfortable means, and Charles had a few quiet years at a private school in London.

This period had an impact on Dickens' character and his art. His family's financial difficulties and his unpleasant experience with factory life gave Charles a sympathetic knowledge of the lives and trials of the working class that would inform his writings. Images of prisons and worried children also would repeat in his novels. Dickens dramatized some of the liveliness and faults of his father, for whom he always had a great love, as the character Mr. Micawber in the partly autobiographical novel *David Copperfield*. Dickens' mother was unsympathetic and unconscious of his potential. She grudged his leaving work to return to school.

She would become the model for the character Mrs. Nickleby in *Nicholas Nickleby*.

Dickens finished his schooling at age 15 and went to work. He became a clerk in a law office and then, after learning shorthand, a reporter in the law courts and in the House of Commons. In 1834 he joined the staff of the *Morning Chronicle*, for which he traveled to other cities and towns to report election speeches. These jobs gave Dickens affection for journalism and also an enduring dislike of both law and politics that would be reflected in his novels. Another influential event of this period was his rejection as suitor to Maria Beadnell, a banker's daughter, because his family and prospects were unsatisfactory.

Dickens' attempt at creative writing grew out of his experience as a journalist. In 1833 he began contributing stories and descriptive essays to magazines and newspapers under the name of Boz, the family nickname of a younger brother. These were collected and in February 1836 reprinted as *Sketches by "Boz"*. That same month the publishers Chapman and Hall asked Dickens to write stories to accompany a monthly series of comic illustrations by a noted artist. Originally the stories and illustrations were to deal with a group of Londoners in hunting and fishing club, but Dickens, knowing little of the subject, suggested changing the focus to travel. The publishers agreed, and Dickens went on to create Mr. Pickwick, one of the greatest characters in humorous literature. Within a few months the *Pickwick Papers* had made Dickens the most popular author of the day.

The success of *Pickwick* led to new projects that kept Dickens occupied for the next several years. In 1836 he resigned from his newspaper job and became editor of a new monthly magazine, *Bentley's Miscellany*, in which he serialized the novel *Oliver Twist* (1837–39). His other serialized novels of this period were *Nicholas Nickleby* (1838–39), *The Old Curiosity Shop* (1840–41), and *Barnaby Rudge* (1841). Apart from writing, his growing family was another commitment.

In April 1836, in the week that the first installment of the Pickwick Papers appeared, Dickens had married Catherine Hogarth, the daughter of a newspaper associate. The first of their 10 children was born in 1837. Dickens' novels following the comic Pickwick Papers introduced a more serious element that would remain prominent throughout his fiction attacks on social evils and inadequate institutions.

#### **2.1.11.1 Dickens's vacation to the United States**

Tired by his intensive work schedule, Dickens set out for a five month vacation in the United States in early 1842. The United States had welcomed his books from the start, in part because the lack of international copyright permitted American publishers to print them without paying him.

Dickens and his wife sailed to Boston in January 1842, leaving their four children at home. Treated as a literary celebrity, he received an excited welcome from the New England elite. From Boston he went to New York City, Philadelphia, Washington, D.C., and Richmond, Va. Dickens reveled in his adoring audience and wrote home of the freedom of the United States and the comforts of the workers. He traveled westward as far as Missouri before returning to England in June 1842.

Dickens spoke everywhere, about the need for an international copyright agreement that protect the rights of both American and British writers. He felt that it was unfair and unjust that American publishers could print and sell his books without permission from him and without paying him any royalties. Dickens did not speak of himself as the sole victim of this practice. He pointed out that all British authors were equally victimized. He also acknowledged that American authors, such as Edgar Allan Poe, suffered from the pirating of their works in England.

American newspapers attacked these statements and accused Dickens of bad taste and of abusing American hospitality. In time Dickens' ruddy view of the United States faded. He was disgusted by slavery, government corruption, and what he saw as the materialism and rudeness of American life. His disappointment with the United States is revealed in his nonfiction book *American Notes* (1842) and in the novel *Martin Chuzzlewit* (1843-44).

#### **2.1.11.2 Dickens Main Novelist**

A shortcoming of Dickens' early novels, as popular as they were, was a lack of narrative unity. Writing a coherent story monthly or even weekly, serial installments was a difficult task. Dickens practiced his narrative concentration in a new, shorter type of story that was not serialized his Christmas books. The first of these, *A Christmas Carol*, was written in a few weeks in 1843. It became the most enduring Christmas myth of modern literature. Further Christmas books, essays, and stories followed annually (except in 1847) through 1867, but none equaled the Carol in quality.

Dickens' first novel to display his new maturity as a writer was *Dombey and Son* (1846–48). Although serialized, this novel was clearly a product of more thorough planning. It also presented a broader criticism of modern society than had his earlier books, which had focused on particular evils. It explored the corruption of money, finding virtue and human decency most often among the poor and humble.

Social concerns are minimal in Dickens' next novel, *David Copperfield* (1849–50), which shows the author at the height of his powers. Written in the first person, it is perhaps most notable for its childhood chapters, which are partly based on Dickens' own experiences. Largely for these reasons, it has always been among his most popular novels. Dickens himself described it as his "favorite child."

### **2.1.11.3 Journalist and Reformer**

In spite of his great success as a novelist, Dickens did not wish to limit himself to book writing. His journalism background, his political beliefs, and his desire to secure a steady income independent of his creative writing made him attempt or plan several periodical ventures in the 1840s and 1850s.

In 1846 he became editor of the newly founded liberal newspaper the Daily News, but within weeks he decided that he was not suited for the job and resigned. In 1850 he finally achieved journalistic success with Household Words, a weekly journal that he founded and edited. This publication and its successor were popular collections of fiction, poetry, and essays on a wide range of topics. Dickens contributed several serials of his own, including novels.

Dickens' other activities often reflected the kind spirit apparent in his writings. For more than a decade beginning in 1847 he directed a reformatory home for young female, funded by his rich friend Angela Burdett Coutts. He also gave public speeches on such issues as water pollution and young illiteracy and participated in fundraising activities. Dickens' novels of the 1850s were much darker than their predecessors. Lacking the basic optimism that tempered the social criticism of the earlier works, they present an increasingly somber picture of contemporary society.

### **2.1.11.4 Theatre**

Dickens sought help from the difficulties of his personal life in his work. In the mid 1850s he acted in a number of amateur theatricals to earn money for charity. This carried on his long attraction to the stage, which had almost led him to become a professional actor in the early 1830s. It was on the set of one of these productions, *The Frozen Deep*, that Dickens met Ellen Ternan in August 1857.

At the time of his separation from his wife, Dickens began giving much of his time to public readings from his novels. His emotive connection in these readings was



intense. He felt a close relationship with the public and greatly valued its affection, which served as a substitute for the love he could not find at home. Dickens began his reading tour in April 1858. The early readings consisted entirely of Christmas books, but he soon added events from the novels and magazine Christmas stories.

The performances drew on his talent for acting, his love of theatricals and of seeing and delighting an audience, and the dramatic nature of his fiction. He made a number of successful tours in England, Scotland, and Ireland—from 1858 to 1859, 1861 to 1863, 1866 to 1867, and 1869 to 1870. A triumphant American tour in 1867–68 wiped out the bad memories of his earlier trip to the United States.

#### **2.1.11.5 Final Novels**

Dickens greatly enjoyed his readings until, near the end, he was becoming ill and exhausted. He wrote much less in the 1860s, but he remained inventive. *A Tale of Two Cities* (1859), set during the French Revolution, was his first historical novel since *Barnaby Rudge*. It relied less on characterization, dialogue, and humor, but nevertheless it continues to be one of his most popular novels. *Great Expectations* (1860–61) resembles *David Copperfield* in being a first person narration and in drawing on parts of Dickens' personality and experience. A great critical and popular success, it is perhaps his finest novel. *Our Mutual Friend* (1864–65) continued his ongoing critique of wealth and class values.

Dickens gave his final public reading in London in March 1870. Thereafter he worked on his last novel, *The Mystery of Edwin Drood*, at Gad's Hill, his country house near his boyhood home in Chatham. Dickens died at home on June 9, 1870, leaving the book unfinished. He was buried in Westminster Abbey in London.

#### **2.1.12 *Hard Times* and Victorian Society**

Dickens has created in his novels unforgettable characters. But on the other hand, we should not forget what R.C. Churchill in his famous essay-‘The Genius

of Charles Dickens' has said. "Dickens is the greatest genius in English Literature. But I also believe that no writer of any distinction at all has ever produced so much rubbish. And unfortunately the genius and the rubbish exist side by side in the same novels."

Dickens, being the critical insider of his times delineated the very psyche of Victorian society. Andrew Sanders, a noted literary historian, in his *The Short History of English Literature*, pointed out that his novels reflected the nature of Victorian urban society with all its conflicts and disharmonies; its eccentricities and its constructions; its energy and its extraordinary fertility both physical and intellectual.

Dickens' novels are not for entertains people nor just literary pieces but it is for study and evaluate the society and its attitude and people. The society in which he was born and brought up was full of revolutionary changes. The Industrialization was at its pinnacle. Society was extremely materialistic. It had scant respect for the sufferings of the working classes and was more interested in profit making.

According to many critics, *'Hard Times'* has occupied a unique space. It speaks of so many issues such as education, relationship between factory workers and owners, parents-children relationship and so on. The first lines of the novel are striking:

*"Now, what I want is, Facts. Teach these boys and girls nothing but Facts. Facts alone are wanted in life. Plant nothing else, and root out everything else. You can only form the minds of reasoning animals upon Facts: nothing else will ever be of any service to them. This is the principal on which I bring up my own children, and this is the principle on which I bring up these children. Stick to Facts, Sir!"* (*Hard times: p.101*)

Classroom, the town -Coke town, factory-industrial area, Circus Company and its atmosphere and more over architecture are the fine example of knowing the

society where in the novel is set. And they represent the Victorian urban society and its mood and attitude.

Class room, Dickens portrays, is not a comfortable atmosphere for learning. Syllabus which is taught is also highly ridiculous. By interfering with the education and teaching method being used in the institution, Mr. Gradgrind and Mr. Bounderby suppress the creative energy and freedom of the innocent school going kids. And school teacher Mr. Mchoakum child also joins his hands with them in underestimating the children asking them to define a horse.

The Victorian society was full of inequalities- haves and have notes; poor and rich; working class and owners; circus people and elite people. Sissy Jupe, a daughter of an entertainer in the circus company. In the novel he is not directly seen but heard by his daughter. Because he has left his daughter and gone elsewhere. She becomes an orphan, later she is looked after by Mr. Gradgrind. In the city there are millions of orphans like Sissy Jupe.

It can be said that Dickens in this novel has tried at his best in unearthing cruel, hypocritical, and inhuman face and materialistic attitude of the Victorian urban society. It may be said in Wordsworthian terms saying that world is too much with it (that Victorian urban society) and for them getting and spending is much more important than understanding human relations. The society and the people wherein living are concerned with commodities and morally deprived of will soon be ethically degraded. Life without which has no meaning.

In his novel *Hard Times Dickens* criticizes numerous economic, social, and moral aspects of his society. The novel describes Dickens's perception of the English society in this time of great technological advancement and urbanization and the Josipović 8 addressed issues comprise, among others, the loss of humanity in mechanized surroundings, social inequality as a result of a capital driven society, and discrimination of women in this male-dominated world.

### **2.1.12.1 Social Inequality–Class Division**

*Hard Times* mirrors the evanescence of humanity in the Victorian Age. People are not evaluated according to their personality, but rather by the number of their possessions. Throughout the novel, Dickens places in the center the most obvious example of injustice regarding the Victorian Age, inequality in the social structure. Industrialization causes the emergence of class division, whereby through the painstaking work of the poor, the rich are becoming richer, and the paupers keep getting poorer in an attempt to stay alive.

Dickens, a devoted humanist, puts an emphasis on the living situation of the lower class, intending to spread awareness within people in terms of injustice surrounding them: “He exposes the exploitation of the working class by unfeeling industrialists and the damaging consequences of propagating factual knowledge (statistics) at the expense of feeling and imagination” (Diniejkó). On the one hand, Dickens places the capitalists, the moral monsters with their comfortable extravagant lives, who are recognizable by their careless tea drinking. Dickens clearly embodies this idea in his two greed and reason driven gentleman, Mr. Bounderby and Mr. Gradgrind: “that they never knew what they wanted; that they lived upon the best, and bought fresh butter; and insisted on Mocha coffee, and rejected all but prime parts of meat, and yet were eternally dissatisfied and unmanageable” (Dickens).

In the eyes of these men, people are merely objects, whose only function is labor. Under the rule of bankers and manufacturers, the folk is purely a mean in the achievement of wealth. This is evident in the way the capitalists treat their workforce, looking at them not as fellow men, but rather as ‘Hands.’ Conversely, the reader is presented with the perspective of the ones, whom life did nothing to spare in any respect. Knowing of no better than hard work, the working class serves as a Josipović 13 mirror reflecting the 19th Century England situation.

Probably the best representative of the underprivileged is no other than the character of Stephe.

### **2.1.13 Great Expectations and Victorian Society**

'*Great Expectation's*' is the story of Pip, an orphan boy adopted by a blacksmith's family and who has good luck and great expectations, and then loses both his luck and his expectations. Through this rise and fall, however, Pip learns how to find happiness. He learns the meaning of friendship and the meaning of love and, of course, becomes a better person for it.

Pip's whole life had been mysteriously connected and tainted with "prison and crime" - his fatal meeting with Magwitch who forces him to rob Joe; his part in the chase and recapture of Magwitch and Compeyson; the two meetings with the convict entrusted with Magwitch's first gift (in *The Three Jolly Bargemen*, and on the stagecoach); the convict's leg-iron used as a weapon against his sister; his London association with Jaggers, whose office stands under the shadow of Newgate and his visits to the latter with Wemmick - all prefigure the momentous discovery that his 'expectations' to live a gentlemanly life of idle luxury were founded on the labor and money of the convict Magwitch.

The connection between Pips's complacently held, if newly gained, respectability and the world of convicts and crime (even though Magwitch's labor in Australia is honest) takes us to the very heart of *Great Expectations*\_(1860-61). In fact it goes further than this. During the narrative,. Pip remarks that in each individual life there is a "long chain of iron or gold" which from the forging of the first link binds one to a certain and unique course. The applicability to Pip himself later becomes clear – his chains of gold (the money which constitutes his expectations) are irretrievably bound up with chains of iron (and the criminal world).

The novel strongly suggests that this is true for the whole society, bound together by chains of gold (material wealth - enjoyed by some and founded on the labor of others) and chains of iron (crime). Indeed crime is the link between the Two Nations in this novel as disease is in *Bleak House*, prison in *Little Dorrit*, and revolution in *A Tale of Two Cities*.

The plot spells out that the separation of respectable self-righteous society from the criminal underworld is as mythical as its separation from the slums of Tom-all-Alone's in *Bleak House*. Thus the systematic nature of society is implicit in the plot (just about all the characters in *Great Expectations* have direct associations with crime), which also reinforces a familiar message in the later fiction - the existence of the respectable and prosperous 'nation' within society is dependent on the existence of the other miserable or disreputable one.

Pip's 'expectations' are crucial to all the major themes of the novel. They form - rather like the suit of Jarndyce and Jarndyce or the Marshalsea prison - a corrupting social environment, and like them its effects on the individual are in essence analogous to the effects of the wider social system. Pip's 'expectations' are representative in another sense too - they embody the whole power of money and class in mid-Victorian England (two forces which make major contributions to the degraded quality of moral/social life within the system, but which despite that, are the 'expectations' worshipped by that society).

The presentation of these expectations in the novel illustrates Dickens's technique of portraying abstract social forces as if they were impersonal objects or concrete things. The effect on Pip of his 'great expectations' is that of an external thing-like force which alienates him from his humanity.

One of the chief social concerns of *Great Expectations* is the alienation of a bureaucratized official life as it affects Wemmick and Jaggers. The case of Wemmick will be considered first. *Great Expectations* makes significant comment

on the Victorian middle-class value of social aspiration, and the ideal of the self-made man. In *Great Expectations* a general aspiration for upward social mobility amongst the working class is seen as more likely to bring wretchedness and frustration to the individual than either material well-being or spiritual fulfillment.

Whenever a social idea is put in the mouth of a working-class character in Dickens's fiction (like Stephen Blackpool's admission of the need for paternalistic, and not representative democratic government) the political implications are inevitably conservative. Joe is given an important speech to legitimize Pip and himself going their separate ways - and significantly it is an uncanny anticipation of a consensus, functionalist model of society.

## **2.2 Part Two: Previous Related Studies**

The aim of this part of the chapter therefore is to provide a thorough review of the contributions of some possible and available previous studies related to the society and culture on Charles Dickens's period and the social and cultural influence on the Victorian period. The researcher didn't come across exact study, so this part is seeks to provide review of related previous studies and relevant thesis of the topic of the research, and comments on the similarities and differences between them. The following studies and researches are all related to the Victorian Novel and to nineteenth century in general.

1. The first study is written with Halima (2012) who conducted a research entitled "The Victorian Novel: A Sociolinguistic Study Charles Dickens's Novel *Hard Times* as a Case-Study". In this study, the researcher discussed and shed light on the interface between the Victorian novel and sociolinguistics, taking as a case-study Charles Dickens's *Hard Times*. He aimed at showing that the influence of both the linguistic the social structures is bi-directional, society and language may affect each other. In this respect, speech genres differ between characters separated by certain social variables such as gender, age, status, religion,

ethnicity and level of education. In fact, literature and sociolinguistics are concomitants. British literature is considered to be rich in its themes and its linguistic techniques. It has seen various phases of change beginning from Old English to the present day passing through different historical periods. One of the most important periods in the history of England was that of Queen Victoria who reigned from 1837 till 1901 (Carter and McRae, 1996). In literature, the period began with the death of Sir Walter Scott in 1832, and went up to 1914. The Victorians made many changes in society and culture and different fields such as science, economy and politics.

During the same Victorian period, there were several social problems may affect in Victorian period such as poverty and bad living conditions. In the meantime, the middle class became a rich and powerful force in the society. (Carlyle, 1829, quoted in Klingopulos, 1996) Victorian writers, such as Charles Dickens, George Eliot and Thomas Hardy, attempted to fulfill their commitment through expressing “the spirit of the age with all the resources of imagination, feeling and thought” (Pollard, 1993: ix). They revealed their response to their society during the nineteenth century. These writers are deemed to be so important that they ought to be taken into account in any study of English literature.

This study and the present study are similar in the sense that they both in the field of Victorian literature and study Charles Dickens's Novel. The obvious difference between these two studies that the related one is about a sociolinguistic study Charles Dickens's Novel *Hard Times* and the present study is about the influence of society and culture on Victorian Novel also study Charles Dickens's *Hard Times* and *Great Expectations*.

This difference between both studies is important, it helps the researcher to look for further ideas and suggesting for solving the problem that focuses on the



social and cultural problems of the Victorian period, Dickens novels tell the narratives of sufferers, they are printed to solve and progress social situations and to make the booklovers conscious about many of the difficulties of the Victorian society.

2. The second study, written By Pamela Makati 2008, is entitled “A Critical Study of Charles Dickens' Representation of the Socially Disadvantaged”. This study aimed at an examination of Charles Dickens’ representation of the underprivileged in the Victorian society, and focuses on socially disadvantaged members that will be under discussion are the poor, women and children, who are of major concern in Dickens’ selected texts namely Bleak House, Great Expectations, Hard Times and Oliver Twist. It is evident that Dickens noted the impact of industrialization on the Victorian society as it created a massive urban development, leading to a higher class division.

Initially, the English society consisted of the aristocracy, the landed gentry and the servants who belonged to the lower class. The influx of industrialization created a further division of these classes in which there emerged the capitalists or bourgeoisie, who were the industrialists like Mr. Bounder by in Hard Times, and the working class, who were the industrial workers. Dickens portrays the brutal treatment of children at the work houses. This study will show that Dickens was an obstinate critique of the Poor Law and its administration. Dickens representation of women is largely influenced by the Victorian ideology surrounding the role of women in society. It is evident that the English society was very patriarchal and strongly confined women to domesticity. Joe Gargery and Molly in Great Expectations, he is revealing the different types of women one can find in society. Moreover, the juxtaposition of the stereotype and the antitype is also a suggestion of the latter’s struggle to fight against patriarchy by assuming the unexpected.

This study is relevant to the present study since it focuses on Victorian period and socially disadvantaged members like the poor, women and children, who are of major concern in Dickens' selected texts namely Bleak House, Great Expectations, Hard Times. This study and the present study are similar, because they show the influence of Society and Culture on Victorian Novel.

3. The third study, written by Mashair Mohammed jumaa Oshi; 2015 and is entitled "Charles Dickens' Contribution to Victorian Social Reform Through his Novels". The aim of this study is attempted to show that Dickens was an influential literary figure, whose contribution to social reform was considerable. His influence is manifest in his novels and the speeches that he delivered during his tours at home and abroad. Though he was an advocate of social reform, he offered no specific solutions. 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 schools for the poor and reformation institutions for the prostitutes.

The thesis explored Dickens' works were intended to serve the social causes 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 and his writings had influenced the Victorian society and enhanced the call for social reform that England came to witness later on. This study and the present study are similar in the sense that they both in the field of society in Victorian literature and study Charles Dickens's Novel Hard Times.

4. The fourth one, written by Atkinson, J.; (2008) and is entitled "Victorian biography and the representation of 'obscure' lives". The aim of this study is to explore the representation of marginality and powerlessness through biographies of female and working-class subjects. The researcher says, in 1940, Virginia Woolf

called for a more inclusive form of biography, which would include 'the failures as well as the successes, the humble as well as the illustrious'. Yet a significant number of Victorian biographers did in fact write biographies that went against the trend of hero-worshipping 'Great Lives' and focused instead on the humble, the marginal, or the neglected.

Though many are simplistic, pious productions, others sought to engage in contemporary debates surrounding the role and place of the individual in society in a sophisticated and complex manner. The thesis explored the representation of marginality and powerfulness through biographies of female and working-class subject. In this study there is a brief account about Virginia Woolf conception of 'obscure lives' and seeks to broaden our understanding of her literary influences. The 'obscure' biographical subject emerges as a paradoxical figure used as a safe means of exploring the boundary between the private and the public. Above all, and in contrast with the trend instigated by Woolf, biographers were not concerned with securing immortality for their subjects, but with prompting within their readers' feelings of empathy and gratitude. The researcher also in this study attempts to balance a survey of this trend with close analysis of works that manipulated the biographical genre in interesting ways.

5. Another topic by Berchaou Radja (2014) is entitled "Social Classes' Differences in Charles Dickens' Hard Times". The present study is an attempt to deal with the class division in British society during the Victorian period tackling Charles Dickens's novel *Hard Times* as a case-study. The aim of this study is to show the differences and the inequalities between the three social classes which existed in that period, the upper, the middle and the lower classes. Also, it aims to show that *Hard Times* portrays the reality of social injustice in Britain during the Victorian era. The study analysis will be done through comparing the realities of the Victorian era with the realities that Charles Dickens described in *Hard Times*. The

study presents general views about literature and society with its theories and historical information about the Victorian era.

This study and the present study are similar in the sense that they both in the field of society in Victorian literature and study Charles Dickens's Novel *Hard Times*.

6. Another topic relating to nineteenth century English culture is discussed by Lucy Bending (1997) under the title “The Representation of Bodily Pain in the Late Nineteenth Century English Culture”. She studied the concepts of pain and how it was treated by writers in Late-Victorian era. She argues that despite popular belief, voiced mostly by Virginia Woolf that there is no language for pain, and sufferers find language that is both metaphorical and directly referential to express their bodily suffering. She explores the basis of belief in pain as shared, cross-cultural phenomenon and makes the case, using the examples of invertebrate neurology, fire-walking and tattooing, that the understanding of pain is sharply affected by class, gender, and supposed degree of criminality, despite the fact that pain is often invoked as a maker of shared human identity. Both Susan Jennifer Elsely (2012) and Lucy Bending (1997) have discussed two cultural aspects of nineteenth century culture.

7. The seventh related study is written by Hatice Ozutku, Yasemin Tekinkaya, Tuba Vural (2018) is entitled “Reflections of Industrial Revolution on Work Life in England and Its Projections in Literature: An Analysis on Charles Dickens’s *Hard Times*”.

The Industrial Revolution, which began in England in the eighteenth century, is the result of a long period of social and economic evolution extending into the late middle Ages. Apart from its several favorable outcomes, Industrial Revolution caused some undesirable outcomes for working life. The aim of this study is to inspect Dickens’s *Hard Times* which can be counted as one of the

preliminary works that reflected on effects of Industrial Revolution on working life with a critical perspective within the scope of administrative mentality of that time. Within this context, scientific works which focused on the intellectual foundations of the industrial era and Dickens' *Hard Times* are taken into consideration for the conception framework of the study. In this study the qualitative research approach has been adopted and through the inspection of the novel, the main perspectives which make up the foundations of management mentality have been evaluated. As a result of this study, it is seen that positivisms, economy science and utilitarianism have been influential in the management concept and practices of the Industrial Revolution era. In *Hard Times*, Dickens propounds the negative effects of these perspectives which can be useful for the humankind when used for good causes.

8. Omeima Abd-algaleel (2016) in her thesis "Child Abuse in the Victorian Era with reference to Charles Dickens Novels (*Oliver Twist*, *David Copper Field*, *Great Expectation* and *Hard Times*)".

This study extensively displays the dramatic life conditions experienced by English Children in towns and cities as cheap workers or rather un-paid labor force threatened by three evils; illness, poverty and ignorance. The immediate outcome of which is hatred and deviation.

This study deals with four of Dickens's social novels (*Oliver Twist*, *David Copperfield*, *Hard Times* and *Great Expectations*) that make public the disastrous living conditions of the English child a time of the countries prosperity and welfare which quite ironically. It is a common sense that political, social and economic reform is the direct task of Politicians Sociologists and Economists ' however, novelist may at times go far ahead to reform or even to revolution. This study is relevant to the present study since it focuses on Victorian period and child abuse in

the Victorian era with reference to Charles Dickens Novels Oliver Twist, David Copperfield, Hard Times and Great Expectations.

### **2.3 Summary of the Chapter**

The Victorian age was an era of social and cultural development; this growth was represented by many Victorian novelists, who wrote about the Victorian era in depicting the attitude of society towards the industrial revolution. Many changes seemed in many fields as a result of the industrial revolution. The Victorian writers drew attention to what was going on in the Victoria era, especially about the social and cultural effect on Victorian literature.

This chapter has shown the related literature to the study problem. The influence of society and culture on Victorian novel, it is clear through the novels written by Charles Dickens and others. There are to some related previous studies. The researcher tried to find and measured many researches that can be related to the existent study. However the researcher succeeded in pointing out some related studies that contribute positively to the main body of the study.

## **Chapter Three**

### **Methodology**

#### **3.0 Introduction**

This chapter contains the research methodology, subjects of the study, and instruments of data collection. The study is mostly built on the thematic analysis of the impact of society and culture in Dickens' Novels '*Hard Times*' and '*Great Expectations*', and to discover the English civilization and culture and their effect on the Victorian era throughout the 19<sup>th</sup> Century also to cover the situations at that period. There are different methods available for the researcher to select the suitable one for his or her research.

The world of language and literature researchers, the Modern Language Association, has a group of guide lines generally known as MLA style. The American Psychological Association has its own APA style. It is used when the topic concerns one of the social sciences. The researcher adopted the MLA style in writing and acknowledging sources. It puts great emphasis on the writer of the source, asking for full name of the author on first mention but last name only thereafter and last name only in parenthetical citations. The researcher followed a descriptive analytical approach to find out the impact of society and culture on Victorian novel, study on Charles Dickens's '*Hard Times*' and '*Great Expectations*'.

#### **3.1 Instruments**

The factual sources for this investigation will be composed from both primary and secondary data:

- 1- The primary data will be a selection from particular English novels *Hard Times* and *Great Expectations*; written by Charles Dickens.
- 2- The secondary records will be chosen from other books, courses of Journals, movies and tube scripts.

The facts of this research are chosen in the following stages; firstly, understanding and analyzing the full content of the novels *Hard Times* and *Great Expectations* by Charles Dickens. Secondly, producing outlines from the novels that are connected to the objectives of the study. Finally, choosing and collecting the data relating to the problem; society and culture influenced Victorian novels by Charles Dickens, and attempting to link that data with the actual circumstances of the 19th century English civilizations.

### **3.2 Structure of the research**

The study will contain five chapters. The first one will be an introductory. The second chapter will be devoted to literature review; chapter three will be devoted to the research methodology. Chapter four will be devoted to study analysis. Chapter five will be dedicated to the conclusion and recommendations.

### **3.3 Texts**

1. *Great Expectation*: The text is issued by Longman Publishing press. It is abridged, illustrations by Eric Thomas. It is published in London. It is printed in Great Britain in 1974 by Hazell Watson & Viney Ltd.

2. *Hard Times*: The text used is edited by Cynthia Brantley Johnson. It is published by POCKET BOOKS, a division of Simon & Schuster, Inc. 1230 Avenue of the Americas, New York, NY 10020 and the supplementary material written by Kathleen Helal.

Results of the description and analysis of the two works are likely to be as follows:

1. The analysis of two works is justified that society and culture have an impact on the literature of the Victorian period.
2. Victorian literary works are considered as a means of social and cultural reform.
3. Charles Dickens portrayed the Victorian society in his novels *Hard Times* and *Great Expectations*.



4. The Victorian view of children is reflected in Charles Dickens novels *Hard Times* and *Great Expectations*.

## **Chapter Four**

### **Data Analysis, Results and Discussion**

#### **4.0 Introduction**

This work will show the influence of society and culture on Victorian period, *Hard Times* (1854), and *Great Expectations* (1861) as selected novels; to highlight how Charles Dickens represents the Victorian society in his literary works *Hard Times* and *Great Expectations* and to show the Victorian views of children as reflected in Charles Dickens novels. Dickens' time matches with the greatest period of penal and lawful reform in British history. During that period many studies were carried out on the reasons of crime, and how to remove them. This led to growths in educational and generous institutions.

This investigation comes to emphasize and intensify the important role of the society and culture of the Victorian literature. During the nineteenth century, Victorian society experienced a significant change on account of the industrialization and urbanization that brought prosperity to the English. The emergence of new technologies, scientific discoveries and the improvement of education were also factors that contributed to this development.

Victorian period is an impressive history and cultural reality, defined by events and attitudes which opened the way to modern life, democracy and education. The pattern of Victorianism contains of a variety of approximate and divergent tendencies. The age when it was viewed in terms of middle-class complacency and traditionalism and of reactions against that spirit is past. Victorian time is the meeting-point of tradition and modernity and a point of reference for contemporary culture. It would not be an exaggeration to say that the classical models were for the preceding ages, Victorian era is for twentieth-century British literature.

Charles Dickens was aware of the society and of the exploitation to which the children were subjected because of his own history at workhouse. Children were exploited and forced to work under harsh circumstances. The Victorian society, mainly the middle class, believed in strong moral values. However, they did not do anything on larger scale to help them or change their condition. Dickens successfully portrayed the cruelty of children in the nineteenth century Britain. Economic development was led by the Industrial Revolution which began in the eighteenth century, but it became the cause of many social problems.

Financial condition of working class people was miserable to an extent that the whole family, even women and children, had to work to add family's income. Families thought that if they had more children, there would be more hands to work. Child labor had become a part of industrialization and various laws were introduced to prohibit it. However, child labor existed even before the Industrial Revolution had started.

More access made British cultural products more important. Not only did they reveal much about the society from which they emerged, but during the Victorian period Britain was the cultural capital of the English-speaking world (including the United States, Canada, Australia, and New Zealand). Victorian performance and print culture were rich and varied a blend of drama, spectacle, and morality.

Print culture was also large and diverse, aided by relatively high literacy rates. There were hundreds of magazines and newspapers available at ever cheaper prices. The 1880s saw the emergence of “the New Journalism,” which drew in readers with pieces on violent crimes and scandals in high society. Novels were another key feature of Victorian print culture. By mid-century, Britons of all classes could afford and read novels.

## **4.1 The Summary, Themes, Characters and Analysis of the Two Novels**

### **4.1.1 *Hard Times* Summary**

*Hard Times*, a social protest novel of nineteenth-century England, is aptly titled. Dickens explores how drastically the Industrial Revolution changed lives of people particularly farmers. This literary work does not merely inspire readers and students but it also proves that Dickens is interested in politics and social affairs of people especially England. The novel covers the lives of both lower and middle class who suffered oppression and poverty.

The novel begins with Mr. Thomas Gradgrind sternly lecturing a room full of school children on the importance of facts. He believes that facts, and not imagination or emotion, are the key to a good education, and he educates all the children of the school and his own children, Louisa and Tom, according to this philosophy. When one of his worst students, Sissy Jupe, is abandoned by her father (a circus performer), Mr. Gradgrind takes in Sissy to educate her along with his children according to his sacred system of facts.

Thomas Gradgrind, one of the wealthy leaders of Coketown, a fictional industrial city in northern England, runs a school where curriculum is based entirely on factual knowledge. His oldest children, Tom and Louisa, attend the school alongside children of modest means, among who are Sissy Jupe, a circus performer's daughter, who is not good with facts, and a boy known as Bitzer, who is, the students spend their days being drilled about facts and scolded if they express any evidence of imagination.

One day Mr. Gradgrind catches Tom and Louisa peeping into the circus tent, owned by Mr. Sleary, on their way home from school. Their parents and their father's friend Mr. Josiah Bounderby, a banker and factory owner, reprimand them for wasting time on useless "fancy." Mr. Gradgrind and Mr. Bounderby later find Sissy Jupe running through the streets, trying to escape from Bitzer's taunts. When

they escort her back to the circus, they discover Sissy's father has abandoned her in hope she will get an education and live a better life without him and away from the circus. Mr. Sleary offers to let Sissy stay with the circus, but Mr. Gradgrind agrees to take charge of Sissy's schooling and allow her to live in his home and assist his wife. Sissy goes with Mr. Gradgrind because she thinks her father wants her to go to school.

Sissy tries hard to learn at school but finds the emphasis on facts difficult. Her answers to questions about facts and figures are usually based on her own questions about the people who are affected by those facts and figures. She shares her insecurities with Louisa, who sympathizes and asks Sissy about her father and the circus. The two develop a friendly relationship, although Mr. Gradgrind does not fully approve of it.

A factory worker, Stephen Blackpool, visits Mr. Bounderby to obtain advice on how to divorce his wife, an alcoholic who is usually absent but who wreaks havoc on the rare occasions when she returns home. Mr. Bounderby and his housekeeper, Mrs. Sparsit, are appalled by the suggestion of divorce and tell Stephen he took his wife for better or worse, adding he cannot afford a divorce anyway. Stephen is frustrated by this news because he is in love with another worker, Rachael, and now knows he will never be able to marry her. When he leaves Mr. Bounderby's house, he meets a mysterious woman who asks questions about Mr. Bounderby. When Stephen returns home, he finds Rachael taking care of his incapacitated wife, making his love for Rachael stronger and their impossible situation more frustrating.

Years pass, and when Mr. Gradgrind advises Sissy to leave school because she is a poor student, she agrees and apologizes. However, Mr. Gradgrind praises her for her goodness and wants her to remain in service to his family. Tom Gradgrind takes an apprenticeship with Mr. Bounderby at the bank and embraces

his freedom. When Mr. Bounderby asks Louisa to marry him, Tom pressures her to accept the proposal to help smooth his indiscretions. Mr. Gradgrind advises Louisa to approach the proposal rationally. Louisa accepts, but her engagement and marriage cool her relationship with Sissy.

After Mr. Bounderby marries Louisa Gradgrind, he moves his housekeeper, Mrs. Sparsit, to a position at the bank where she lives, continues to receive a salary, and appears content. A new teacher at the Gradgrind school—the spoiled, privileged, and usually bored James Harthouse—develops a friendship with Mr. Bounderby, Tom, and Louisa, to whom he is attracted. He becomes close to Louisa by expressing interest in Tom's situation after Tom informs him she never loved Mr. Bounderby and married him out a sense of duty to her father and himself. He spends time at the Bounderbys' home in Coketown and at their newly purchased country estate. In the meantime, the men at Mr. Bounderby's factory begin organizing a union, which Stephen Blackpool refuses to join because he has promised Rachael to stay out of trouble.

Although the union men allow Stephen to continue working, they ostracize him. Looking for information about the union, Mr. Bounderby summons Stephen, but Stephen tells him little about the meeting. He does, however, tell Mr. Bounderby he doesn't think the union can solve the deep-rooted problems of poverty and the harsh conditions in the factories, nor does he think factory owners care about their workers. Mr. Bounderby is furious and fires Stephen on the spot. Stephen encounters Rachael and the mysterious old woman, Mrs. Pegler, after his meeting with Mr. Bounderby and invites them to his home for tea. Louisa and Tom visit Stephen at home to express their sympathies. Louisa offers him some money, but he accepts only two pounds as a loan for travel expenses. With the pretense of being helpful, Tom, who has excessive and pressing gambling debts, tells Stephen to wait outside the bank for a few nights during the week to see if Tom has any

leads on work for him. When the week ends with no leads, Stephen Blackpool leaves Coketown to find work elsewhere.

Shortly after Stephen leaves, the bank is robbed. Mr. Bounderby immediately suspects Stephen because of their quarrels and because Stephen was spotted loitering around the bank. Louisa vaguely suspects Tom might be behind the robbery, but Tom and James Harthouse convince her Stephen is probably guilty. She and James Harthouse become closer as both are concerned for Tom, and James Harthouse insinuates himself more into Louisa's life. To calm her nerves, Mrs. Sparsit comes to stay at the Bounderbys' country house after the robbery and observes Louisa and James Harthouse together. She begins to hope for Louisa's downfall and in private expresses contempt for Louisa and for Mr. Bounderby.

Mrs. Sparsit gets her wish when Mr. Bounderby is called away one weekend on business. She hurries to the country house to spy on Louisa who should be there alone. She spots Louisa and James Harthouse talking in the garden. Seeing Louisa leave the house shortly after Harthouse departs, Mrs. Sparsit follows Louisa on a train back to Coketown. Losing sight of Louisa after they leave the train station, she remains unaware Louisa is not meeting Harthouse but is going to her father's house to confess the near-affair and beg her father to help her because her education never taught her how to experience emotions properly. In the midst of a breakdown, Louisa falls to Mr. Gradgrind's feet. Her father is at a loss as to what to do.

Louisa recovers from her breakdown in her childhood bedroom. She and Sissy resume their friendly, even sisterly, relationship. Mr. Gradgrind apologizes for his role in Louisa's education and begins to question his philosophy that values facts over all else. Sissy goes to James Harthouse and quietly but firmly convinces him he must leave town to mitigate the damage he has caused. He is embarrassed

about taking orders from Sissy but complies nonetheless. Mrs. Sparsit goes to London to inform Mr. Bounderby about his wife's activities.

Mr. Bounderby rushes back to Coketown and confronts Mr. Gradgrind. He learns Louisa did not actually have an affair, but he still demands she get over her emotional problems and come home right away. Louisa does not return, and the marriage effectively ends. Stephen's presumed guilt in the bank robbery becomes a common assumption throughout the city. Rachael writes to urge him to return to Coketown and defend himself, but he neither replies nor returns. Messengers sent to his new address fail to find him, and Rachael and Sissy worry something has happened to him. They do not rule out foul play and agree to search for him if he does not respond within one more day.

Meanwhile Mrs. Sparsit arrives triumphantly at Mr. Bounderby's house having nabbed Stephen's suspected accomplice, Mrs. Pegler. However, rather than showing gratitude or appreciation, Mr. Bounderby is furious. Mrs. Pegler's presence exposes his lifelong stories about being abandoned by his mother as an infant and making himself successful after years of abuse and neglect as a fraud. Mrs. Pegler is in fact Mr. Bounderby's mother, and she tells Mr. Gradgrind and others in Mr. Bounderby's house about how hard she worked to ensure her son got all the advantages possible. She is offended they would accuse her of being a bad mother when her son is right there to refute the claim—a claim he himself initiated with years of boasting about being entirely self-made. The episode ruins Mr. Bounderby and Mrs. Sparsit's relationship. They quarrel, and he fires her from her post. Five years later he dies while walking down a street in Coketown.

Sissy and Rachael search for Stephen and find he has fallen into a coal pit while walking back to Coketown to defend himself. A large rescue effort mounts, and Stephen is pulled from the pit. Badly hurt, he is able to tell the world he is innocent and bid Rachael a sad goodbye before he succumbs to his injuries and



dies. Tom realizes his role in the robbery is about to be exposed, so he escapes to Mr. Sleary's circus on Sissy's advice. The Gradgrinds and Sissy catch up with Tom and the circus.

Sissy and the performers enjoy a reunion, and Mr. Sleary agrees to help the family get Tom to a ship that will take him abroad. Bitzer has followed the family, though, and plans to take Tom back to Mr. Bounderby in exchange for a promotion. Mr. Sleary and the performers subdue Bitzer and help Tom escape. Then Mr. Sleary tells Mr. Gradgrind he believes Sissy's father has died because his old dog returned to the circus looking for Sissy before the dog also died. Mr. Sleary and Mr. Gradgrind agree to spare Sissy this news.

Mr. Gradgrind's change of philosophy, from facts to emotion, costs him his seat in Parliament, but he does not seem to mind. Tom forgives Louisa and tries to return to see her but gets sick and dies during the journey. Louisa does not remarry, but she is beloved by Sissy's children and devotes her life to promoting happiness and imagination among the people of Coketown.

#### **4.1.2 Themes in *Hard Times***

*Hard Times* Dickens presents many themes, such as the theme of power, education, wealth, family and femininity, morals and unhappy Marriages. Firstly, the theme of power arises in the novel by a lot of forms in which the several factory workers represent a great power that helped to run machinery and produce goods and the ability to group together to form a union and doing strike. And in their cooperative form they are viewed by their employers as disposable and almost non-human, this is what made an evident in the term "Hands" which reduces them to a single non-thinking non-emotional body, the workers are supported by the government and by the force of helpful organizations that study, analyze, and criticize their quantifiable behavior like drinking, church-going and parenting.

Secondly, the theme of education, Dickens depicts a terrifying system of education where facts, facts, and nothing but facts are pounded into the schoolchildren all day, and where memorization of information is valued over art, imagination, or anything creative. This results in some very warped human beings. Mr. Thomas Gradgrind believes completely in this system, and as a superintendent of schools and a father, he makes sure that all the children at the schools and he is responsible for.

*"Now, what I want is, Facts. Teach these boys and girls nothing but Facts. Facts alone are wanted in life. Plant nothing else, and root out everything else. You can only form the minds of reasoning animals upon Facts: nothing else will ever be of any service to them. This is the principle on which I bring up my own children, and this is the principle on which I bring up these children. Stick to Facts, sir!" (Hard Timesp.96)*

There is a strong case in *Hard Times* that education is not simply the classroom experience of memorizing facts; the novel expresses the view that having an emotional component to our education is crucial. And that was shown in the novel that this kind of learning can happen at any time in life. Learning as the same other people live is ground work for valuing them as a creature; learning about them only in terms of their productivity is a recipe for class warfare.

Thirdly, the theme of Prosperity, the novel contain explicit view on wealth, there is great variance between rich and poor and the legend that created by rich people is the poor can raise themselves up by their bootstraps. Those who rise does so at the cost of other, and even then their growth is slow, painful, and does not reach much higher than where they started. They believed that with affluence can privilege of absconding from paying for contravention, and the chance to start life over fresh, Also the theme of morality and ethics, in *Hard Times* the key moral that includes sympathy, kindness, and altruism. According to Dickens these themes are basis of human relationship. And those who possess the qualities are much better

prepared to handle the world, however antagonistic it may be. Those who lack these basic ways to connect to other people are fated to a lonely and miserable existence.

Fourthly, the family and femininity also considered as a theme in *Hard Times*, when families are emotionally they provide amoral education that centers on self-sacrifice and altruism. And in this according to the novel that what make a good society, however when families are governed by cold logic they lose their emotional joining and society as whole becomes completely self-serving. The best, most good characters of *Hard Times* are women. Stephen Blackpool is a good man, but his love, Rachael, is an "Angel". Sissy Jupe can overcome even the worst intentions of Jem Harthouse with her firm and powerfully pure gaze. Louisa, as disadvantaged as she is by her terrible upbringing, manages to get out of her crisis at the last minute by fleeing home to her father for shelter, in contrast to her brother, Tom, who chooses to commit a life-changing crime in his moment of crisis. Through these examples, the novel suggests that the kindness and compassion of the female heart can improve what an education of "facts" and the industrialization has done to children and to the working middle class. Still, not all the women in the novel are paragons of goodness. Far from it, Mrs. Sparsit is a comic example of femininity gone wrong. She cannot stand being replaced by Louisa when Bounderby marries, and watches the progression of the affair between Louisa and Jem Harthouse with glee. As she attempts to catch them in the act of eloping (and ultimately fails), she is portrayed as a cruel, ridiculous figure. Stephen Blackpool's wife, meanwhile, is bleakly portrayed as a hideous drunken prostitute.

*'O my dear father, my good kind father, where are you gone? You are gone to try to do me some good, I know! You are gone away for my sake, I am sure! And how miserable and helpless you will be without me, poor, poor father, until you come back!'* (*Hard Times*: p.106)

Finally, there are many unhappy marriages in *Hard Times* and none of them are resolved happily by the end. Mr. Gradgrind's marriage to his feeble, complaining wife is not exactly a source of misery for either of them, but neither are they or their children happy. The Gradgrind family is not a loving or affectionate one. The main unhappy marriage showcased by the novel is between Louisa Gradgrind and Mr. Bounderby. Louisa marries him not out of love but out of a sense of duty to her brother, Tom, the only person in the world she loves and who wheedles her into saying "yes" because he works for Bounderby and wants to improve his chances at rising in the world. Bounderby's intentions regarding Louisa seem a bit creepy at first, but he turns out to mean no harm to her (except that he deprives her of any marital affection).

The only solution to this bad marriage, once Louisa has escaped the hands of Jem Harthouse, is for Louisa to live at home the rest of her days. She will never be happy with another man or have the joy of children, though Dickens hints she will find joy in playing with Sissy's future children. Stephen Blackpool, too, is damned to unhappiness in this life as a result of his marriage. The girl who seemed so sweet when he married her many years ago becomes, by a gradual process, a depraved drunk who is the misery of his life. She periodically returns to Coketown to haunt Stephen and is, as he sees it, the sole barrier to the happiness he might have had in marrying Rachael. Mrs. Sparsit (an elderly lady who lives with Mr. Bounderby for some time) was also unhappily married, which is how she came to be Mr. Bounderby's companion before he marries Louisa.

*"No word of a new marriage had ever passed between them; but Rachael had taken great pity on him years ago, and to her alone he had opened his closed heart all this time, on the subject of his miseries; and he knew very well that if he were free to ask her, she would take him". (Hard Times: p.112)*

### 4.1.3 *Hard Times* Characters

Characters are classified into main and secondary characters. The main one is the character that the story is mostly about or the point of view of the story and is the most important and has a big role in the story. The secondary character is more than just a minor character. He or she is necessary to the story because this character reveals key details, motivates the protagonist, foils the protagonist, or helps define the story's setting ones writer needs them to make the story more convincing and lifelike.

The main characters in Charles Dickens's novel *Hard Times*, are significant, attractive, and occasionally funny types of characters that most people know, by them Dickens is able to reveal the idiocies of humankind in a novel.

**Thomas Gradgrind:** Mr. Gradgrind is a school superintendent who promotes an education based on facts alone (no talk of imagination or emotions, please) and later becomes a Member of Parliament. His two eldest children, Louisa and Tom, suffer greatly from being brought up under this philosophy, and Gradgrind eventually comes to learn the error of his ways and dedicate his life to fostering faith, hope, and charity. Thomas Gradgrind is a rich, retired trader in Coketown, later a member of parliament. Thomas Gradgrind is the first character we meet in *Hard Times*, and of the central figures through whom Dickens spins together a web of intricately connected plotlines and characters. The first scene in the novel defines Mr. Gradgrind's speech to set of young students, and it is suitable that Gradgrind actually embodies the dry, hard facts that he crams into his students' heads. Dickens calls attention to Gradgrind's "square coat, square legs, square shoulders," In the first few chapters of the novel, Mr. Gradgrind explains his philosophy of calculating, rational self-interest, He believes that human nature can be governed by completely rational rules this philosophy has brought Mr. Gradgrind much financial and social success.

**Louisa Gradgrind:** Louisa, Mr. Gradgrind's eldest daughter, later Bounderby's wife. could be said to be the protagonist of the book. From a young age she resents the education of facts, which she finds thoroughly unenjoyably and which represses her imagination and emotions, deforming her heart. Led by her education, she marries a man she doesn't love, and then nearly runs away with another man, James Harthouse, who finally makes her feel as if she is understood. With the help of her gentle friend, Sissy, her heart and her humanity are gradually resuscitated. Louisa is the principal character in the novel, she is distinct from the novel's other women, particularly from her foils, Sissy and Rachael.

**Thomas Gradgrind, Jr. (Tom):** Tom, the second oldest Gradgrind child, and an apprentice at Bounderby's bank, who is generally called Tom. fares worse than Louisa in that his character is almost irrevocably deformed by his education of facts. He turns into a grumpy, sulky young man who ends up robbing a bank to help pay off his debts and nearly breaks the heart of his father and sister in the process. He loves money and gambling even more than he loves Louisa.

**Josiah Bounderby:** Mr. Bounderby is a pompous, arrogant, and successful factory owner who constantly boasts about how he is a self-made man (he isn't, it is later revealed). He is good friends with Mr. Gradgrind and lives with an elderly widow named Mrs. Sparsit until he marries Louisa Gradgrind, whom he has had his eye on since she was little. Selfish and blustering, he does not make Louisa happy, driving her to be emotionally vulnerable to James Harthouse's advances. From his childhood poverty he has risen to become a banker and factory owner in Coketown, known by everyone for his wealth and power.

**Cecilia (Sissy) Jupe:** The daughter of clown in Sleary's circus. Sissy's background is of the lowest excellence, but her mind and her heart are of the highest, thanks to her father's attention when she was little. Sissy is taken in Gradgrind when her father vanishes, Sissy serves as foil, or contrast, to Louisa;

while Sissy is creative and sympathetic, and she embodies the Victorian femininity that balances modernization and industry. Her interaction with Louisa is able to discover Louisa's sensitive feminine sides. She becomes the protector and the savior of the Gradgrind family: when Louisa nearly surrenders to Harthouse's suggestion and when Tom is nearly arrested, Sissy saves the day, saving their lives and their hearts.

**Mrs. Sparsit:** Bounderby's housekeeper, who goes to live at the bank apartment when Bounderby marries Louisa. She keeps Mr. Bounderby business before he is married. Envious at being driven out by Louisa, she watches with pleasure as the unsuitable friendship between Louisa and James Harthouse progresses. However, just at the moment of her greatest triumph (when she thinks that Louisa has ruined herself by running off with Mr. Harthouse), Mrs. Sparsit is foiled when Louisa turns to her father instead of eloping. She furthermore earns Mr. Bounderby's continuous hate when she fortuitously exposes Mr. Bounderby's mother to be alive, well, and a very good mother and that he had not, therefore, built himself up from poverty. Selfish, untruthful woman, she treasures secret hopes of ruining Bounderby's marriage so that she can marry him herself. Mrs. Sparsit's noble background is highlighted by the narrator's frequent reference to her "Roman" and "Carolinian" appearance.

**Stephen Blackpool:** A poor worker at Mr. Bounderby's factory, Stephen is a victim both of the industrial system and of society's restrictions on marriage. His face and body are much aged because of the grueling work he must do every day at the factory, and his heart is aged ever since his wife became a drunken prostitute and left him, occasionally returning for money. He loves Rachael but is unable to marry her, because of his preexisting marriage. He is a man of great morality, His mates workers avoid him when he rejects to join the union, and Bounderby fires

him after Stephen refuses to give him details about the union that his colleagues' workers are forming.

**Rachael:** Rachael is a good, calm woman who works at Bounderby's factory and loves Stephen Blackpool. She denotes happiness and moral cleanliness to Stephen. Stephen dies holding her hand.

**James Harthouse:** A young London gentleman who comes to Coketown searching for a new form of entertainment, he belongs to the upper class. Louisa, when he sees what a charming, suppressed, beautiful woman she is.

His plans are thwarted when Louisa goes to her father's house instead of meeting with him to escape, and Sissy, in her calm and pure way, challenges him the next day and succeeds in making him leave Coketown forever.

**Mrs. Pegler:** Mrs. Pegler is old woman, Mr. Bounderby's mother; she took much care of her son. Mr. Bounderby, who wishes to immortalize the story that he is a completely self-made man, tells her never to contact him in public and goes around telling everyone that his mother abandoned him at a young age to his drunken grandmother. She spends most of the book as an enigmatic old woman who hangs around Mr. Bounderby's factory, and her true identity is accidentally discovered by Mrs. Sparsit at the end of the book.

**Slackbridge:** The trade union's agitator. He rouses the workers to insurgent and unionizes against Mr. Bounderby, Slackbridge is also responsible for Stephen's isolation from all the other factory workers when Stephen refuses to join the union because of a pledge he made to Rachael.

In another hand Dickens uses many **minor characters** to help the major characters affecting the plot events forward. They are:

**Mr. Sleary:** The manager of circus which Signore Jupe and his daughter, Sissy, were a member. He is a good-hearted man and helps the Gradgrinds smuggle Tom out of England when it's discovered that he is the bank robber.



**Bitzer:** A pupil in Gradgrind's school; later, he becomes the doorkeeper of Mr. Bounderby's Bank. He almost prevents Tom from leaving England to escape his crime.

**Mr. McChoakumchild:** A teacher in Gradgrind's school.

**Mrs. Gradgrind:** The wife of Thomas Gradgrind, she spends most of her days in a chair by the fire, pettishly telling her children to follow their father's system of facts.

**Jane Gradgrind:** The youngest child of Mr. Gradgrind and she is the youngest sister of Louisa and Tom, who only appears in the later chapters of the book.

**Signore Jupe:** Sissy's father, working in circus. Sissy's, who abandons her out of shame for not being able to support her.

**Mr. E. W. B. Childers:** A circus performer.

**Mr. Kidderminster:** A circus performer.

Dickens describe the different social classes, in which the three characters; James Harthouse, Josiah Bounderby from the upper and the middle classes and Stephen Blackpool from the working class by explain their education, work, living condition and even their dialect in this novel. Society and culture had influenced the literature of the Victorian period and there is a social and cultural reform as reflected Victorian literary works. Charles Dickens portrayed the Victorian society in his novels *Hard Times*. The upper and middle class they well educated and they speak a highly standard English, example from Harthouse's speech "Mr. Bounderby I assure you I am entirely and completely of your way of thinking"(Hard Times 103) , they eat a good food and houses contain several rooms as in the novel "They went down in the drawing room"(Hard Times 83). However the working class live in bad condition, they do not able to read example from the novel "Not the least eager of the eyes assembles were the eyes of those who could no to read, these people, as they listened to the friendly voice that read

aloud". (Hard Times 198), also they work in dirty and dangerous factories, they do not eat well and living just in one room like Stephen Blackpool "who was asleep in his little room".

Dickens creates *Hard Times* by the use special classification and represents certain social realisms of an industrial society that reflect the matters of the Victorian era including the class division that existing during the Victorian period.

#### **4.1.4 *Hard Times* Analysis**

The novel begins with a comprehensive and hateful physical description of Mr. Gradgrind, representing to the reader that what this man says about facts being vital above all else is not to be trusted, is likely effect in producing adults who are frightening and hard-looking like him. Dickens often uses the hoax of take away readers from the characters and the plot. Let's look at this depiction of Bounderby speaking to Mrs. Gradgrind, in Book 1, Chapter 4:[Bounderby] stood before the fire, partly because it was a cool spring afternoon...partly because he thus took up a commanding position, from which to subdue Mrs. Gradgrind[...] Mrs. Gradgrind, a little, thin, white, pink-eyed, intelligent and bodily; who was always taking physic without any effect, and who, whenever she showed a sign of coming to life, was invariably stunned by some weighty piece of fact tumbling on her[...] 'For years, ma'am, I was one of the most miserable little wretches ever seen. I was so sickly, that I was always moaning and groaning. I was so ragged and dirty, that you wouldn't have touched me with a pair of tongs.' Mrs. Gradgrind faintly looked at the tongs, as the most appropriate thing her imbecility could think of doing. (1.4.5-11) here, it's the narrator's voice that tells us with unquestioned authority what to make of these two people. Think about the way the narrator inserts that line, when just a simple journalistic reportage would say "Bounderby stood before the fire" without trying to attribute motivations. Not that Mrs. Gradgrind gets off easy, either, what with those violently mocking "feeble of mind" and "imbecile"

comments. It's a tricky moment here on the one hand, we're meant to dislike Bounderby for being such a bully. But on the other hand, the narrator kind of does the same exact thing by picking on the fairly defenseless Mrs. Gradgrind. How do we resolve this? How do we react to the narrator ironically picking apart the characters? Does the narrator's authority give him more right to domineer over the characters?

In spite of all the stuff about factories and workers, *Hard Times* novel is mainly about the way the decisions of a father (Gradgrind) play out in the lives of his children (Louisa and Tom). He investigates with their education, deprivations, the imagination, and basic ethics. Almost everything else that happens in the novel comes from this central conflict.

*Hard Times* is one of a group of novels, poems, and pieces of drama that are almost commonly acknowledged to be important pieces of literary. It's one of those books that's considered important to the expansion of Western civilization. When this novel was published, it considered "popular fiction". It was certainly call a bestseller, and its serialized publication (the what, now? Check out the "In a Nutshell" section to learn more) needed to emphasize the thrills and chills of its plot to get readers coming back for more.

The characters and plot in *Hard Times* advance one main point: Utilitarianism sucks. This idea decreases complex human personality, and emotional life into a simplistic and useless statistical analysis. If you take away the disordered business of the internal life of the mind and replace it with a Utilitarian robot brain, then you will leave a lot of hopelessly troubled people in your wake. The novel puts forth the idea that it is actually impossible to educate the humankind out of humans.

There's no specific hidden plan behind the title. Dickens looked out at the England of his day, where poor people were living in hard times. Many of them

worked unhappy factory jobs, with severe managers who forced them to work hard for very little money. They were indeed hard times.

The endings are really, really hard to write. Books are supposed to be about real life, and real life doesn't ever come to a suitable end all of sudden. That's why nowadays many authors just bag the whole ending altogether, and books just kind of stop. But back in Dickens's day, though, an ending was supposed to wrap things up, sort things out, and generally bring the hammer down on anyone who deserved it.

So endings were for judging and moralizing and pointing fingers which is all well and good, so long as you have characters that are just purely good and purely bad. Sometimes a character might pop out of the movie in a way and complain about the movie itself. Perhaps, they think the next part of the story is artificial. However, they know that the audience expects there to be a satisfying doling out of rewards and punishments.

Dickens does this kind of irritable in some of his other novels, but *Hard Times* goes for a slightly different angle. He turns away from his characters and turns outward, to tell his readers to go out there and fix the world. There are perhaps many explanations for this last-minute twist, but we'll throw two possibilities out there. Firstly, this novel is more into the idea of its characters than the characters themselves. In other words, who cares what happens to these made-up guys when there are so many real people like them in the world that we should be helping instead! You see, *Hard Times* is a condition-of-England novel. It is one of a bunch of novels written at about the same time in the nineteenth century, each asking "Dude, what is up with our country?" These novels were written by authors who were worried about problems in society, problems in factories, problems with the way the rich were taking advantage of the poor, and how the whole system was just broken. Secondly, novel is going for a Michael Moore sort-of-documentary

check out the "In a Nutshell" section to see how this novel was the must-see-TV of its day. Then come back. Go ahead, we'll wait for you. OK, ready? So, this ending is telling us, readers, to get out there and be an activist. Dickens wants change in the real world, and wrote the novel hoping to get people off their couches and out into the street.

The novel is set in the same time place that it was written in 1800s in England. Because this was the time of Queen Victoria, this period is usually called the Victorian era. We tend to think of Victorian England as stuffy and way too uptight about sex. Though the English might have been incredibly traditional in their personal lives in this time, the nation was going through essential variations in other areas. Probably, the biggest change going on during the Victorian era was the beginning of modern industrial capitalism. Goods began to be made by semi-unskilled workers in huge factories, rather than by specially trained artistes and craftsmen in small workshops. At the same time, companies were finally legally allowed to become businesses and issue stock. This meant that instead of being owned by an individual or a small group of partners, trades were owned by hundreds, maybe thousands of stockholders. This definitely changed business in a major way. Before, if a company went down, the person or small group that owned it really suffered.

England was fast becoming a financial global force. Capitalism was the toast of the town. However, a lot of people were really suffering as the result of the unchecked spread of capitalism. There were almost no government protections for workers. Factory owners took advantage of the poor and even children for their personal gain. Economic system of production and ownership was working so well for business; there were some who wanted to use its methods of statistical analysis for making government policy as well. This was frightening to others, who could see that if government started using only economics to make laws, that would

mean that government would no longer rely on Judeo-Christian morality and philosophy. So, these people tended to cling even more strongly to social and moral suppression, prudery, and the whole uptightness *enchilada*.

The fictional city of Coketown is a stand for real life industrial mill towns. Coketown was inspired by places like Preston, a town Dickens visited right before writing the novel. Coketown is a hellish place where every brick building looks like every other brick building. As the narrator points out, the library could be the bank; the bank could be the school, and so on. The town has been built to be as economically logical as possible, so there's no need for creativity in its architecture. At the same time, some of the descriptions of Coketown call its factories "fairy palaces." The machinery of the mills is transformed into "elephants," making this place of hard facts and hard lives into some kind of magical wonderland. You could see this as a demonstration of the kind of escape from reality that the imagination can provide (like the novel keeps calling for). Of course, you could also see it as covering up something dangerous and damaging with a soothing fiction. The novel sets up a general comparison of three different kinds of home life: the rich middle-class households of the Bounderbys and the Gradgrinds, the poor home of the Blackpools, and the nomadic community of Sleary's circus.

The Blackpools are another place of domestic horror. Poor Stephen is at the mercy of his alcoholic wife. Of course, there is still the possibility of romantic love here. Clearly at some point before she became a monster, Stephen loved his wife enough to marry her. Also, he is deeply committed to Rachael. In a move that must have been kind of surprising for his nineteenth century England, Dickens makes the circus people be the ones who have the most idyllic kind of family system. Here we see the most loyal and emotionally connected bonds of kinship (everybody sings, "They are family, they've got all their sisters with... them." OK,

stop singing). The performers are always described as a group of mothers and children, wives and husbands, in various states of being dressed or undressed, and constantly taking care of each other's kids. Sleary's is the only place where people feel free to express normal emotions; they cry and hug Sissy, they are angry with Bounderby, they feel pity for Tom, and they are loyal to each other.

There are a few things that might make this book a little tough. Firstly, it's set in Victorian England, so you really have to change your whole point of view to have some of the plot makes sense. There is no divorce; sex outside of marriage is about as bad as bank robbery; and finally, workers in factories basically have no rights or protections from the government. Secondly, Dickens is writing this novel to directly argue against Utilitarianism and the idea of using economic analysis and statistics to create educational and political policy. Thirdly, Dickens was super interested in capturing how people speak, including accents and dialects (lots of those in England every part of the country has its own way of pronouncing things). Here, Stephen Blackpool's northern working-class speech is written out phonetically, using the kinds of slang that he would use. Sometimes it's hard going trying to figure out what exactly he's saying.

And finally, Dickens's language is often complex and full of SAT words so, you know, there will most likely be a dictionary involved in reading this novel. In his style of writing, Dickens uses a few repeated tricks and touches. Because his writing is so easily recognizable, he is the kind of writer that's called a "stylist" meaning that the style of his prose is really important to him and that he enjoys playing with language in a way many otherwise very talented writers do not. One of aspect of his signature style is the building up of description through repeating a word or a phrase for emphasis. Not only are the words repeated, but the sentence is also made to have a rhythm, almost as if it is no longer prose but actually poetry.

When reading, you actually fall into the kind of droning, every day like the next lull that the people of Coketown are living.

Symbolism, imagery, allegory are from the narrator and runs throughout the novel; the idea that the ugly, square, fact-based, oppressive mills look like fairy palaces with elephants in them when they are lit up at night. The image first pops up as something a person riding by Coketown in a fast-moving train might say in other words, someone who doesn't know any better what the reality of the place actually is. It's an idea dripping with irony, since we already know that there is nothing beautiful or magical about the factories. Then, in a pretty neat trick, "Fairy Palaces" becomes kind of a nickname for the mills, and is used whenever Dickens needs to poke readers awake and yet again quickly remind them how awful life is for the factory workers.

Purely a Louisa thing here, since she's a big fan of sitting around staring at the fire and thinking about life. There are two strands to this image. One is for fires in the fireplace, which send up little burning ashes that extinguish and fall. The second is for the fires inside the factory chimneys, which lie dormant all day and then suddenly burst forth at night. It's not really clear what we're meant to take from these images. Is Louisa the ashes her life's energy will be used when she is still very young, and she will spend the rest of her life as ashes, a waste product? Or is she the fiery chimney seemingly very quiet, reserved, cool, and detached, but secretly waiting for the right moment to burst forth with all her passion aglow? Or is the idea to connect Louisa with a more mystical scene of a wise woman, oracle, or shaman, looking into the village fire before she speaks some kind of primal truth to whoever is nearby? Bounderby's old standby whenever he wants to talk smack about the things his workers want is to bust out their unreasonably (and obviously totally fictitious) desire to eat this fancy, expensive meal. There are probably a couple of things to explore in this symbol of good living. First, this goes to



describe another part of Bounderby's character. He is good at making up stories (ahem, lying) so this is yet another myth he invents, this time about the unionized factory Hands. Second, it's interesting that of all the possible ways to indicate unreasonableness (why not, say, "all they want is flying unicorns and magic wands!"), Bounderby goes with the wealthy display of an aristocrat. For someone as obsessed with status, blood purity, and birth as he is, the idea that his workers would suddenly become members of a social class higher than his own must be an extremely stressful thought.

The narrator point of view; the novel is full of characters that are only completely unable to communicate with one another. Most of them don't really even have a way of internally processing the events happening around them. Some, like Bounderby, are in total denial, while others, like Louisa, are too deeply separate from their feelings to react suitably to anything. In order to really show this, Dickens uses a narrator who is able to clarify to the reader what each character is feeling regardless of whether that character knows this information or not. For instance, the scene when Gradgrind is asking Louisa if she wants to marry Bounderby. There is a really tear jerky moment when the narrator tells us that if only Gradgrind hadn't built up a huge wall around all of his emotions, he would have seen that Louisa was ready to talk to him about all her doubts about this kind of marriage. At the same time, if only Louisa could see that her father really did care about her underneath the fact based exterior, she would have started to cry on his shoulder. Instead, all we get of this enormous missed opportunity is the narrator telling us how it could have been.

At the same time, the removed narrator stance is also helpful when Dickens is making fun of the action. Think about the way Bounderby's bombastic speeches are usually surrounded by the sarcastic remarks by the narrator. The third person narrator is also used to play up the weepy factor. We see this when the narrator

describes small emotionally resonant moments like Louisa staring into the fire for hours on end, or Rachael and Stephen walking together down the street.

#### **4.1.5 Language in *Hard Times***

*Hard Times* shows Charles Dickens at his best in making characters stand for abstract ideas. The style of the novel seems dry and amusing, but the sentence structure is highly intended and measured. Sometimes sentences are quite long but they come up to the standard of stylish writing, showing the necessity of the context. He mostly used formal diction in an ironic sense. Dickens uses a few repeated trickeries in most of his novels. Because his writing is so easily distinguishable and the style of his prose is significant to him and that he enjoys playing with language in his novels. One of the features of his style is the building up of description through repeating a word or a phrase for importance. For example, here is our first birds-eye view of Coketown in chapter five.

There is a lot more of this repetition throughout the whole paragraph, but even in this one sentence there are phrases that are used over again: "like one another" (3 times), "same" (5 times). Not only are the words repeated, but the sentence is also made to have a rhythm, almost as if it is no longer prose but actually poetry. When reading, you actually fall into the kind of droning, every day like he next quiet that the people of Coketown are living.

#### **4.1.6 *Hard Times*: Setting**

The novel is set in the same time place that it was written in the mid-1800s in England. This is the time of Queen Victoria; this age is usually called the Victorian era. We think of Victorian England as stuffy and way too anxious about sex. Though the English might have been incredibly traditional in their individual lives in this time, the nation was going through essential changes in other areas. Perhaps, the biggest change going on during the Victorian era was the beginning of modern industrial entrepreneurship. Goods began to be made by semi-unskilled

workers in huge factories, rather than by specially trained artisans and craftsmen in small workshops.

At the same time, companies were finally legally allowed to become corporations and issue stock. This meant that instead of being owned by an individual or a small group of partners, businesses were owned by hundreds, maybe thousands of stockholders. England was fast becoming a financial superpower. Capitalism was the toast of the town. However, a lot of people were really suffering as the result of the unchecked spread of capitalism. There were almost no government protections for workers. Factory owners took advantage of the poor and even children for their personal gain. Since capitalism is an economic system of production and ownership was working so well for business, there were some who wanted to use its methods of statistical analysis for making government policy as well. This was scary to others, who could see that if government started using only economics to make laws that would mean that government would no longer rely on Judeo-Christian morality and philosophy.

#### **4.1.7 Portraying Society in *Hard Times***

*Hard Times* generally means a time of economic problems with lack of food and unemployment. Hard Times means general circumstances in which the lives of people are restricted. People cannot have a free and spontaneous growth of their natural feelings and sentiments. The Society of England was industrialized and machinery occupied the top priority in life. Industrialization raises the conflict between the capital and labor due to which the trade unionism was increasing. Dickens' power of explanation was notable. Most of his novels are located in London. In *Hard Times*, he portrays an industrial polluted town. He gives a town the name of "Coketown", which is the main part of the story. Dickens describes it in a dark way as:

*It was a town of red brick or of brick that would have been red and black like the painted face of a savage. It was a town of machinery and tall chimneys, out of which interminable serpents of smoke trailed themselves forever and ever, and never got uncoiled (Hard Times.p22).*

Coketown is also defined as an “ugly citadel, where nature was powerfully bricked out as killing airs and gases were bricked in” (Hard Times), and shows that the town is the worst place that people live in. Hard Times was written in 1854 when Dickens visited one town of England, which he represented and based his novel and gave it the name of Coketown. The name indicates many factories there in determined by coke. Coketown environment is heavily industrialized “Time went on like its own machinery..., it brought its varying seasons even into that wilderness of smoke and brick” (Hard Times). The unpleasant atmosphere of Coketown changed when Louisa and Rachael went in a walking tour outside its boundaries: “Engines and pits mouths, and lean old horses that had worn the circle of their daily labor into the ground, were alike quiet; wheels had ceased for a short space to turn; and the great wheel of earth seemed to revolve without the shocks and noises of another time” (Hard Times) Life in Coketown according to Dickens was like unhealthy life with sadness and hopelessness:

*It [Coketown] contained several large streets all very like one another, and many small streets still more like one another, inhabited by people equally like one another, who all went in and out of the same hours with the same work, and to whom everyday was the same as yesterday and tomorrow, and every year the counterpart of the last and the next (Hard Times. p.22).*

Coketown in the novel represents the place where the characters live and work, and the mechanical perspective of an industrial society. The reader with Dickens’s descriptions feels like part of this location. Each writer has his own special way of characterization. As Madam Saadoun said; in the lecture that Kim Kay “ideas of characterization show the importance of the writer’s creation of his characters within the literary work. In which Kim Kay claims that: Character traits fall into three main categories: physical, identity, and social/moral. Physical traits

refer to the character's appearance, not only their looks, but also their style of clothing and body language. A character's identity is made up of personality traits, such as habits and quirks, vices, psychological/emotional problems, and behavior. Their identity also includes external things, such as occupation, education, and hobbies. Social/moral traits define how a character interacts with others and his or her code of ethics.

Dickens has a special use of characterization in which they may seem real for the reader, as T.S Eliot remarked that "Dickens's characters are real because there is no one like them." (Quoted in Bloom, 2004:7) Not only can the description of Coketown reveal the picture of society, but also the detailed description of each character. Dickens characterization portrays the different social classes in an Industrial town, in which the three characters; James Harthouse, Josiah Bounderby and Stephen Blackpool, are representatives of the upper, middle and working social classes. Dickens in *Hard Times* tries to expose the differences between the three social classes, their education, work, living conditions, and even the dialects in the novel can reveal a lot about the class's differences in the Victorian society. The main character, Mr. James Harthouse is the representative of this class. Mr. James Harthouse a rich man, an aristocratic member of society visited Coketown because he becomes bored with life, and he is looking for something new. Who dickens describes him as follow:

*Now, this gentleman had a younger brother of still better appearance Than himself, who had tried life as a Coronet of Dragoons, and found it a bore; and had afterwards tried it in train of an English minister abroad, and found it a bore; and they had then gone yachting about the world, and got bored everywhere (Hard Times. p.102).*

When he arrived to Coketown, Mr. Harthouse's the only goal was tempting Louisa to find his lost love. James Harthouse, a young politician without heart or principles, comes to Coketown, takes advantage of Louisa's unhappy life with

Bounderby and attempts to seduce her.” (Drabble, 2000). Mr. Harthouse bored because he was from a rich family and ten hours of work to feed oneself was not his concern or a part of his regime. There is no much description of the living conditions in the upper class’s family. There is little evidence from the late nineteenth century to support the family picture of the bourgeois family at the light of the Industrial Revolution as a secure emotional refuge from the physical and moral horrors of an encircling market economy.” (Harris,1994).

Mr. Josiah Bounderby is a representative of the middle class. He is “a rich man: a banker, a business and a manufacturer,” Dickens goes on to personify him as:

*A big, loud man, with a stare and a metallic laugh. A man made out of a coarse material, [...] A man with a great puffed head and forehead, swelled veins in his temples, and such as trained skin to his face that it seemed to hold his eyes open and lift his eyebrows up. A man with a pervading appearance on him of being inflated like a balloon, and ready to start. A man who could never sufficiently vaunt himself a self-made man. A man who was always proclaiming, through that brassy speaking-trumpet of a voice of his, his old ignorance and his old poverty. A man who was the Bully of humility (Hard Times. p.16).*

Mr. Bounderby leads everybody to believe that he worked hard to reach the position of a wealthy man and a factory owner, and claims that each member from the middle class has worked very hard to get the honor of being where he is. In any conversation involves his presence he speaks about his sad childhood and how his mother has abandoned him and left him to his drunken grandmother to attract peoples’ sympathy “I hadn’t a shoe to my foot. As to a stocking, I didn’t know such a thing by name. I passed the day in a ditch, and the night in a pigsty. That’s the way I spent my tenth birthday [...]” (*Hard Times*). To the point when his mother, Mrs. Pegler appears and uncovers the reality that she did not abandon him. He has no interest in helping and speaking with people whose class is lower than him as he says to Mr. Jupe “[...] we are the people who know the value of time and

you are the kind of people who don't know the value of time." (*Hard Times*), he also keeps mocking and laughing at the people of Circus speech's also his bad manner when Mr. Blackpool asked for his help. He never makes any consideration to other people's feelings because he always sees them as workers that can be replaced easily any time.

Mr. Stephen Blackpool is a representative of the working class. A worker in Bounderby's factory and lives a hard life with his drunk wife. People called him old Stephen although he is forty years old. Dickens describes him as:

*A rather stooping man, with a knitted brow, a pondering expression of face, and a hard-looking head sufficiently capacious, on which his iron-grey hair lay long and thin, old Stephen might have passed for a particularly intelligent man in his condition (Hard Times. P.54).*

Although he always knows that what he wants is something difficult and comes to be impossible, he is so pessimistic character and always honest. He fell in love with Rachael who is also from the same class and works at the same factory with him. Getting married with Rachael was his only dream which was something impossible just like Bounderby tells him when he asked for divorce. Stephen's dying prayer can be considered as the target message that Dickens intended to convey through *Hard Times*:

*In my pain an trouble, lookin up yonder, -wi' it shinin' on me- I ha' seen more clear, and ha' made it my dying prayer that aw th' world may on'y coom toogether more, an get a better unnerstan' in o'one another, than when I were in't my own weak seln (Hard Times. P.219).*

#### **4.1.8 Differences between Classes in *Hard Times***

Dickens was interested in social matters and problems. The difference between the three social classes; upper, middle, and working class, is clear through several categories in the novel *Hard Times*.

Firstly, the language: it is used can define the level of people's education or social class: "Social class differences interpret cultural contrast in patterning and speech" (Ilhem, 2012). Dickens uses different forms of English as a technique to

show the variance between the high and working classes: “In *Hard Times* the social linguistic aspect is fundamental for the novel. Some features in the text can identify the characters personality as stated by Ingham:

Since the narrators not only look but listen and notice features of speech which they read off as a form of body language. These include aspects of voice quality, enunciation, sentence structure, vocabulary, and other more nebulous effects. If these were comprehensively recorded, they would indicate the speaker’s idiolects: those features of speaker’s utterance that enable a skilled listener to recognize the identity of their interlocutor or at least their age or gender or class (Ingham, 2008).

He also added that the language beyond representing the personalities of characters goes deeper to represent moral and social class through a dialect. Through some extractions from *Hard Times* all this can be recognized in which the representatives of the middle class Mr. Bounderby, Mr. Gradgrind, and the upper class Mr. Harthouse using a highly standard English. Here are some quotes: “In the name of wonder, idleness, and folly! “Said Mr Gradgrind, leading each away by a hand;” My mother left me to my grandmother, ’ said Mr Bounderby; ’and, according to my remembrance; my grandmother was the wickedest and the worst old woman that ever lived.” (*Hard Times*) example from Mr. Harthouse’s speech: “Mr. Bounderby, I assure you I am entirely and completely of your way of thinking.” (*Hard Times*). While the Representative of the working class language can be realized through Mr. Blackpool’s speeches in the novel: “I’d leer not coom to’t, sir; but sin you put th’question-an not want’n t’ be ill-manner’n- I’ll answer. I ha passed a promess.” (*Hard Times*).

Dickens was aware that each people’s class likes to read about themselves with their language to fulfill the meaning. This is the portrayal of Stephen Blackpool in *Hard Times*. (Ilhem, 2012).



Dickens was good to stimulate the readers' compassion in sharing or at least visualizing the working class life and in presenting a culture of industrialism he targets at exploring social class differences.

Secondly, education: The delegate of the upper class Mr. Harthouse is educated, as the following quotes show: "So, he went in. He coached himself with a blue book or two." (*Hard Times*) "Can I have seen him abroad? Or at some public school perhaps?" (*Hard Times*). Also, the representative of the middle class; Mr. Bounderby was educated, as the following quote can show that : "Tell Josiah Bounderby of Coketown, of your district schools and your whole kettle-of-fish of schools; and Josiah Bounderby of Coketown, tells you plainly, all right, all correct- he hadn't such advantages but let us have hard-headed, solid-fisted people-the education that made him won't do for everybody, he knows well- such and such his education was." (*Hard Times*). Whereas the representative; Mr. Stephen of the working class is not able to read, from the following quote this can be shown: "Not the least eager of the eyes assembles, were the eyes of those who could not read. These people, as they listened to the friendly voice that read aloud."(*Hard Times*) Dickens is talking about the factory bells and Stephen as one of them.

Finally, living Conditions: The difference between social classes also can be identified; through the living conditions of the representatives of each social class. It can be exposed from the food Bounderby and Stephen consume: Bounderby is "at lunch with a chop and sherry." (*Hard Times*). Mrs. Sparsit; Bounderby's house keeper considers mutton as "simple" (*Hard Times*). Most of the time Mr. Bounderby mentioned in *Hard Times* he is in the dining room around his everyday majestic table "[...] Mrs. Sparsit and her prize; and the whole body made a disorderly irruption into Mr. Bounderby's dining-room." (*Hard Times*). Stephen eats a loaf of bread which is sometimes crusty with fresh butter "He lighted a candle, set out his little tea-board, got hot water from below, and brought in small

portions of tea and sugar, a loaf, and some butter, from the nearest shop.”(Hard Times).

Adding to the difference in the houses where each one of them lives, likewise Stephen is living in:

*“[...] who was asleep in her little room, and went upstairs into his lodging. [...] it was a room, not unacquainted with black ladder under various tenants; but as neat, at present, as such a room could be.”(Hard Times. P.57).*

He is living in one room, Mr. Harthouse and Mr. Bounderby are living in a house contains several rooms: “they went down to the drawing room” (Hard Times), “[Louisa] Her own private sitting- room” (Hard Times), Mr. Harthouse has room just for dressing: “ The next day was too bright a morning for sleep, and James Harthouse rose early, and sat in the pleasant bay window of his dressing-room, smoking the rare tobacco that had wholesome an influence on his young friend.” (Hard Times). The working class's living conditions are very low; the following quote can show this:

*[...], and the whole an unnatural family, shouldering, and trampling, and pressing one another to death; in the last close nook of this great exhausted receiver, where the chimneys, for want of air to make a draught, were built in an immense variety of stunted and crooked shapes as though every house put out a sign of the kind of people who might be expected to be born in it (Hard Times.p.54).*

Dickens portrays certain social facts of an industrial society and tries to portrait a social reality. He leads the reader to hope for social and economic reform that may give birth to social justice and equality. Dickens generates a tale that reflects the issues of the Victorian era including the class division that existed during this era.

#### **4.1.9 Cultural Feature in Hard Times Novel**

There is a flow of English culture in Hard Times to indicate awareness that economic events like Industrial Revolution and expansion of mining factories

affected deeply the life of northerners. Had not known that some people localized in North England speaking correspondingly a dialect truly existed, English history would have been distorted or lacked important realistic events.

Dickens has been famous for representing working people who by the nineteenth century moved in the North of England into the textile and mining factories whose number increased by the Industrial Revolution and the factory system; this just render them “nearly all poor, of low social class, employed in one of two industries (textiles or mining), and of limited formal education. “Dialect literatures evolved to meet the needs of these new urban industrial populations” (Shorrocks 1999: 89).

This is exactly the portrait of Stephen Blackpool in *Hard Times*. Dickens was conscious that people like to read about themselves in their dialect to fulfill the meaning of group identity and autonomy; thus, he thinks that including a character like Stephen Blackpool in his novel may echo the voice of working classes.

Dickens purposes to use heavy dialect through Stephen not for comic effect or to share mere compassion with, but his goal was, rather, larger because he was conscious of a rich Lancashire dialect literature evolving to represent a literature of the North of England with the aim to duplicate cultural identity, and group identity “something that went far beyond mere consolation and escapism, or the homely, the sentimental, and the comic” (Shorrocks 1999: 96). Dickens was good to stimulate the readers’ compassion in sharing or at least visualizing the working class life and in presenting a culture of industrialism he targets at exploring social class difference.

Though Dickens was born in Portsmouth, and grown up in small-town Kent, he has been “hailed as the first great English novelist of the city” (Eagleton 2005: 143) and this is important in the way he should imagine the world around him for literary purposes especially that in Dickens’s own time England knew radical

changes from mainly rural to largely urban city. Being a London based-setting, his fictional attention derives from industrial workers and manufacturers except in *Hard Times* which is known as his only industrial novel where it becomes hard for Dickens to depict new standards of the natural especially that he is “severe on ‘unnatural’ behaviour” (Eagleton 2005: 147). It was difficult for Dickens to write *Hard Times* in the sense that “he portrays a world so thoroughly culturalized that it is hard to know by what ‘natural’ standards such ‘unnatural’ conduct can be judged” (idem).

*Hard Times*, in sum, is a social critique where “all things are compromised by industrial culture” (Childers 2001: 89). *Hard Times* is a report of an industrial-capitalist system represented through the snob Bounderby and the intellectual Gradgrind using a highly standard English fulfilling the norms of such standard but at the same time, such standards of language and system are interrupted by low variety of English performed in “the anarchic spontaneity of a circus” (Eagleton 2005: 158) of Sleary. This just interprets Dickens technique to juxtapose the ‘low’ with the ‘high; ‘the middle’ with ‘the working’; and ‘the serious’ with the ‘fantasy’. Dickens is aware that working at the circus is given to jobless people so he produces *Hard Times* to reduce culture to the “question of what to do with people when they aren’t at work” (Eagleton 2005: 158). Being industrial does not prevent the dialect from pervading in the whole novel for one should not “regard cities as any less ‘regional’ than other areas” (Snell 1998: 3). In this sense Lancashire dialect is classified as urban dialect mastered by northerners in England; the mill factories spread everywhere and motivate the creation of new jargon up to the new society as Claude Lévi-Strauss once wrote “to say language is to say society” (Duranti 1997: 337). It means that “government, workplaces, families and other institutions that make up societies rely on language to reproduce such institutions over time” (idem). Scholars have tightened the evidence for the

relationship of dialect and society concerning new transformations through which Britain shifted to a large urban nation by the latter half of the nineteenth century. In this vein, Romaine states that “Britain became the first nation to have an industrial working class. Towns have typically attracted migrants from many rural areas, who speak different languages and regional dialects...the rise of urbanization is connected with an increase in social stratification which is reflected in linguistic variation” (2000)

Indeed, *Hard Times* “stands as Dickens’s contribution to the industrial fiction genre proper” (Childers 2001). Opposing to a harsh snob industrial culture, Dickens idealized women in *Hard Times* because, in the main, Women are “the bearers of the novels positive values of compassion and imagination; ‘culture’ or ‘creativity’ are in this sense feminine qualities, in opposition to dominative masculinism of the industrial system” (Eagleton 1987). The spirit of industry haunts the novel in depth mainly expressed through characters to be object of narrative observation. The culture of industry is significant within Dickens who deals with such issues reached in both middle and working classes lives to demonstrate the contrast between the two.

*Hard Times* is characterized by a mixed nature at language, dialect and culture; yet, Dickens displays “a morally serious content cast in the forms of popular entertainment” (Eagleton 1987). The elements of popular culture are exposed through many characters mostly using the dialect presented firstly in Stephen “We should remember, moreover, that Dickens’ novels counted in his day as popular culture and that not only their popularity but also their social influence was enormous. Another of *Hard Times*’ morals is spoken; (in Dickens’ attempt at a Lancashire dialect) by powerloom operator Stephen Blackpool” (Neumann 1999).

Stephen in being a powerloom operator at Bounderby’s factory paves the way to explicate an opposing relationship of employer and employee out of which

evolves two distinct cultures. The former relates to high culture supposed to be conventional and correct while the latter copes with popular culture denied by the opposite culture and falsely misjudged as broken and illegal. Romaine (1982) thinks that “if speech is stratified by social class in ways partly beyond the speaker’s awareness and control, it also provides a rich resource for displaying adherence to the norms of the vernacular culture” (Edward 1999). Popular culture is also represented through Sleary at circus for “it is not accidental that popular culture actually figures directly in the book itself, in the carnivalesque shape of Sleary’s circus” (Eagleton 1987). It is not, as well as, for nonsense that Dickens again opposes Sleary and his staff with unrelated culture presented in Bounderby the owner of factories and Gradgrind the teacher of facts. Actually, cultural clashes demystify openly that *Hard Times* is an exposé in popular culture trying to survive in the presence of high culture clearly detected through the language diversity from very standard to very nonstandard “stylistically, the book veers from high moral sermonizing to thick local dialect, from Bounderby’s phoney bluntness to Sleary’s tiresome lisp, deploying a whole range of rhetoric” (Eagleton 1987:292). Another example presented by Dickens to intensify cultural differences in *Hard Times* is interaction of Bounderby with Stephen when each of them uses the language he knows i.e. Stephen uses dialect because he misuses the standard that Bounderby masters; but one problematical issue raises in this vein, Bounderby responds correctly to Stephen’s dialectal utterances which insinuates that the former understands the dialect but sticks to the standard; this, in a way, interprets cultural disruption “it is now recognized that the lines between Cultivated,

Common, and Folk Speech cannot be sharply drawn and that those who commonly employ Cultivated and Common speech patterns use their regional dialect on occasion and are seldom confused by local patterns of Folk Speech even if they only infrequently or never use them” (Richmond 1972). Social class

differences interpret cultural contrast in the patterning of speech; they are, however, insufficient speech repertoires acquired beyond cities and local communities, melting naive unschooled groups with malicious educated ones. Accordingly, culture and dialect remain 'critical' enough to explore in different domains of literature and linguistics as shown in the following Graph Dickens seeks to present an English culture with all its real components on the grounds of England. Eliot attempts the same will differently in all her novels namely in *Silas Marner*.

#### **4.1.10 *Great Expectations* Summary**

The story of a young blacksmith boy Pip and his two dreams becoming a gentleman and marrying the beautiful Estella *Great Expectations* was serialized from December 1, 1860 until August 3, 1861. With two chapters every week, *Great Expectations* (and other serialized novels like it) were as close as Victorian England got to *Breaking Bad* or *Mad Men*. People waited anxiously every week for the next "episode" to arrive in the newsstands and on the shelves and you can see why. Dickens was a master of the serialized novel, writing segments full of cliff-hangers and nail-biting action, while remaining true to the novel's overall storyline. His stories worked in pieces and as a cohesive whole not an easy task. When *Great Expectations* began its run, Charles Dickens was already world-famous, but his magazine *All the Year Round* was struggling. So, he came up with a plan: rather than save the story he'd sketched out for a cooler and better-paying publication, he decided to run it in his own magazine.

The novel was a major success. Like most of Dickens' work, it addressed contemporary issues of social justice and inequality. While England was growing rich and powerful in the era of colonialism and the Industrial Revolution, Dickens saw the injustice that ran rampant among the working and lower classes. He

documented Britain's underbelly and explored the fight for survival in a time of such wealth.

A six-year-old boy named Pip lives on the English marshes with his sister (Mrs. Joe Gargery) and his sister's husband (Mr. Joe Gargery). His sister is about as bossy and mean as older sisters are but his brother-in-law Joe is pretty much the best thing that's happened to Pip. One Christmas Eve, Pip meets a scary, escaped convict in a churchyard. Pip steals food from Mrs. Joe so that the convict won't starve (and also so that the convict won't rip his guts out). Soon after, in apparently unrelated events, Pip gets asked to play at Miss Havisham's, the creepy lady who lives down the street. And we mean creepy: her mansion is covered in moss; she still wears the wedding dress she was wearing when she was jilted at the altar decades ago; and the whole place is crawling with bugs. It's like *Beauty and the Beast*, only without the singing tableware.

The only good thing about the mansion is Estella, Miss Havisham's adopted daughter. Estella is cold and snobby, but man is she pretty. Pip keeps getting invited back to play with her, and he develops quite the little crush on her. This crush turns into a big crush, and that big crush turns into full-blown, all-consuming love, even though there's no way that orphan Pip can ever have a chance with Estella, the adopted child of the richest lady in town. When Pip is old enough to be put to work—you know, early teens or so he starts an apprenticeship at his brother-in-law's smithy, thanks to Miss Havisham's financial support. You'd think he'd be thrilled (fire, swinging heavy things around), but he hates it: all he wants is to become a gentleman and marry Estella.

Then, surprise! He comes into fortune by means of a mysterious and undisclosed benefactor, says goodbye to his family, and heads to London to become a gentleman. And it's pretty sweet at first. Mr. Jaggers, Pip's caretaker, is



one of the biggest and baddest lawyers in town. Pip also gets a new BFF named Herbert Pocket, the son of Miss Havisham's cousin.

Herbert shows Pip around town, and they have a busy city life: dinner parties in castles with moats, encounters with strange housekeepers, trips to the theater, etc. Two teeny problems: he spends way too much money, and whenever he goes home he's ashamed of Joe. Meanwhile, Estella, who's been off touring the world, comes back to London and is even more gorgeous than ever. On his 21st birthday, Jaggers gives Pip a huge 500-pound annual allowance, which he uses to help Herbert get a job. Aw, good friend! This goes on for a couple of years Pip is a man about town; Estella keeps rejecting him—until, on his 23rd birthday, a stranger shows up. The stranger is Pip's benefactor. The stranger is... the convict that Pip helped when he was only six years old!

The courts exiled him to New South Wales under strict orders never, ever to return to England, so not only is Pip super bummed to find out that his benefactor isn't Miss Havisham after all, as he's assumed, but a criminal he's also harboring a convict. Obviously, Pip decides that he's got to get Magwitch out of the country, but not before Pip rescues Miss Havisham from a fire that burnt down her house and eventually kills her.

Pip devises a plan to get Magwitch out of the country, but he's uneasy and with good reason: just as they get ready to make their great escape, Estella goes and marries Pip's nemesis and Pip is almost thrown into a limekiln by a hometown bully who claims to know about Magwitch. And then the two are ratted out by Magwitch's nemesis Compeyson, who is, coincidentally, Miss Havisham's ex-lover. Magwitch is thrown in jail and dies, but not before Pip tells him the shocking truth: Estella is his daughter. After these traumatic events, Pip gets really sick, and Joe comes to the rescue. As soon as Pip recovers, however, Joe leaves him in the middle of the night, having paid off all of Pip's debts. Obviously, Pip

follows him home, intending to ask for Joe's forgiveness and to propose marriage to his childhood friend, Biddy. Upon arriving home, however, he finds that Joe and Biddy have just married, which is... a little weird, if you ask us. He says he's sorry he's been such a butthead, and then he moves to Cairo.

For eleven years, Pip works at Herbert's shipping company in Cairo, sending money back to Joe and Biddy. He finally returns to England, and then has one of two different fates, depending on whether you read the original ending or the revised ending:

Original ending: Pip is hanging out in London a few years later with Joe and Biddy's son, baby Pip, when he runs into Estella. She's had a hard life: her husband was abusive, and when he died she married a poor doctor. Rewritten ending: Pip visits Miss Havisham's house once more. Estella is walking the grounds, being all single, beautiful, and sad about having thrown Pip's love away. They're going to be together forever, you guys!

#### **4.1.11 Themes in Great Expectations**

In Dickens' *Great Expectations* there many themes, like the theme of society class, Ambition and Self-Improvement, Integrity and Reputation, Parents, Justice, Generosity.

Firstly, the theme of society class: *Great Expectations* is set near the end of Industrial Revolution, a period of dramatic technological improvement in manufacturing and commerce that, among other things, created new opportunities for people who were born into "lower" or poorer classes to gain wealth and move into a "higher" and wealthier class. This new social mobility marked a distinct break from the hereditary aristocracy of the past, which enforced class consistency based solely on family lines. *Great Expectations* is set in this new world, and Dickens explores it by tracing Pip's ascent through the class system, a trajectory that would not have been possible within the rigid class hierarchy of the past.

The novel ranges from the lowest classes of convicts and orphans to the poor working class of Joe and Biddy up to the wealthy Miss Havisham, whose family made its fortune through the manufacture of beer. Notably, the novel spends virtually no time focused on the traditional aristocracy, and when it does it makes those who still believe in the inheritance of class look ridiculous through the absurd character of Mrs. Pocket, whose blind faith in blood lineage has rendered her utterly useless to society.

Yet in the world of Great Expectations where the nobility and gentility that were once associated with the aristocracy are no longer seen as founded on birthright, characters continually grapple with the question of what those traits are based on. Can they be taught? Can they be bought? Pip tries both: he educates himself in order to gain "good" manners and also spends prodigiously on luxury goods, outfitting himself with the trappings of aristocracy as if to purchase aristocracy itself.

These tensions come to a head when Provis arrives in London, ignorantly confident in his power to use his wealth to buy gentility. Provis' misguided trust in money awakens Pip to his own misunderstanding. Meanwhile, Dickens constantly upends the old equation between nobility and class: most of the novel's heroes (Joe, Biddy, and Provis) are in the lower class while most of its villains (Compeyson and Drummle) are upper class. Ultimately, Pip comes to learn that the source of true gentility is spiritual nobility rather than either great knowledge or wealth. *"...lies is lies. Howsoever they come, they didn't ought to come, and they come from the father of lies, and work round to the same. Don't you tell no more of 'em, Pip. That ain't the way to get out of being common, old chap...If you can't get to be uncommon through going straight; you'll never get to do it through going crooked."* (Great Expectations: p.19)

Secondly, the theme Ambition and Self-Improvement: A "pip" is a small seed, something that starts off tiny and then grows and develops into something

new. Pip's name, then, is no accident, as *Great Expectations* is a bildungsroman, a story of the growth and development of its main character. Dickens presents the ambition to improve one that drives Pip along with many of the novel's secondary characters as a force capable of generating both positive and negative results. Pip's early ambitions focus on elevating his social class, on making himself into someone who seems worthy of Estella, but in the process he turns himself into someone who feels like a sham, is unkind to those who were kindest to him such as Joe and Provis, and ruins himself financially. Through these humbling experiences, Pip eventually comes to understand self-improvement as a more complex process involving moral and spiritual development as well. Pip's own ambitions are echoed by the self-improvement efforts of secondary characters like Joe and Ms. Havisham, who learn to write and to empathize, respectively, at Pip's encouragement.

Thirdly, Integrity and Reputation: In *Great Expectations*, Dickens explores pride as both a positive and a negative trait by presenting various types of pride ranging from Estella and Bentley Drummle's snobbery to Joe and Bidley's moral uprightness. The crucial distinction between these different varieties of pride is whether they rely on other people's opinions or whether they spring from a character's internal conscience and personal sense of accomplishment. Characters who espouse the former variety are concerned with reputation, not with integrity. Among them are Mrs. Joe, Uncle Pumblechook, Estella, and Bentley Drummle. Because these characters measure themselves according to public opinion, they are constantly comparing themselves to the people around them and denigrating others in order to make themselves seem superior by comparison.

Yet because it's impossible to be sure of other people's opinions, they are never satisfied. Mrs. Joe and Bentley Drummle are sour-tempered and Pip is deeply unhappy for the majority of the novel. Characters like Joe and Bidley, on the

other hand, possess integrity and thus value themselves according to their own standards of success. Because they are self-sufficient rather than dependent on others for affirmation, these characters are at peace with them and can actually experience contentment. Over the course of the novel, Pip evolves from being a person invested in reputation to being a person with integrity. Estella first triggers Pip's obsession with reputation and he spends many miserable years frantically trying to inflate Estella's opinion of him. Yet eventually, Pip learns to listen to his internal conscience and stops placing so much value on others' views.

Shame plays an integral role in this education. For most of the novel, Pip suppresses his shame at mistreating Joe and Biddy and avoids apologizing to them. This behavior prioritizes reputation, refusing to acknowledge shame so that the public will not see it. A person with integrity, by contrast, apologizes because he has prioritized his conscience over controlling how others see him. Only after being humbled by financial loss and by Provis' misfortune does Pip develop the integrity to admit his own errors and apologize to Joe and Biddy. Along the way, Wemmick's respect for domestic life and Herbert's virtuousness point Pip in the right direction.

Fourthly, Parents: As the novel distrusts British culture's traditional blind faith in family lines, it also looks skeptically at the traditional family unit. *Great Expectations* includes very few models of healthy parent-child relations. Many of the novel's characters including Pip, Provis, and Biddy are orphans, and those that aren't orphans come from broken or dysfunctional families like Herbert's, Miss Havisham's, Estella's, Clara's, and Joe's. Though Wemmick's relationship with the Aged Parent seems like an exception, it's important to note that Dickens introduces us to them at a stage of their lives when their dynamic has inverted and Wemmick parents his father rather than being cared for by him. Not until the last few pages do we encounter the functional traditional family newly started by Joe and Biddy.

Instead of showcasing traditional mothers and fathers, Dickens chooses to feature adoptive parents, mentors, and guardians. Among these characters, Joe epitomizes selfless kindness, protecting and nurturing Pip throughout his life in spite of Pip's teenage ingratitude. Though Provis doesn't participate in raising Pip, he too exemplifies steadfast devotion as he dedicates his life's fortune to Pip's future. Guardians like Mrs. Joe and Miss Havisham demonstrate more selfish modes of child-rearing as they use their charges to fulfill their own needs: Mrs. Joe to better her public image and Miss Havisham to avenge her betrayal. As in his treatment of social class, Dickens challenges a system organized by blood and presents a model of parentage determined by love and care, regardless of the genetic relation between parent and child. *"People are put in the Hulks because they murder, and because they rob, and forge, and do all sorts of bad; and they always begin by asking questions. Now you get along to bed!"* (*Great Expectations*: p.12)

Fifthly, Justice: From Pip's encounters with escaped convicts at the beginning of *Great Expectations*, to the grotesque courts and prisons in parts II and III, the novel casts the British legal system in a dubious light. Though Mr. Jaggers functions as an upstanding force in Pip's life by checking Pip's extravagance, it is questionable whether his law practice truly serves the law. After all, Mr. Jaggers built his reputation on successfully acquitting a murderer. Likewise Wemmick's separate moral codes—one for the law firm, one for home—highlight the legal mindset's inadequacy in matters of the heart or family. Most distressing of all, some of the novel's most heinous crimes slip right through the legal system.

The law treats Orlick and Compeyson much more lightly than they deserve. A number of characters attempt to make up for the law's blind spots by taking the law into their own hands and seeking revenge, but revenge justice proves just as faulty: Provis' wrestling match with Compeyson on the marsh is futile and lands them both back in prison, Miss Havisham's perverse plot to torture Estella's suitors

robs every one of the chance at love, and, while Orlick may be content with clubbing Mrs. Joe for scolding him, it's clear to the reader that this revenge is deeply horrific, leaving Mrs. Joe handicapped for life.

Ultimately, through Pip's development and that of the characters around him, the novel suggests that the only true and enduring scale of justice is the human conscience. As Pip becomes more compassionate, he inspires empathy among previously stoic characters like Wemmick and Miss Havisham as well. In the end, the novel's most fulfilling portraits of justice are the sincere apologies and forgiveness exchanged between Pip and Miss Havisham and between Pip, Joe and Biddy.

Finally, Generosity: Dickens explores many different understandings of generosity in *Great Expectations*. Though Pip's initial generosity towards Provis is mostly motivated by fear, Provis understands it as true generosity and responds by selflessly devoting his life's savings towards Pip's future. Meanwhile, Mrs. Joe and Uncle Pumblechook understand generosity as a status marker and are much more interested in being considered generous than in actually acting generously. They thus constantly take credit for Joe's generosity to better their own reputations in town.

Later, Pip believes that the best kind of generosity is anonymous and claims that his life's only good deed was his secret donation to Herbert's career. Indeed, many of the novel's most generous acts—including Provis', Joe's, and Pip's—are not recognized for a long time, implying that the truly generous give without expecting immediate recognition. Yet, despite the delay, every gift's giver is eventually discovered and thanked, which suggests that true generosity is always rewarded in the end. Pip's ability to recognize generosity shifts over the course of the novel and his early ingratitude towards Joe and Provis evolves into deep

appreciation. These men also inspire magnanimousness in Pip himself, who selflessly devotes himself to Provis in part III.

*“As I passed the church, I felt...a sublime compassion for the poor creatures who were destined to go there, Sunday after Sunday, all their lives through, and to lie obscurely at last among the low green mounds. I promised myself that I would do something for them one of these days, and formed a plan in outline for bestowing a dinner of roast beef and plum pudding, a pint of ale, and a gallon of condescension upon everybody in the village”.* (*Great Expectations*: p.119)

#### **4.1.12 Great Expectations Characters**

**Pip:** The novel's hero, Pip is an orphan who lives with his harsh and selfish sister Mrs. Joe and serves as the apprentice of her gentle blacksmith husband Joe. Pip is sensitive and intellectually curious, but he is also extremely ambitious and, when he unexpectedly comes into money as a teenager, Pip grows haughty and extravagant in pursuit of a lifestyle genteel enough to meet the refined standards of Estella, the woman he loves. Confusing personal integrity with public reputation, Pip is cruelly disloyal to Joe and Biddy, avoiding them because of their lower class. Still, by novel's end, Pip learns to judge people by internal rather than superficial standards and redeems himself by repenting sincerely and reforming his personal values.

**Joe Gargery:** As Mrs. Joe's husband, Joe is a father figure for Pip throughout Pip's childhood and his tender kindness protects Pip from Mrs. Joe's harsh parenting. Joe is the village blacksmith and has no formal education but possesses a deep sense of integrity and an unfailing moral compass. Joe is loyal, generous, and kind, and acts lovingly towards Pip even when Pip's is ungrateful.

**Miss Havisham:** The wealthy daughter of a brewer, Miss Havisham was abandoned on her wedding day by her fiancée (Compeyson) and, traumatized. She preserves herself and her house in wedding regalia, shutting out the world for over twenty years. To exact her revenge on men, Miss Havisham adopts and raises



Estella to be beautiful and desirable but completely heartless. Miss Havisham is capricious, manipulative, bitter, and, until novel's end, unable to recognize anyone's pain but her own.

**Abel Magwitch:** The escaped convict Pip helps in the novel's opening scenes, Provis' gratitude towards Pip inspires him to devote his life-savings to Pip, becoming Pip's anonymous patron. Born an orphan on the streets and cruelly swindled by Compeyson, Provis has lived a life in and out of prison. Still, his criminal record is largely the result of unfortunate circumstances, not character, for Provis is kind, good-hearted, and immensely generous.

**Estella:** The adopted daughter of Miss Havisham, Estella is proud, refined, beautiful, and cold, raised by Miss Havisham to wreak revenge on the male sex. Though her beauty and elegance attract countless suitors (including Pip); Miss Havisham has raised her to lack a true human heart and she is unable to love.

**Mrs. Joe Gargery:** Pip's older sister and guardian after his parents' die, Mrs. Joe is fiery, tyrannical, and false, harping on her own victimhood even as she abuses Pip and Joe. She is obsessed with social status and reputation. Yet, after the attack by Orlick that gives her brain damage, Mrs. Joe's personality changes completely and she becomes patient, compassionate, and docile.

**Biddy:** An orphan Pip meets at the village school, Biddy moves into the forge to help out after Mrs. Joe's attack and later becomes a schoolteacher. She is humble, kind, moral, and fiercely intelligent, absorbing knowledge without any formal education. She is also sharply perceptive and sees through everyone's pretensions, calling Pip out on his delusions and snobbery long before Pip can recognize them.

**Wemmick:** As Mr. Jaggers' clerk, Wemmick models his character on Mr. Jaggers while in the office where he is rational, unemotional, and money-minded. Yet when Wemmick is at home, his personality changes dramatically and he is warm, empathetic, domestic, and nurturing towards his elderly father, the Aged. Pip and

Wemmick are good friends outside of the office but maintain a strictly professional relationship in front of Mr. Jaggers.

**Compeyson:** A cruel, scheming villain, Compeyson is a forger and counterfeiter who uses his educated, upper-class appearance to trick people into thinking he is more honorable and less guilty than the lower-class criminals (like Provis) whom he manipulates. Though Compeyson may possess the trappings of gentility, he is ignoble to the core.

**Herbert Pocket:** Pip's best friend, Herbert is compassionate, honest, and unpretentious. He and Pip live together in London where he works in a counting house, then as a merchant. He cheerfully helps Pip through all of Pip's struggles. Pip secretly invests in Herbert's career to help Herbert succeed as a merchant.

**Mr. Jaggers:** A famous lawyer in London, Mr. Jaggers is Pip's guardian and the middleman between him and his patron. Mr. Jaggers also works for Miss Havisham. He is rational, sharp-minded, and intimidating. He prides himself on neither expressing nor responding to human emotion.

**Mr. Pumblechook:** A corn and seed merchant and Joe's uncle, Mr. Pumblechook is superficial, calculating, and false. He takes undue credit for parenting Pip.

**Orlick:** Originally Joe's journeyman, Orlick is devious and violently vengeful. He resents Pip, whom he blames for all of his problems.

**Bentley Drummle:** Bentley Drummle studies with Pip. He is a wealthy heir to a baronetcy, upper class according to the old system of inherited rank. Described as "idle, proud...and suspicious," Drummle is Pip's nemesis. He pursues Estella.

**Startop:** Startop studies with Pip. Though spoiled by an overprotective mother, Startop is a good-natured and helpful friend.

**Matthew Pocket:** Miss Havisham's cousin, Herbert's father, and Pip's tutor, Matthew Pocket is honorable, upstanding, and kind.

**Mrs. Pocket:** Mr. Pocket's helpless, title-obsessed wife, and a disastrous mother.

**Mr. Wopsle's great-aunt:** The incompetent teacher at the village evening school.

**Mr. Wopsle:** The village church clerk who moves to London to be an actor.

**Mr. Trabb:** The toady village tailor.

**Trabb's Boy:** Mr. Trabb's mischievous assistant.

**Millers, Flopson and Sophia:** Mr. and Mrs. Pockets' harried maids who run the Pockets' household to their own advantage.

**Jane Pocket:** Mr. and Mrs. Pockets' daughter.

**Molly:** Mr. Jaggers' maid whom Wemmick describes as "a wild beast tamed."

**Arthur Havisham:** Miss Havisham's resentful half-brother and Compeyson's partner.

**Sarah Pocket, Camilla, Georgiana, and Raymond:** Miss Havisham's selfish relatives.

**The Aged:** Wemmick's jolly, nearly deaf father.

**Miss Skiffins:** The handsome, good-natured woman Wemmick courts and eventually marries.

**The Avenger:** Pip's servant.

**Clara:** Herbert's fiancé.

**Bill Barley:** Clara's ogre-like father.

**Pip (II):** Joe and Biddy's son.

**Mr. and Mrs. Hubble:** The village wheelwright and wife.

**Mrs. Coiler:** Mr. and Mrs. Pockets' neighbor.

**Mrs. Whimple:** Clara's landlady.

#### **4.1.13 *Great Expectations* Analysis**

The novel *Great Expectations* by Charles Dickens is concentrated on the protagonist Pip who grows up in the Kent marshlands and progressively rises in society to encounter a bustling nineteenth century London. When exposed to the upper class of society, he improves an infatuation to rid himself of his “low-lived”

(Dickens 63) life for the purpose of embodying a gentleman. Dickens certainly makes us feel the pathos of this little boy being pulled off away from everyone he's known to fulfill some unclear request but at the same time, he phrases it in such a way ("what with my feelings and what with soapsuds") that we can't help giggling, even though he's describing little Pip desperate as he leaves.

*Great Expectations* contains the essentials of a variety of different literary genres, including the bildungsroman, gothic novel, crime novel, as well as comedy, melodrama and satire; and it belongs like *Wuthering Heights* and the novels of Walter Scott to the romance rather than realist tradition of the novel.

In fact, *Great Expectations* is attractive much in classic Bildungsroman: a fancy German word for a novel completely dedicated to telling a coming-of-age story. This genre focuses on a hero who matures over the course of the novel. *Great Expectations* describes Pip's first defeat upon leaving home, followed by a long and problematic period where he increasingly matures. This period in his lifetime is interspersed with struggles between his requirements and the values of well-known order that allow him to re-evaluate his life and therefore re-enter society on new foundations. Pip is a frightened little six-year-old at the beginning of the novel; he's a mature man at the end.

The fact is that there's a lot going on in this big novel and, while Pip is most absolutely the object of our liking and attention, Dickens doesn't hesitate to cram in every detail possible about the world around Pip, thus leaving us with a respectable sense of the everyday, truthful details of exact time and place. And that, Shmoopers, makes it realism.

*Great Expectations* contains many comic scenes and unusual personalities, which play an essential part in both the plot and the theme. Among the important comic episodes are Pip's Christmas dinner in chapter 9, Wopsle's Hamlet performance in chapter 31, and Wemmick's marriage in chapter 55. Many of the

characters have eccentricities: Jaggers with his scrupulous lawyerly ways; the disobedience of his clerk, Wemmick, at work advising Pip to invest in "portable property," while in private living in a hut rehabilitated into a castle; and the isolated Miss Havisham in her rotting palace, wearing her torn nuptial robes.

*Great Expectations* takes place in 19th century England. Pip is born in the early 1800s, and our storyteller is telling his story in 1860. This is a full time for England, sighted the momentum of the Industrial Revolution (and the discovery of things like the steam engine and light bulb) as well as the cancellation of slavery in the British colonies in 1834. London is a flourishing city, and England is an influential, affluent, global giant. But Dickens' portrayal of London, however, doesn't exactly fall in line with this notion of England as all-powerful, rich, and fit. Our first suggestion comes from Pip himself. When he arrives, he says: "We Britons had at that time particularly settled that it was treasonable to doubt our having and our being the best of everything: otherwise, while I was frightened by the vastness of London, I think I might have had some pale doubts whether it was not rather unpleasant, bent, narrow, and dirty."

Not a great beginning, right? And one of the first things he sees is the civic yard where criminals are thrashed, punished, or hanged for anyone to see. In fact, his first trip guide tells him to come back in a few days so that he can watch the implementation of four men. Mr. Jaggers' office is right next to Newgate Prison, and Pip encounters a long line of criminals and their families waiting to speak to Mr. Jaggers. He also accompanies Mr. Wemmick at one time on an excursion into the prison where he checks in on Jaggers' clients. Crime and reminders of crime are all around Pip.

When Pip arrives at his new cottage, Barnard's Inn, he's shocked by how dark, dirty, and rundown the place is. Mr. Wemmick assumes Pip's shock is pleasure at finding an inn that look like the country life (due to all of the grime),

but in Pip's mind, the Blue Boar (his hometown inn) is like a palace by comparison: *“A frowzy mourning of soot and smoke attired this forlorn creation of Barnard, and it had strewn ashes on its head, and was undergoing penance and humiliation as a mere dust-hole. Thus far my sense of sight; while dry rot and wet rot and all the silent rots that rot in neglected roof and cellar, rot of rat and mouse and bug and coaching-stables near at hand besides [...]”* (*Great Expectations*. p212)

Rather than being a chivalrous paradise, London is gross, dirty, and criminal. But it's also full of life: the hilariously bad play that Mr. Wopsle is in, Wemmick's funny little castle, and the wharfs and ships that eventually give Pip a career. Dickens loved London and wrote about it a lot: he's not saying that it's the big bad city, but he's definitely enjoying crushing Pip's great expectations.

It's not like the country is all that, either. Pip's birthplace is in Kent, twenty miles from the ocean and sees the Thames river flow through it and widen on its way to the ocean. But this isn't a Thomas Kinkade painting. Thanks to its closeness to the ocean, it's always full of two things: fogs, and escaped criminals. Cozy. Within Kent, Dickens gives us a range of settings the Three Jolly Bargeman pub, the scary cemetery, the warm forge, and, of course, Satis House. Satis House is "uptown," beyond the village, in the part of town where the wealthy live. It may be huge, but it's also tumbledown and rotting, with boarded up windows and barred doors. Still, Satis House is enough to make Pip yearn for the life of wealth and privilege it represents. It's the only affluent setting that we see, so it sort of stands in for the whole rich-and-famous lifestyle. In *Great Expectations*, social situation and class are closely tied to where and how you live.

Reading *Great Expectations* is like driving down the freeway, seeing some straight roadside attraction, taking the exit, getting out exploring the pretty little town, and then suddenly realizing that you're twenty miles away from where you should be. You've strolled too far. You're lost. It's getting dark. And the gas station

is closed. In other words, Dickens loves detail, and he loves rotating elegant language, and sometimes those two loves meet to create whole new worlds within his overarching story. Take a look at the excerpt below:

The Queen of Denmark, a very buxom lady, though no doubt historically brazen, was careful by the public to have too much brass about her; her chin being attached to her diadem by a broad band of that metal (as if she had a gorgeous toothache), her waist being surrounded by another, and each of her arms by another, so that she was openly mentioned as "the kettledrum."

Dickens is describing one of the performers in Mr. Wopsle's Hamlet, but we completely forgive you for not figuring that out. That's one whole sentence, friends. Did you see the punctuation that lives in there? And how amazing is the phrase, "gorgeous toothache"? Reading Dickens wading through miles of language and then suddenly stumbling upon a pearl: a piece of juicy gossip, a beautiful speech, a revelation of truth. And the fact that you waded through that language and hiked through the foliage of words makes your discovery all the sweeter and more profound.

In *Great Expectations* Dickens creates a universe of darkness, such that whenever there is any light (whether from the sun or from some other artificial source), we sit up right away and pay attention. On the marshes, Joe's forge is like a beacon of warmth and light that bleeds out onto the marshes. It almost reminds us of a lighthouse, serving to guide Pip along. Similarly, Miss Havisham's house is completely dark inside, and the only way Pip gets around is by following the candle-bearing Estella. There are other moments when little points of light feature largely. The night Magwitch comes to town; Pip sees little twinkly lights outside of his window that are the city's lamps being shaken by the storm, as though foreshadowing trouble.

Estella, whose name means "star," is often described as bright and healthy. This obscures us, because we usually associate light with the good and darkness with the bad, and Estella isn't always the most positive influence Pip's life. Something tells us that this novel seeks to shake up those notions and associations that we promptly think of when we see images of darkness and light. The constant contrast between the two also emphasizes the Gothic quality of the novel and helps create a visual imprint on our brains. Gothic works and gothic images always create a (brace yourself for this ten million dollar word) chiaroscuro (we rule), setting the mood and creating an atmosphere of truth-seeking.

Symbolism plays an important part in Charles Dickens Great Expectations. Many symbols such as isolation, manipulation, the tragic hero, and wanting to be someone else are present throughout the novel and are brought to life by the characters. Dickens used the idea of shadows to suggest mystery or evilness. Pip often notices a shadow across Estella's face and seems to suggest that she has a very dark side to her. Pip also shows that he realizes that everyone has a complex character and is composed of both shadows and light. Similarly, The Satis House where Miss Havisham and Estella live is wealthy but crumbling and worsening showing a direct connection to those who live in it and to the upper class society as a whole. Estella's behavior is also a reflection of pride of high people that how they treat the people of lower classes.

Humor and sarcasm show in some of the holiday interactions. Pip relates how Uncle Pumblechook is Joe's uncle but Mrs. Joe appropriates him and every Christmas when Pumblechook brings the same two bottles of wine to Mrs. Joe, she responds with the same words: "Oh Uncle Pumblechook! This is kind!" Dickens' character descriptions are equally sarcastic: "Uncle Pumblechook: a large hard-breathing middle-aged slow man, with a mouth like a fish, dull staring eyes, and



sandy hair standing upright on his head, so that he looked as if he had just been all but choked, and had that moment come to."

There is a lot of mist in this novel, namely on the marshes of Pip's hometown. Mists are good for 1) getting things wet and 2) making it very difficult to see things. The mists are around when Pip meets the convict in the cemetery, they show up when Pip leaves town, they are present the night that Orlick tries to kill Pip, and they rise when Pip and Estella reunite again at the (rewritten) end of the novel. After Mrs. Joe's funeral, Pip promises Bidley that he will return, but she doesn't believe him. This cuts Pip deep, and he looks to the mists for help and direction, "once more, the mists were rising as I walked away. If they disclosed to me, as I suspect they did, that I should never come back, and that Bidley was quite right, all I can say is they were quite right, too" (2.35.61). In this moment, Pip uses the mist as he would an eight ball or a fortune teller; they reveal truths rather than obscure them. So the mists are pretty dang multi-dimensional. They can obstruct, and they can reveal. No matter what, they are everywhere in the novel.

In *Great Expectations* there is a lot of criminality (Check out the, and wherever there are crimes; and wherever there are criminals, there are jails; and wherever there are jails, there are locks. Wherever there are locks, there are keys. We get a tour of Newgate prison in London and we see where the prisoners are kept. Immediately following this encounter, Estella arrives in town and Pip wonders at the sharp contrast she forms against the base world of the jail. But we kind of think of Estella as a prison guard herself, or at least a gatekeeper. Remember when Pip was little and Estella would always let him in and out of Miss Havisham's front gate? She kept the keys then too. As they grow up, Estella keeps the keys to her heart (though she would argue she didn't have such a thing) from everyone.

Locks and keys make us think of things that are secret and hidden as well as things that are inaccessible. And what luck – we are exposed to a ton of mysteries in this novel and "high society" (as Pip perceives it) is wholly inaccessible to him. Locks and keys emphasize both social immobility (check out "Themes: Society and Class") and the secrets that lie at the heart of this novel.

There are lots of creepy crawlies throughout *Great Expectations*. You may have noticed the spider community that lives in the twenty-five year old wedding cake in Miss Havisham's dining room. Oh yes indeed. There are also beetles by the fire, and mice behind the walls. If Miss Havisham has transformed her house into a tomb, with its boarded up windows and lack of sunlight, then we can only guess (oh, yes) that these creatures are indicative of the decomposition that accompanies death.

Whenever Pip kisses Estella's cheek (and there are two occasions by our calculations), said cheek feels like that of statue. What are statues? They are representations of humans, animals, or events, and they are usually made out of stone or other cold materials. When we hear the word "statue," we think of kings, queens, smoothness, quiet, and rigidity. Estella, though human, tells Pip that she doesn't have a heart, and in this way, her statue-ness is emphasized. Her statue-y ways are complicated by the presence of two other statues in the novel – the casts in Jaggers' office.

Jaggers' casts (more bust-like than statue, but you catch our drift) were created on the faces of two men after they had been publicly executed. Their agony and raw, human emotion are captured and preserved in the casts. So one kind of statue indicates the lack of humanness within, and the other indicates the humanness within. In any case, there seems to be a theme of inaccessibility or imprisonment embodied by these statue/bust references. And we know all about

prison. Estella's statue-y way is complicated when, at the very end of the book, we find she has melted into a warm, emotional woman.

The weather in *Great Expectations* does wonders in the realm of creating a certain mood, mainly a gloomy one. We rarely see the sun, and when we do, we don't quite know what to do with ourselves. What's more, whenever there happens to be severe weather, something always happens. For example, the night Magwitch arrives on Pip's doorstep, there's a HUGE storm outside that only gets worse in the morning. When Pip first meets the convict in the graveyard, the mists are so thick that Pip can barely see his hands. It seems to us that weather is very closely tied to plot, and that it has something to do with big moments in Pip's life.

Shadows always abound when Estella is around. Whoa. We're poets, and we didn't know it. Pip often notices a shadow passing across Estella's face. When she arrives in London for the first time, Pip asks, "What was the nameless shadow which again in that one instant had passed?", and when Pip and Estella are reunited in the (rewritten) end of the novel, Pip sees "no shadow of another parting from her", which is a good thing, right? The negative nature of the sentence ("I saw no shadow"), while telling us that Pip and Estella live happily ever after, serves to emphasize the shadow part more than the happily ever after part. In this way, Estella remains kind of shadowy to us. Shadows also remind us of things like the Wicked Witch of the East and other evil things. Pip does not protect us from the shadows in his story, but he exposes them in full. Pip understands humans to be composed of darkness and light, shadows and sun. He realizes that Miss Havisham did not intend to hurt those around her, but that she was too overwhelmed with pain. Miss Havisham finances Herbert's career, and, thus, Pip's career. In this way, she is both good and bad. Shadows in this remind us of the truths that are hidden and of the incredibly complex nature of humans.

By our calculations, Pip the narrator is about 57 when he tells this story which means that we're always in the position of knowing just a little more than Pip-the-boy does. Let's look at just one passage from the very beginning:

*“At such a time I found out for certain that this bleak place overgrown with nettles was the churchyard; and that Philip Pirrip, late of this parish, and also Georgiana wife of the above, were dead and buried; and that Alexander, Bartholomew, Abraham, Tobias, and Roger, infant children of the aforesaid, were also dead and buried; and that the dark flat wilderness beyond the churchyard, intersected with dikes and mounds and gates, with scattered cattle feeding on it, was the marshes; and that the low leaden line beyond was the river; and that the distant savage lair from which the wind was rushing was the sea; and that the small bundle of shivers growing afraid of it all and beginning to cry, was Pip”.* (*Great Expectations* p.13)

What we love about this is that Pip manages to both tell us the story from his grown-up, all-knowing adult perspective (talking about himself in the third person), but also convey the real feeling of being a terrified, shivering 6-year-old. Hey, it's not a classic for nothing.

#### **4.1.14 Language in Great Expectations**

Language refers to the choices of style and vocabulary made by the author. The structure and language used in *Great Expectations* reveals a great deal about the working methods of Charles Dickens and why he appealed to his readers. Charles Dickens makes very specific use of language to help us understand and appreciate the plot, character and themes of *Great Expectations*. Here are some examples of language choices which Dickens uses in his novel *Great Expectations*.

Let's think about the character names and literary devices such as animal imagery such as: Estella, like a star, both are glittering and inviting, yet cold and remote. Dickens chooses the names of his characters with care. For instance: Pip: a pip is a small seed that grows into something more substantial, Jaggers: sounds harsh or biting, Magwitch: sounds sinister; it is a combination of magic and witch. In some cases the sound of the name gives us an idea about the personality or

appearance of the character. In these instances Dickens is using a technique called onomatopoeia. In *Great Expectations*, the structure is chronological where events are told to the reader in the order in which they have happened. However, the structure is also that of a flashback where the older and wiser Pip looks back at his earlier life.

Figurative language is used to label the techniques that writers use to bring life to their work. A lot of diverse literary devices make up figurative language in the novel *Great Expectations*. We will then look with more detail at one specific aspect of figurative language in the novel. Dickens used personification, which is the conveying of human attributes to inhuman things. In Chapter 43, Dickens compares the new day to a tired and bedraggled traveler when he writes, '...the day came creeping on, halting and whimpering and shivering, and wrapped in patches of clouds and rags of mist...' This passage makes it obvious how much figurative language adds to the reading experience.

Additional figurative of speech in this novel is the simile. This is clearly using a comparison words 'like' or 'as.' *Great Expectations* is full of similes. Joe is compared to a scarecrow. Mrs. Joe is compared to an eagle and Pip to a lamb. Estella is compared to a statue. Mr. Wemmick is compared to a mailbox, and so on. Every time a simile is used, it helps paint a more vivid picture in the reader's mind. Also, a metaphor is an example of figurative language that compares one thing to another. *Great Expectations* covers many metaphors that improve the reader's understanding of the novel's events, themes, and characters. Dickens encompasses the metaphor in Chapter 38 by describing how Drummle the spider waits patiently to drop in at just the right moment and ensnare Estella in his web.

#### **4.1.15 *Great Expectations*: Setting**

*Great Expectations* takes place in nineteenth-century England. This is an eventful time for England, the time of the Industrial Revolution and the

cancellation of slavery in the British colonies in 1834. England is a powerful, wealthy, global giant. Pip is born in the early 1800s. The settings are defined through Pip's opinion, and highlight both his discontent and his idealism. In spite of Pip's ambitious hopes for London, when he arrives in the city Pip finds it "rather ugly, crooked, narrow, and dirty." Because Pip is constantly chasing his "great expectations," he can't see the value or appeal of any of the places he encounters. At the end of the novel, when Pip returns to his hometown humbled and eager to reconcile with Joe and Biddy, he finds that "the June weather was delicious. I thought the countryside more beautiful and peaceful by far than I had ever known it to be yet." Because Pip has finally made peace with his history and identity, he can finally appreciate the beauty of the world around him.

#### **4.1.16 Portraying Society in Great Expectations**

Charles Dickens used ironic features in Great expectation to expose the resentment of life. Dickens ridicules the educational system with the evening school of Mr. Wopsle's great-aunt which affords ironic image of the educational system to which the British lower-classes had access. Pip's explanation of the school system in chapters 7 and 10 is indicative of its ludicrousness and unsuccessfulness. Indeed, the children are portrayed as being taught by "a ridiculous old woman of limited means and unlimited illness," to borrow Pip's words.

Child abuse and religion were often goals of Dickens mockery. He critiques child labor and the way families use their children to backing them, by showing Pip's sister putting him to work and keeping the money, and then sending him to Miss Havisham's in the hope of some monetary improvement. The adults' attack on Pip about the young never being thankful troublemakers into the ludicrous when Mr.Wopsle and Pumblechook turn a chat about pigs into a Sunday talk and moral lecture for the young. The irony continues as Pumblechook takes great pleasure in

describing what a butcher would do if Pip were a pig, and then telling Pip how lucky he is to be with them. Mrs. Joe's abusiveness and lack of warmth also reflect cruelty towards children.

*Great Expectations* is written in early Victorian England, a period when great social changes were sweeping the country. The Industrial Revolution of the late eighteenth and early nineteenth centuries had converted the social scene, enabling entrepreneurs and manufacturers to amass huge fortunes...the divisions between rich and poor remained nearly as wide as ever....More and more people moved from the country to the city in search of greater economic opportunity. In England, the manners of the upper class were very strict and conformist: gentlemen and ladies were expected to have thorough classical educations and to behave appropriately in innumerable social situations...These circumstances defined Dickens's time, and they make themselves felt in almost every facet of *Great Expectations*. Pip's sudden rise from country worker to city gentleman forces him to move from one social extreme to another while dealing with the strict rules and expectations that governed Victorian England. Ironically, this novel about the desire for wealth and social progress was written partly out of economic necessity.

#### **4.1.17 Cultural Feature in *Great Expectations***

There are three most important cultural features of *Great Expectations*: *Great Expectations* was first published in a standard magazine, in systematic installments of a few chapters each. Many of the novel's chapter's ends with a lack of dramatic resolution, which were intended to inspire readers to buy the next part. However; the world became more independent, so too did literature. Victorian literature focused on the crowds. The people wanted characters, relationships, and social concerns that mattered to them, and they had the economic influence to demand it. All of these potentials were also present in this novel. This novel also

focused on the splendors of the upper classes and presented the sight of Victorian society.

Then, *Great Expectations* is a bildungsroman, because that was a time of revolution in that era. England was growing worldwide and becoming a wealthy world power. The economy was altering from a mainly agricultural one to an industrial and trade. With increasing technological changes arose clashes with religion, and increasing social problems. Machines were making factories more productive. Children as young as five were being enforced to work twelve and thirteen hours a day at an inadequate revenue. And this reflection also exists in *Great Expectation* in the form of Mr. Joe as blacksmith (low status) and Pip who was a child labor and mostly reprimanded by his sister, she occupied a dominant position in the house; she became authoritarian for her husband, Mr. Joe. As a result Pip developed a sense of anxiety and hatred for his sister. It is the influence of this feeling that he had not use any proper name for his sister.

Lastly, Throughout *Great Expectations*, Dickens explores the class system of Victorian England, ranging from the most worthless criminals (Magwitch) to the poor laborers of the marsh country (Joe and Biddy) to the middle class (Pumblechook) to the very rich (Miss Havisham). He used characters to represent different classes. Charles Dickens also attempted to show that those working classes were more pleasant than the upper classes as Joe was happy and very comfortable with his class. Pip described him as being very uncomfortable when he was made to pace away from his working class identity. Nothing that he wore then fitted him or seemed to belong to him shows how out of place he felt and looked when he was made to wear formal clothes by Mrs. Joe and in a complete contrast to Joe his wife was very ashamed of her location in the society. She kept mentioning to the fact that she despised having to be a blacksmith's wife. This shows that she desperately wanted to move up her class in the society and tried to



do this by pleasing other higher classed characters like Mr. Pumblechook in hope of them yielding her the status she wanted. Another feature of this novel is to show the position of women at that time; where they were seen as objects rather than a human.

## **4.2 Social and Cultural Impact of Victorian Era upon Literature**

### **4.2.1 Victorian Era: Social and cultural Impact**

The period of Queen Victoria (1837–1901) comprised an era of enormous political, social, and cultural invention and change. The Victorians made great developments in knowledge, technology, and the arts, sought creative solutions to social problems, and produced a body of literature that continues to attract and inspire readers, artists, and scholars. Our fascination with the Victorian era, its ongoing influence on our lives, and the overabundance of existing primary source material, make it a rich period for exploration. While scholars have a wealth of print resources available in this area, it is also useful to use Web as a source of scholarly information.

The reform of 1832 gave the middle class the political power it needed to combine and to hold the economic position it had already accomplished. Industry and commerce burgeoned. While the prosperity of the middle class increased, the lower classes, thrown off their land and into the cities to form the great urban working class, lived ever more miserably. The social changes were so rapid and ruthless that Godwinian utopianism rapidly gave way to tries either to justify the new economic and urban situations, or to change them.

The intellects and artists of the age had to deal in some way with revolts in society, the clear injustices of profusion for a few and squalor for many, and, originating from the throne of Queen Victoria (1837–1901), an emphasis on public righteousness and moral politeness.

The Victorian epoch was the great age of the English novel truthful, thickly plotted, packed with characters, and long. It was the ideal form to describe current life and to amuse the middle class. The novels of Charles Dickens, full with drama, funniness, and an endless variety of bright characters and plot complications, nonetheless spare nothing in their representation of what urban life was like for all classes. William Makepeace Thackeray is best known for *Vanity Fair* (1848), which wickedly satirizes hypocrisy and greed. Emily Brontë's (see Brontë, family) single novel, *Wuthering Heights* (1847), is a single masterpiece pushed by a vision of essential desires but controlled by an inflexible artistic sense. The good novels of Emily's sister Charlotte Brontë, particularly *Jane Eyre* (1847) and *Villette* (1853), are more rooted in agreement, but bold in their own ways. The novels of George Eliot (Mary Ann Evans) appeared during the 1860s and 70s. A woman of great knowledge and moral fervor, Eliot was worried with moral conflicts and social problems. George Meredith produced comic novels noted for their psychological perception. Another novelist of the late 19th century was the creative Anthony Trollope, famous for arrangements of correlated novels that explore social, religious, and political life in England.

Thomas Hardy's deeply pessimistic novels are all set in the harsh; punishing Midland County he called Wessex. Samuel Butler formed novels ridiculing the Victorian philosophy, and Robert Louis Stevenson, a master of his craft, wrote attractive venture fiction and children's verse. The statistician Charles Lutwidge Dodgson, writing under the name Lewis Carroll, produced the complex and sophisticated children's classics *Alice's Adventures in Wonderland* (1865) and *Through the Looking Glass* (1871). Lesser writers of considerable value include Benjamin Disraeli, George Gissing, Elizabeth Gaskell, and Wilkie Collins. By the end of the period, the novel was considered not only the best form of entertainment but also a primary means of analyzing and contribution solutions to social and

political problems. Social and cultural changes encourage high quality unique work concerned with all areas of Victorian literature; culture including music and the arts. The journals show work at the cutting edge of current research including exciting new studies in new subjects and methodologies.

## **4.2.2 Victorian literatures: social and cultural reform**

### **4.2.2.1 Social reform**

The Victorian age in Britain was ruled by the reign of Queen Victoria (1837-1901). Though it was a peaceable and wealthy time, there were still matters within the social construction. The social classes of this era included the Upper class, Middle class, and lower class. Those who were lucky enough to be in the Upper class did not usually perform manual labor. They were landlords and employed lower class workers to work for them, or made funds to create income. This class was divided into three subgroups: Royal, those who came from a royal family, middle upper, important officers and lords, and lower upper, wealthy men and business owners Victorian social classes.

The development of the Middle class through this time was due to the quick growing of cities and the economy. It was also denoted to as the Bourgeoisie, and contained of those who had expert occupations to support themselves and their families. Traders and storekeepers became popular jobs as trade, both local and abroad succeeded. The large gauge of new businesses such as rails, banks, and government meant that more work was needed to make sure the cities were able to function. The white collar professions had the ability to move up in the corporate rankings and earn a higher salary. It was supportive to have contacts to those in influential positions; they were able to get careers more easily. Furthermore, the Middle class was also separated into two groups, higher level and lower level. People from the lower middle class characteristically worked for those in the higher level.

Social reformation attentive on ending serfdom, removing the burdens on women and children, and prevent the crime, rather than emphasizing the penalty of criminals. Also there were important political reforms, like the reform of Parliament and elections to introduce democracy. The social values of industrialization became very clear; so many social reformers supposed that the government should check the effect of powerful persons.

The fundamental belief of Victorian people was in growth that things were improved than previously. This belief was the motivation for voluntary associations to improve and change the lives of the poor people.

Social development projects were conducted by entrepreneur such as factories owners. Charles Dickens and other novelists were social reformers who reflected the unbearable conditions of the workhouses and the factories to the consideration of the community in their literary works.

The working class contained of unskilled laborers who worked in cruel and insanitary circumstances. They were not able to feed and educate their children, or find proper clothing. Often, they lived on the streets and difficult to find jobs. Unfortunately, many laborers resorted to the use of drugs and alcohol to manage with their hardships. The underclasses were those who depended on the provision of others. The poor and young orphans depended on gifts to survive. Certain women who were inexpert and could not get any occupations became prostitutes in order to make a living.

Government voted to pass the “Contagious Diseases Act” (1864, 1866, and 1869) which allowed prostitution in military towns, but meant the women had to be compulsorily checked for diseases (Landow). The act was meant to protect the men from constricting diseases; not the women from being hurt. This exploitation created a strong feminist movement among Victorian women who yearned for fair

treatment. Finally in 1885, Parliament passed the “Criminal Law Amendment Act”, which elevated the age of assent and prohibited the use of brothels.

In Victorian era the reform and renaissance were appeared in public schools, inspired by Thomas Arnold at Rugby. The public school became a model for gentlemen and public service. Victorian time was interested in literature theatre and the arts and music, drama. Historians have described the mid-Victorian era (1850–1870) as golden years of Britain. There was prosperity; as the increase of national income of persons. Much of the affluence was due to the increasing industrialization, especially in fabrics and equipment, as well as to the universal system of trade and manufacturing that produced incomes for British wholesalers and exports from the world. There was peace abroad and social peace at home. Employers characteristically were protective and they recognized the trade unions. Also, in Victorian period there was the improvement of transportations; as the new railways all goods, raw materials, and people to be moved rapidly. In England the mortality rates changed importantly through the 19th century. There was no catastrophic widespread or famine in England in the 19th century.

#### **4.2.2.2 Cultural reform**

Culture significant became increased during the period, leading to the clash of the styles between Gothic and Classical ideals. Charles’s architecture for the new Palace of Westminster, which had been badly destroyed 1834 fire, was built in the medieval style of Westminster Hall, the remaining part of the building. It built a story of cultural continuousness, set in disagreement to the violent dislocations of Revolutionary France, a contrast common to the period, as articulated in Thomas Carlyle's *The French Revolution: A History* and Charles Dickens' *Great Expectations* and *A Tale of Two Cities*. Gothic was also reinforced by criticizer John Ruskin, who argued that it summarized communal and inclusive social

values, as opposite to Classicism, which he considered to epitomise mechanical standardization.

The mid of the 19th century saw the great exposition of 1851, the first World's Fair, which showcased the greatest innovations of the century. At the center there was the Crystal Palace, a linked glass and iron structure; the first of its kind. It was condemned by Ruskin as the very model of mechanical dehumanisation in design but later came to be obtainable as the example of current style. The appearance of taking pictures, showcased at the Great Exhibition, resulted in important changes in Victorian art with Queen Victoria being the first British ruler to be photographed. John Everett Millais was influenced by photography (notably in his portrait of Ruskin) as were other Pre-Raphaelite artists. It later became related with the Impressionistic and Social Realist techniques that would dominate the later years of the period in the work of artists such as Walter Sickert and Frank Holl.

The longstanding result of the reform movements was strongly link the unconventional element with the Liberal party. The rebels gave important support to moralistic issues, such as temperance and Sabbath enforcement. The unconventional morality, as it was called, was frequently called upon by Gladstone for support for his moralistic foreign policy.

Development brought with it a rapidly growing middle class whose increase in numbers had an important effect on the social layers itself; cultural customs, lifestyle, values and morality. Recognizable features came to describe the middle-class home and lifestyle. Before, in town and city, housing space was together to or combined into the work site, virtually inhabiting the same geographical space. The variance between private life and commerce was unsolidified one illustrious by an informal separation of function. In the Victorian era, English family life increasingly became classified, the home an independent structure housing a

nuclear family extended according to essential and condition to include blood relations. The concept of "privacy" became a hallmark of the middle-class life.

Victorian era provided arranged entertaining periods; these comprised sporting events, music halls, and popular theatre. By 1880 football was no longer the preserve of the social elite, as it concerned large working-class spectators. Professional sports were the norm, although some new activities reached a fashionable amateur audience, such as lawn tennis and golf.

The nineteenth century also saw a huge increase in art, especially the novel. In 1841 about nine hundred books were published, but by 1871 that number had increased to forty-one hundred. Artistic activities were diverse and frequent, but fashion related to the revival of Gothic architecture is the Victorian magic with medievalism.

### **4.3 Children in *Hard Times* and *Great Expectations***

#### **4.3.1 Child Labor: *Hard Times***

In Victorian era before the reforms of the 1840s became disreputable for the employment of children in factories and as funnel sweeps. Child labour played an important role in the Industrial Revolution from its outset; Charles Dickens, for example, worked at the age of 12 in a blacking factory, with his family in a debtors' prison. Reformers wanted the children in school; in 1840 only about 20 percent of the children in London had any schooling. In 1860 about half of the children between 5 and 15 were in school.

The abuse of children is the most serious problem in Dickens's works. In the developed time the children were not safe when it came to thorough work in factories. The youngsters were separated into two basic groups, the 'parish apprentice' and the 'free labor' dependent on whether they were fortunate to have parents or not. The first fit to the lucky ones who, forced to work, at least had a family. They were under parental management and allowed to leave any time they

want, without the administration's interfering; "Private factory owners could not compulsorily conquer "free labor" children; they could not force them to work in circumstances their parents found unacceptable. The second group contains of orphans with no care for their happiness, except for the ones who could not care less, the government administrators. The orphans were browbeaten to the dangerous, and as if it is not enough that they work for free, they do not get as much as decent food for a prize. These children were poor and starving; their only sanctuary was the factory; it protected them, in the severe sense of the period, from death by hunger. They were viewed as some kind of rubbish that was continually in the way and wanted to be disposed of. The mindset of the 19th Century England people is in this aspect best noticeable, for instead of investing effort in finding a appropriate home for the deprived children, the government cannot delay to get rid of them, since the passing of Hanway's Act in 1767 the child population in the workhouse had enormously increased, and the parish authorities were anxious to find relief from the burden of their maintenance.

Dickens criticizes a warped society, where a child never gets knowledge and experience to live happy childhood. With the situation of these children in mind, Dickens draws an equivalent with his life experience and the things he has been through the youth period. Also, beside the factory work, he goes into the problem of children's education and upbringing.

#### **4.3.2 Child Labor: *Great Expectations***

Throughout the Victorian age, there was an early baby prosperous, which led to a growth in population and progression of development. The development of England as a society led to a better request for labor from both adults and children. Children took on hard-working jobs as coal miners, chimney sweepers, farm workers and domestic servants. Some children were even required to take on the



role of a railroad worker due to the invention of the railway brought by the Industrial Revolution.

Also, the rise of industrial capitalism created a huge demand for cheap labor, which children certainly were. Forced to fend for themselves, many families endured such extreme poverty that their children's wages were indeed vital to their existence. In his novels, Dickens revealed an intense concern about the susceptibility of these children. Dickens's child characters are either orphaned or their parentage is not clear. His novels are full of deserted, exploited, or abused children. We find Pip and Estella (*Great Expectation*). The children he depicted in his novels are susceptible to abuse. He also brings to the foreground how children were deprived of education due to their social status. Jo, Pip is abandoned children who receive no education in the early stages of their life.

*Great Expectations*, the preferred of many, is hugely popular for its portrait of the author and for the balminess, feeling, and reality that it imparts to what is essential in human experience. Because of the deep imitations his own childhood made on him, he presents children, especially Pip, with sympathy and understanding, creating a sensitive orphan boy with whom every reader is able to identify. "Great Expectation" tells the story of the unfortunate life of Pip Pirrip, an orphan, raised by his harsh older sister. It also features the child Estella, herself an orphan accepted by the disillusioned Miss Havisham. "Christmas Carol" depicts Tiny Tim, the most famous characters of Dickens's work.

*Great Expectations* is considered one of Dickens premium works of literature. It was revealing of Dickens's strong feelings for poor circumstances dedicated on women and children of that time. Through the main character, Pip, Dickens's demonstrated the compassion he felt for children.

Pip and Estella face physical, verbal and emotional abuse. Pip, the young seedling, suffered much abuse. His parents did not administer the abuse; his sister

raised him by hand after their parents die. On one occasion Pip describes the abuse from his sister: *"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 (Great expectations p.64).*

Pip tells us that his sister had a hard and heavy hand" and that she was "much in the habit of laying it upon her husband as well as upon me. Later in the novel Pip informs us that his sister had wished him in a grave more than once. *"He calls the knaves, jacks, this boy ! And what coarse hands he has! And what thick boots!" (Great expectations p.55).*

Pip once again has the feeling of guilt, this time for just being a common laborer and the humility of his background. It is extremely uncomfortable to be around someone who arrogantly shows that they are of a "higher class" than him or her. At sometimes adults speak condescendingly to teenagers.

The young girl he likes, Estella, verbally abuses Pip. She calls him boy and mocks his boots and coarse hands. She calls him coarse and common.

Estella too, is abused, but emotionally. Miss Havisham and her relatives influence her and teach her and essentially control her. 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 reduced nothing more than an attractive object. Pip has also felt extreme amounts of stress throughout the novel. Finally, the government decided to protect children by laws, for people that force children to work to earn a living.

#### **4.4 Summary**

To sum up, this chapter has dealt with the data analysis, results, of collected data. According to the discussion, the study indicates that the society and cultural norms influenced on the Victorian age, some Victorian literature a means of social

and cultural reform, and Victorian view of children reflected in Charles Dickens novels *Hard Times* and *Great Expectations*.

The social and cultural era had a profound effect on the literary works of the Victorian time. Certain works in literature opposed industrial age, they portrayed the conditions in factories, the status of kids work, the differentiation in contradiction of females, and other community cases, such fictional works were resources of social improvement.

During the Victorian Era, social class became very noticeable to everybody. It produced some people to be biased towards others; this allowed writers to write about the differences between the upper class and lower class. It also gave writers ideas on what to write about. Some writers used stories of the poor to write about their scuffles. During the Victorian epoch people were very involved in the government and political attitudes; this made a great topic for writers because it permitted them to say their own views.

The expansion of the novel took place in the 18th century in England, as a result of a social and historical background which changed the country into a Parliamentary Monarchy and an industrial power during and after the so-called Stuart Era. The new values of the middle class are opposite to the main features of the previous romance, which is compared to the modern novel in terms of characters, plot, language and setting. *Robinson Crusoe* by Daniel Defoe is considered a new pattern for the development of the novel.

Charles Dickens was one of the first great English novelists. By using his literatures as a means to protect the susceptible people of the Victorian Era and criticize the social structure of that time. He was also one of the contributors to social and cultural reforms. The social and cultural aware developed in his period led to the most important literature in the Victorian Era had seen, such as *Great*

Expectations, Hard Times, The Pickwick Papers, Oliver Twist, and many more.  
Dickens was able to portrait serious issues in his literary spread work.

## Chapter Five

### Summary, Conclusion, Findings, Recommendations and Suggestions for Further Studies

#### 5.0 Summary and Conclusion

Literature participates in the reorganization of society and culture and can't be neglected, because literature reflects the problems of the society through writers. One of those writers is Charles Dickens who lived in hard conditions in the one of the richest countries in the world. There are different classes in society, which could be notable by variations in different fields such as politics, authority, wealth, education, culture, and working as well as living conditions. Dickens was seeing the weakness of the lower classes, who were abused children. Dickens was interested in social matters and problems.

The difference between the three social classes; upper, middle, and working class, is clear through several categories in the novels *Hard Times* and *Great Expectations*. 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. In *Hard Times* Dickens presents many themes, such as the theme of power, education, wealth, family and femininity, morals and unhappy marriages. *Hard Times*'s characters are classified into main and secondary characters. The main one is the character that the story is mostly about or the point of view of the story and is the most important and has a big role in the story. The secondary character is more than just a minor character. He or she is necessary to the story because this character reveals key details, motivates the protagonist, foils the protagonist, or helps define the story's setting. One's writer needs them to make the story more convincing and lifelike. The main characters in Charles Dickens's novel *Hard Times*, are significant, attractive, and occasionally funny types of characters that most people know, by them Dickens is able to reveal

the idiocies of humankind in a novel. Dickens' power of explanation was notable. Most of his novels are located in London. In *Hard Times*, he portrays an industrial polluted town. He gives a town the name of "Coketown", which is the main part of the story.

In Dickens's *Great Expectations* there many themes, like the theme of society class, Ambition and Self-Improvement, Integrity and Reputation, Parents, Justice, Generosity. The novel *Great Expectations* is concentrated on the protagonist Pip who grows up in the Kent marshlands and progressively rises in society to encounter a bustling nineteenth century London. Child abuse and religion were often goals of Dickens mockery. He critiques child labor and the way families use their children to backing them, by showing Pip's sister putting him to work and keeping the money, and then sending him to Miss Havisham's in the hope of some monetary improvement.

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 Victorian period 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, that reflect the society and culture influenced Victorian literature. With regard to theoretical framework, the researcher came out with the idea that, economic hardships the driving force of the struggle between the upper, lower, and middle class. 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 impact of society and culture on Victorian literature in the case of 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 the role of society and culture in Victorian literature 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 essential one of the study; it consists of discussion and analysis of Dickens's two selected novels; *Hard Times*, and *Great Expectations*. The synopses are expected to assist the reader to understand the selected novels under the study. To achieve the set objectives of the study provided in chapter one, the researcher attempted to analyze the selected novels to explore the impact of society and culture on literature and how Dickens contributed to the social reform.

Dickens stands as the first English novelist to give the society and children a central role in his stories. 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. Therefore, the theme of poverty remains the central problems that aroused the writers and novelists like Charles Dickens that, 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 cultural influences 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. Child labor played a vital role in the British Industrial Revolution; Dickens has tried to explain why child labor became so prevalent.

### **5.1 Findings**

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

1. Society and culture have an impact on the literature of the Victorian period.
2. Victorian literary works are considered as a means of social and cultural reform.
3. Charles Dickens portrayed the Victorian society in his novels *Hard Times* and *Great Expectations*.
4. The Victorian view of children is reflected in Charles Dickens novels *Hard Times* and *Great Expectations*.
5. Charles Dickens saw how social problems lead to abuse children.

### **5.2 Recommendations**

The researcher extremely recommends that:

- a. Victorian literature should be taught to the students to let them enjoy literature and help intelligent reading.
- b. The literary works should be taught and learnt by the students, so that they can develop their social culture abilities.
- c. children must be looked after in their early life.
- d. Victorian period indicates the impact of society and culture on novels and takes *Hard Times* and *Great Expectations* as example.

### **5.3 Suggestions for Further Studies**

In conducting this research, several topics about Victorian literature came across, therefore, they are worthy of investigation and analysis. They can be approached. The following topics are suggested for further studies:



- a. Victorian society and culture are reformed by Charles Dickens' novels.
- b. The role of Victorian society in the child's socialization in English literature.
- c. The social and cultural moralities in Charles Dickens' literary novels.
- d. Charles Dickens' writing style consist of words of wisdom.
- e. Charles Dickens' writing style.
- f. The impact of Victorian literature on society and culture.

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