Sudan University of Science and Technology

College of Graduate Studies

College of Languages

Effect of Dickens's Gloomy Childhood on his Novels (An Analytical Study on "David Copperfield" Novel)

تأثير طفولة ديكنز الكئيبة على رواياته

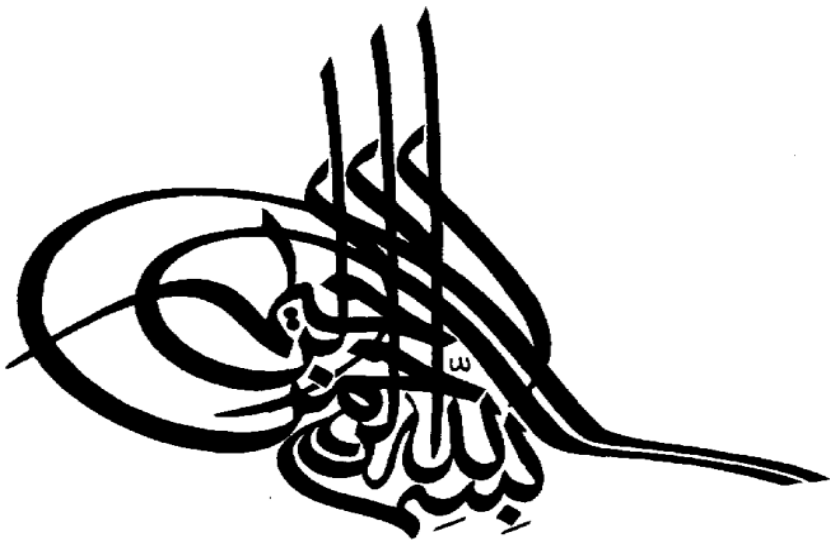
(دراسة تحليلية لرواية "ديفيد كوبرفيلد")

A Thesis Submitted in Fulfillment of the Requirements for the degree of PhD in English Language (Literature)

Submitted by: Salih ELtahir Taha Ali

Supervised by: Prof. Mahmoud Ali Ahmed

1443هـ - 2022م



Dedication

To my parents

To my beloved family and relatives

Acknowledgement

First of all, praise is to Almighty Allah for bestowing health and ability to accomplish this work. My respect and gratitude must be sent to my supervisor Prof. Mahmoud Ali Ahmed for his advice, guidance and assistance.

My regards and gratitude to the late Prof. Tahia El shaikh and Prof. Abdalla Yassin for their moral advice and support.

I would like to show my regards to all my colleagues and friends in secondary schools, universities and colleges for their inducement and help.

Thanks to the owner of Sudan Library for Services (near Sudan University of Science and Technology) and the workers for their help in printing and coordinating of this thesis.

Great thanks to all those who offer any kind of help and push to achieve this work.

Abstract

The goal of this study is to discuss and analyze the influence of childhood on the writers' works, particularly the English novelist Charles Dickens and his gloomy childhood in his novel 'David Copperfield'. The study has employed the descriptive-analytical method in discussing the problem. The study hypothesized that childhood has positive or negative effects on writing. It also hypothesized that an ambitious person can make a successful and fruitful change in his life. A third hypothesis is that a popular writer in his community is the one who deals with social and crucial issues as well as seeking for reformation. The results of the study showed that Charles Dickens has a strong memory to recall his childhood. There is great relationship between Charles's childhood and his novels. David Copperfield can be considered as an autobiography. The researcher recommends the following: More studies concerning literature in Victorian era. Issues as the work of children in factories, education, rich and poor should be discussed deeply and study the case of fallen women, its reasons, effects and solutions. In addition, the researcher suggests some topics for further studies: Social problems in Victorian period. Orphans and their suffering in society, as well as immigration, evasion or resolution.

Abstract (Arabic version)
مستخلص

إن هدف هذه الدراسة هو مناقشة وتحليل تأثير الطفولة على أعمال الكتاب وبصورة خاصة الروائي الإنجليزي شارلس ديكنز وطفولته الكئيبة وتأثيرها في روايته "ديفيد كوبرفيلد". طبقت هذه الدراسة المنهج الوصفي التحليلي في مناقشة القضية. افترضت الدراسة آن الطفولة لها آثار إيجابية او سلبية علي الكتابة. ايضاً افترضت الدراسة ان الشخص الطموح يستطيع ان يحقق تغييرا ناجحا ومثمرا في حياته. هنالك افتراض ثالث وهو ان الكاتب المحبوب في مجتمعه هو الذي يتناول القضايا الإجتماعية العصيبة علاوة علي انه يسعي الي الإصلاح. أوضحت نتائج هذه الدراسة ان شارلس ديكنز يمتلك ذاكرة قوية لسرد طفولته. هنالك علاقة وطيدة بين طفولة شارلس ديكنز ورواياته. تعتبر رواية "ديفيد كوبرفيلد " سيرة ذاتية للكاتب نفسه.

يوصي الباحث بالآتي: دراسات اضافية للادب في العهد الفيكتوري. دراسة عميقة لقضايا مثل عمل الاطفال في المصانع والتعليم والغني والفقير بالاضافة لدراسة حالة النساء الساقطات الاسباب والآثار والحلول.

اضافة الي ذلك اقترح الباحث المواضيع الآتية لمزيد من البحث والدراسة: القضايا الإجتماعية في العهد الفيكتوري. الأيتام ومعاناتهم في المجتمع و الهجرة هل هي هروب ام حل للمشاكل.

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Chapter One

Introduction

1.0: Background

One of the most significant issues that dealt with during the seventeenth, eighteenth and nineteenth centuries among a lot of literature writers is the concept of childhood, which was so ignored in the previous period.

The idea of including children in novels as protagonists was flourished in the Victorian Era (1837 until 1901).The living conditions of people in the nineteenth century were dependent on their social status. The prospects of children from well situated families were different from the expectations of children whose parents were at the bottom of social scale.

The literature of children was sharply demarcated early in the eighteenth century, when it was largely divided between collections of simple lyrics – the chants and catches most influentially gathered by Newbery in the mid-eighteenth century – and didactic prose and verse setting forth models of proper behavior. Under the influence of evangelicalism, such instruction could be draconian. The very popular *History of the Fair child Family* (1818) by Mary Martha Sherwood, for instance, assumes that 'All children are by nature evil, and…pious and prudent persons must check their naughty passions in any way they have in their power', which for Sherwood includes descriptions of a father taking his children to view a rotting corpse on a gibbet, and a child burnt to death when she disobeys her parents (Hunt 1994).

Some writers like Wordsworth resisted such views and associated childhood with untrammeled imagination, a position seconded in such works as the Lambs' *Tales from Shakespeare* (1808). But only in the 1830s did there emerge a broad resistance to prescriptive moralism and with it a body of literature blurring the boundaries of child and adult relationship.

In 1939, Holiday House by Catherine Sinclair attacked puritanical children's literature as monotonous and unreal. Translations of fairy-tale collections by Perrault (1826) and the Grimms (1829), and of Andersen's literary tales (from 1846

onwards) as well as Hoffman's parody of moralistic tales, *Struwwelpeter* (1848), contributed to an outpouring of fantasy, such as Ruskin's *King of the Golden River* (1851) and Thackeray's *Rose and the Ring* (1855).

We witnessed expansion of fantasy to the fantasies aimed at both children (*At the Back of the North Wind* [1871], published in *Good Words for the Young*, which MacDonald edited) and adults such as *Phantastes* (1858) and *Lilith* (1895).

Also Dickens contributes in the progress by his attack on Gradgrindian education in *Hard Times*, it was provoked in part when Dickens's former illustrator Gruikshank revised four classic fairy tales as teetotaler tracts – a gesture Dickens denounced in *Household Words* in 1853 as 'Frauds on the Fairies'. Though Dickens' attack was rearguard engagement in a battle largely won, it brings home the polemical force frequently attached to fantasy as a mode of imaginative freedom, which resisted the burdens of practicality and common sense.

The history of the nineteenth-century concerning childhood sheds light on both the struggles and the compromises which defined the relationship between the diverse social and professional communities which invented the meanings of childhood.

When Great Ormond Street Hospital was founded in the early 1850s, the hospital statutes defined childhood as the age between two and twelve years. The hospital drew the core group of its patients from this cohort, but the doctors were free to admit both younger and older patients, if the study of their particular diseases promised to make a contribution to knowledge about childhood pathologies.

Charles John Huffam Dickens (1812-1870)was one of the most well-known Victorian novelists who depict obviously the miserable life of poor and orphan children. His three novels: *Oliver Twist*, *Great Expectations* and *David Copperfield* are good and clear instances of children's struggle and suffering in life at that time. Dickens himself suffered a lot in his early life as he represented the children of the poor workers class in society. Therefore, many critics consider the mentioned three novels as a self-portrait, mainly the latter *David Copperfield*. It was Dickens' favorite among his own novels. In the preface to the 1867 edition,

Dickens wrote:"Like many fond parents, I have in my heart of hearts a favorite child. And his name is *David Copperfield*".

1.1: Dickens's Contemporary Writers

The Victorian Era was a very fertile time for English literature. There were advances in printing presses and an increase in the number of people able to read works of literature that were both affordable and sought after by a large public. The great demand for reading material led to a flourish in the book and newspaper publishing industry, and thousands of authors produced novels and short stories to satisfy the public demand. The majority of those writers aren't remembered so long, but some of them emerged as the good taste of time. These authors were the contemporaries of Dickens. It's pleasure to notice the wide different styles of the popular writers in spite of the vast conformist social attitudes of Victorian society. Here we can mention the brilliant contemporary authors of Dickens as:

-Louisa May Alcott, the author of 'Little Women'.

-Wilkie Collins.

-Ralph Waldo Emerson.

-Leigh Hunt.

-William Wordsworth Longfellow.

-William Makepeace Thackeray.

-Leo Tolstoy.

-Anthony Trollope.

-Mark Twain.

-George Eliot.

-Thomas Carlyle.

-Alfred, Lord Tennyson.

-Edgar Allan Poe.

As a matter of fact, some of these authors influenced Dickens' writing here or there. For instance, Carlyle's nonfiction work about the French Revolution was used by Dickens as a source of topic for his novel "*A Tale of Two Cities*". It's believed that Charlotte Bronte's *'Jane Eyre'* affected Dickens in his use of the first person narrative in *'David Copperfield'*, although Dickens explained that he never read Bronte's work.

Dickens and Thackeray, and afterwards George Eliot and Kingsley had come into the art of writing with an absolutely new style of language and a tendency that made literature more popular than the most cheery hopes of even Scott's own ambition. That means there was more warmth, friendliness and general good feeling expressed in the printed pages, and the people that vast public which must ever make literacy reputations, if they are to be financially successful ones which, after all, is the standard by which most reputations are valued- were ready and willingly support what was popularly supposed to stand for the spread of culture. This was made by the appearance of Dickens with his almost immediate and phenomenal success which considered being the real ire for the novel, although some critics have ascribed this wide popularity for literature to the influence of Scott, as his books have been more pleasingly frank, sincere and generous.

William Makepeace Thackeray was unstinting in his praise of Dickens' works. He said on reading ' *A Christmas Carol'* (1844): "It seems to me a national benefit and to every man or woman who reads it a personal kindness". On reading an installment of ' *Dombey and Son'* in 1847, Thackeray rushed to Dickens' publisher's office and exclaimed: "There's no writing against such power as this- one has no chance!" By the way Thackeray and Dickens were never personally close.

George Eliot (Mary Anne Evans) was less impressed by Dickens, in an essay of 1856, she admitted that Dickens was well skilled at rendering the "external traits" of characters; he had no proficiency in drawing "psychological characters". She continued to say:"He scarcely ever passes from the humorous and external to the emotional and tragic, without becoming as transcendent in his unreality as he was a moment before in his artistic truthfulness."

John Stuart Mill criticized Dickens' "*Bleak House*" severely:"Much the worst of his things and the only one of them I altogether dislike has the vulgar impudence in his way to ridicule rights of women. It is done in the very vulgar way, just the style in which vulgar men used to ridicule "learned ladies" as neglecting their children and household. "Here he refers to the character of Mrs. Jellyby , the telescopic philanthropist" obsessed with the deprived people of the Borrioboola-Gha region, while her own children live in squalor and neglect.

On reading "*Bleak House*", Charlotte Bronte was unimpressed and declared in the presentation of the central character Esther Summerson: "It seems to me too often weak and twaddling – an amiable nature is caricatured- not faithfully rendered."

Definitely Dickens has a remarkable contributions and achievements in dealing with social issues; he worked as a reformist who tackled sensitive and complicated dilemmas in society. Children's suffering is the most providential issue that investigated fully by Dickens. Contemporary commentators declared that the mission of the Great Ormond Street Hospital came quickly to be associated not only with Dickens' name, but also with his fictional child characters and the notions of childhood put forward in his works. In February 1858, the Daily News wrote about Dickens' speech at the first annual hospital dinner (1852): "Most people will agree […..] That no better chairman could possibly have been selected than the great and kindly humorist, whose wide human- heartedness has in nothing been mare signally shown than in his love and knowledge of children." Thus, Dickens had great pleasure in establishing the first hospital in England for children.

Great Ormond Street itself was keen to build strong joints with Dickens. The management of 1908 published a letter in The Times which presented Dickens and West side by side as founding fathers of the hospital."The hospital was founded on small scale by that immortal friend of children Charles Dickens, Charles West, and a few others fifty-six years ago, and was the first hospital ever established in this country for children". Dickens in some of his novels draws the attention of people to the children of streets which are a considerable number in society that ought to be cared of.

Many contemporary social reformers showed the connection between the nomadic lifestyle of street children and the spread of epidemic diseases. In the reports and speeches of social reformers like: Lord Shaftesbury, Thomas Beggs and Mary Carpenter, we find copious warnings about the 'race of cripples 'haunting the metropolis and spreading physical as well as moral disease. Carpenter calls for the foundation of a space for the moral improvements and social reintegration of London's street children. She speaks about clinical situations:' such a condition is one of grievous moral disease; it needs a moral hospital, and requires a treatment guided by the highest wisdom of those who have learnt the art of healing from the physician of souls'.

Social reformers like Dickens drew public attention to the reasons that let children into the streets and rendered them as the innocent victims of neglectful parents, which resulted in children's unstable ways of living as a source of social and political anxiety. When journalists write about Great Ormond Street Hospital, they exploited the bodies of street children alongside the romantic fantasies of adventure and freedom and with a set of concerns relating to the spread of moral depravity and infectious diseases. An article about the hospital, printed in the *Daily Telegraph* in 1867, depicts that the diseased bodies of the children-not their environment-were ultimately constructed as sites of moral and physical reformation.

Dickens' novels such as *David Copperfield* (1849-1850) and *Great Expectations* (1860-1861) are famous for their vivid evocation of the child's awkward imagination and sensual immersion in the world. The childlike imagination of Dickens sometimes underplays the extent to which Dickens himself complicates the process of recovering the child's point of view in his writings, his careful teasing apart of what it means for the adult to feel like a child or to have feelings about childhood.

David Copperfield as a novel has pleased many writers, for instance, Charlotte Bronte commented in 1849 in a letter to the reader of her publisher: I have read *David Copperfield*; it seems to me very good-admirable in some parts. You said it had affinity to *Jane Eyre*; it has –now and then- only what an advantage has Dickens in his varied knowledge of men and things. For his part, Tolstoy considered it 'the best work of the best English novelist' and according to

F.R and Q. D. Leavis, was inspired by David and Dora's love story to have Prince Andrew marry Princess Lise in *War and Peace*.

Many writers view this novel as Dickens's masterpiece, beginning with his friend and first biographer John Forster, who writes:" Dickens never stood so high in reputation as at the completion of Copperfield" and the author himself calls it 'his favorite child'. It is true; he says that 'underneath the fiction lay something of the author's life', that is an experience of self-writing. Therefore, it is not surprising that the book is often placed in the category of autobiographical works. As a point of view, the novel goes beyond this framework in the richness of its themes and the originality of its writing.

According to Paul Davis, the story of *David Copperfield* represents a turning point in his work, the point of separation between the novels of youth and those of maturity. In 1850, Dickens was 38 years old and had twenty more to live which he filled with other masterpieces, often denser, sometimes darker, that addressed most of the political, social and personal issues he faced.

With intense emotion, Dickens welcomed the publication of the novel *David Copperfield* and went on to experience this until the end of his life. When he went through a period of personal difficulty and frustration in the 1850s, he returned to *David Copperfield* as to a dear friend who resembled him: "Why", he wrote to Forster," Why is it, as with poor David, a sense comes always crashing on me now, when I fall into low spirits, as of one happiness I have missed in life and one friend and companion I have never made?". When Dickens begins writing *Great Expectations* which was also written in the first person, he reread Copperfield and confided his feelings to Forster:" was affected by it to a degree you would hardly believe". Criticism has not always been even-handed, though over time the high importance of this novel has been recognized.

In 1871, Scottish novelist and poet Margaret Oliphant described the novel as" the culmination of Dickens's early comic fiction". G. K. Chesterton published an important defense of Dickens in his book Charles Dickens in 1906 where he describes him as this "most English of our great writers".

Literary reputation of Charles Dickens grew in the 1940sand 1950s because of essays by George Orwell and Edmund Wilson (both published in 1940) and

Humphrey House's The Dickens World (1941). In 1948, F. R. Leavis in The Great Tradition contentiously characterizing Dickens as a" popular entertainer" without " mature standards and interests"

Henry James remembered being moved to tears, while listening to the novel, hidden under a table, read aloud in the family circle. The Russian writer Dostoevsky with enthusiasm cultivated the novel in a prison camp in Siberia. Franz Kafka wrote in his diary in 1917, that the first chapter of his novel Amerika was inspired by *David Copperfield*. James Joyce parodied it in Ulysses.

Virginia Woolf, who was not very fond of Dickens, states that *David Copperfield* along with Robinson Crusoe, *Grimm's fairy tales*, Scott's *Waverly and Pickwick's Posthumous Papers*, 'are not books, but stories communicated by word of mouth in those tender years when fact and fiction emerge and thus belong to the memories and myths of life and not to its esthetic experience. Woolf who noted in a letter to Hugh Walpole in 1936, that she is rereading it for the sixth time: 'I'd forgotten how magnificent it is'. It also seems that the novel was Sigmund Freud's favorite and Somerset Maugham sees it as a 'great' work, although his hero seems to him rather weak and unworthy even of its author while Mr. Micawber never disappoints:"The most remarkable of them is, of course, Mr. Micawber. He never fails you".

Dickens's reputation, however, continued to grow and K. J. Fielding (1965) and Geoffrey Thurley (1976)identify what they call David Copperfield's "centrality" and Q. D. Leavis in 1970, looked at the images he draws of marriage, of women and of moral simplicity. In their 1970 publication 'Dickens the Novelist', F. R. and Q. D. Leavis called Dickens "one of the greatest of creative writers" and F. R. Leavis had changed his mind about Dickens since his 1948 work, no longer finding the popularity of the novels with readers as a barrier to their seriousness or profundity.

Sylvere Monod in 1968, after analyzed the structure and style of the novel, describe it as "the triumph of the art of Dickens" which analysis was shared by Paul B. Davis. In 1987 Alexander Welsh devoted several chapters to show that Copperfield is the culmination of Dickens' autobiographical attempts to explore himself as a novelist in the middle of his career. J. B. Priestley was particularly

interested in Mr. Micawber and concludes that "with the one exception of Falstaff, he is the greatest comic figure in English literature.

1.2 The Problems of the Research

Chapter one demonstrates the problems of the study which lies in:
1/ Childhood at the Victorian Era.

2/ The spread of the children of the streets in London.

3/ The necessity of the stage of childhood in the growth of human being and its influences on life.

1.3 The Objectives of the Research

This study has the following objectives:

1-The research aims to depict the effects of childhood on writing.

2-It provides a useful analytical study in English literature.

3-The study shows the importance of having a stable childhood.

4-The research will make it clear that creativity has no limits.

5-It encourages understanding the idea of introducing childhood and children in literature.

1.4 The questions of the Research

The research tries to find answers to the coming questions:

1-What is the effect of childhood on writing?

2-How an ambitious person can change his/her life?

3-How can a writer be popular in his surrounding community?

1.5 The Significance of the Research

This research will be of great benefit to all learners of literature and those who are concerned with the concept of childhood and introducing children in English

stories and plays. Also the significance of this study lays in showing the hardship of life which faced orphans and how society neglects them.

1.6 Methodology of the Research

The researcher will use the descriptive and analytical method to discuss and analyze the effect of Dickens's gloomy childhood on his novels and mainly his novel *'David Copperfield'*.

1.7 Research Limits

This research will be carried out with the reference to the novel *'David Copperfield'* and other related books and references as well as articles and essays on websites.

1.8 Summary of the chapter

In this chapter, the researcher has discussed the introduction of the thesis, the problems, the objectives, the significance and methodology of the research as well as the research limits.

Chapter Two

Children throughout the Victorian Era

2.0: Introduction

English literature has undergone a number of changes through ages, some of them showed declining while others experienced flourishing and prosperity. Victorian Era has witnessed abundant works and masterpieces in all scopes of art. There was a new trend in discussing and analyzing children issues and concerns that sprang vigorously among brilliant authors and critics.

A child's lifestyle during the Victorian Era was decided on the basis of the house he was born in. lf a child was born in a house of wealthy parents, he could guarantee luxuries, excellent food and best education. On the contrary, if a child was born in a less fortunate home, things would be difficult for the child. Boys who born in a rich family were often sent to boarding for education or were tutored at home by eminent tutors while girls were trained to in household activities like sewing, knitting…..etc. which would make them the proper housewives in the future.

But children in poor families, in their situation, children as small as three or five years old were employed by industrial units as they were important sources of labor to the industries, but despite the hard work they could be paid a very mere sum of money. Children worked for long tiring hours in the factories doing hazardous jobs. Boys around the age of eleven or twelve years old were employed to clean chimneys. Children were forced to work and jeopardize their lives was because Victorian people lived in large families.

The miserable living condition compelled these families to take any chance to make money. Thus, children were pushed into working to assist the parents to earn money and support the budget of the family. Many people justified children's working as an act of helping those in dire need of money. The attitude exploited the children rather than saving their innocent childhood. They were made to work hard and for long duration as their parents did. There was no time for those children to go to school and obtain education. The tendency of people had become such that they wanted to gain money by doing any job.

However, in 1870, Education Act made it mandatory for children between five to ten years of age to go to school.lt was not until 1881 that the Act was made applicable throughout the country. Many children took after school jobs to help managing the budget of their families. Two common indoor jobs were spread at that time, one was to work as a servant and the other was to be sweetshop workers. Girls and boys as young as eleven years worked as servants in people's houses doing the allotted jobs. There were some businessmen who found the very concept of making a child work in risky factories unreasonable. To some of them, children were suitable laborers to operate the small machines. In 1802 and 1819, Factories Acts were passed which restricted the working hours of children working in cotton mills to twelve hours. Unfortunately, these acts did nothing.

Moreover, they help improve the situation. In 1833, Royal Commission recommended children between eleven to eighteen years be made to work only for twelve hours, and those younger ones for eight hours. But the problem here was that, it only covered the issue of those working in textile industry. Thus, poverty played a major role in the exploitation of children, and deprived them of their childhood and innocence.

In the nineteenth century there were many poor and miserable people lived in London. They dwelled in small dirty houses and didn't have sufficient food. Some people lived in workhouses which were used to be terrible places where bad food and beds were supplied for the poor, but they forced to work very hard. Accordingly, their children brought up in very difficult conditions as they stayed near factories and in unhealthy dwellings with poor hygiene. Also, they had terrible nutrition. They ate some bread, pork, milk or cheese irregularly.

Children worked with all their might to satisfy the necessary needs of their parents because families were very poor and they didn't have enough money, so children worked. They underwent very burdensome conditions of employment. Days were too long for them, eight or twelve hours a day, six days a week. Sometimes they carried stones without wearing shoes as their families were too poor to buy them, and they were in rags, the building could collapse. In the industrial revolution, they looked like slaves. There were no insurance services, and when children had accidents or were ill, they didn't receive any assistance.

In his writings, Charles Dickens depicts the suffering of the poor children in their daily life. For instance, the scene in his novel *Oliver Twist* when the children in the workhouse held a meeting to discuss the lack of food in their meals, finally they decided to ask for more food and Oliver was appointed to this perilous mission:

> *'Please, sir, l want some more'*
> *The master was a fat, healthy man; but he turned very pale. He gazed in stupefied astonishment on the small rebel for some seconds; and then clung for support to the copper. The assistants were paralyzed with wonder; the boys with fear.*
> *'What' said the master at length, in a faint voice.*
> *'Please, sir,' replied Oliver, 'l want some more.' (Oliver Twist ch.2 p.10)*

Parents of rich children often were bankers, merchants, industrials or civil servants. They lived in beautiful suburbs, sometimes in private hotels. The upper class organized parties and could go to festivals whereas the poor worked. Only children from rich families went to school. Boys were in famous schools like Eton where education was very strict. Eton is a big school near London in front of Windsor. They could go to school invited by Thomas Arnold, a rugby man, where behavior, friendship, fair play were more important than others. Thomas Arnold and parents thought it was more important for gentlemen to learn classical authors than sciences. Girls didn't have the same education as boys. They learned to become good wives and mothers. This education was unfair, so in 1870 the Education Act was passed. It offered schools for all children between the age of five and thirteen.

In 1830s charity associations participated in helping children and their families. They offered food and clothes to everyone. After 1840 school was an obligation and children stopped working. Streets and suburbs were very dirty in England at that period and children could be ill with cholera when they drank water, streets in London were very dirty where poor children could live. The industrial revolution caused pollution. Thus, children's lungs infected and they blackened. They had tuberculosis and whooping cough. In the 19th century vaccination didn't exist and the rate of mortality was very high.

The horrible circumstances that poor children involved during the Victorian Era hatched what a so called 'children of the streets' who considered being vagabonds. There was an urgent appeal for establishing hospitals to nurse those children socially as well as hygienically.

2.1 A hospital to nurse homeless children

Professional medical provision for children was very rare before the establishment of children's hospitals. General hospitals accepted children on a very limited scale because they lacked staff and resources to cater to the special needs of children. Dispensaries offered basic medical advice and cheap remedies, but attempts to found specialized children's dispensaries were protracted. In 1816, the physician John Bunnell Davis opened the Universal Dispensary for Children at Doctors' Commons, London, for the treatment of childhood diseases and the education of physicians in the medical therapy of children.

The dispensary proposed until the death of Davis in 1824. It was succeeded by the Royal Infirmary for Children in Waterloo Road which was perpetually on the brink of closure due to its scarce funds. In 1842, Charles West, on whose seminal pediatric study, Lectures on the Diseases of Infancy and Childhood (1848), he became physician to the Waterloo Infirmary. West made several attempts at turning the infirmary into a children's hospital in order to enable the accommodation of in-patients, but failed to acquire the necessary funds.

The difficulties which face West in finding support for his project were heightened by the lack of centralized administrative organs for health and family matters and by the fact that awareness of the special medical needs of children was only emerging. Elizabeth Lomax has observed that 'the concept of state or even charitable intervention in family life to enhance the welfare of the children' was 'frowned upon in Britain' throughout the first half of the nineteenth century.

While a growing number of children's hospitals flourished in continental Europe- the world's first children's hospital, the Hopital des Enfants Malades, had been opened in Paris in 1802- in Britain the care of sick children continued to be relegated to the private home. The death of opportunities for clinical observation and post-mortem examinations impeded pediatric research. British physicians depended largely on translations of foreign works to keep abreast with the newest

developments in the field, but they were not generally able to compete with the innovative research of their French and German colleagues.

The great hope of West is that, the foundation of children's hospital in London would pave the way for the advancement of the scientific study of childhood diseases in Britain, and he started a new campaign for his projected hospital in 1849. He gathered material on medical provision for children in London, contacted the staff of French, Austrian and German children's hospitals for advice and pushed for his scheme among physicians, for instance in the pages of the *Lancet* and other newspapers.

Henry Bence-Jones, a famous physician and chemist assisted West in achieving his project. In his house the first meeting of the Provisional Committee for the new hospital was held on 29 January 1851. As The Times reported, the same committee decided to found the hospital in a festive meeting on 18 March 1851. That meeting was headed by the social reformer and conservative MP Anthony Lord Shaftesbury and attended by prominent social reformers and aristocratic philanthropists. In the case of Great Ormond Street Hospital, as with numerous later Victorian children's hospitals, it was concerted efforts of a determined physician and a number of private patrons that brought the children's hospital into being.

A distinguished specialized hospital emerged in London as an immediate response, hugging many pale and miserable children. It was founded as a charitable house to provide inferior nutrition and care. It was Great Ormond Street Hospital.

The committee of the hospital defined three purposes for the hospital as follows: The provision of medical care for the children of the poor; the advancement of medical knowledge about diseases and disabilities peculiar to childhood and the diffusion of knowledge about childcare among the poor through the establishment of a nursing school.

Charles Dickens officially joined the ranks of the children's hospital's supporters when he co-authored the first extended journalistic report about the newly founded hospital for Household Words. That article entitled 'Drooping Buds' was jointly written with Henry Morley, the magazine's most prolific commentator

on social and educational topics. It appeared on the cover of Household Words in April 1852, a space traditionally reserved for contribution turning on matters of social and sanitary reform. After its publication, donations poured in and stabilized the greatly strained budget of the hospital. 'Drooping Buds' became a touchstone for numerous later reports and literary essays about the institution, which engaged with an imitated Dickens and Morley's article.

'Drooping Buds' extracted the essence ideas of West's innovative lectures and circulated them among a mass audience of adults and children, general readers and medical practitioners, for instance, one of the most important principles of West's pediatrics was his belief in the fundamental differences between the child's body and the adult body, and in the existence of families of diseases and disabilities which either affect children alone or in a signally different way from their occurrence in adults. In a similar style, Dickens and Morley's article argued:"It doesn't at all follow that the intelligent physician who has learnt how to treat successfully the illnesses of adults, has only to modify his plans a little, to distinguish the proportions of his doses, for the application of his knowledge to our little sons and daughters. Some of their diseases are peculiar to themselves; other diseases, common to us all, take a form in children varying as much from their familiar form with us as a child varies from a man."

Florence Nightingale, opposed the establishment of children's hospitals, arguing that such institutions would divert attention from what she regarded as the main causes of childhood diseases and mortality:" The causes of the enormous child mortality are perfectly well known; they are chiefly want of cleanliness, want of ventilation , want of white-washing; in one word, defective hygiene. The remedies are just as well-known; and among them is certainly not the establishment of a child's hospital."

Two extended passages in' Drooping Buds' offer complementary views of the hospital: The first opens with a panorama perspective of London, gradually narrowing down the view until nothing but the hospital is visible; the second presents a glimpse of the hospital before expanding into a panoramic survey of the metropolis, swelling with the bodies of diseased, disabled and dead children. The hospital is thus carefully located on an imaginary map that details the topography

of a child health in London. The city and the hospital's location within it, is first pictured as an ancient tree:

> *'London like a fine old tree, which has lived through some centuries, has its dead bits in the midst of foliage. When we had provided ourselves with the address of the child's hospital, and found it to be No.49, Great Ormond Street, Queen Square, we were impressed with a sense of its being very far out of the way. Great Ormond Street belonged to our great-grandfathers; it was a bit of London full of sap a great number of years ago. It is cut off now, from the life of the town-in London, but not of it –a suburb left between the New Road and High Holborn.'*

The image of the oak, grown of centuries, presents London, often pictured as a city fractured in halves, the prosperous West End of the silver fork novels and the criminal and poor East End of New gate narratives, as an organic whole, containing and preserving even dead branches which are no longer connected to the life-giving sap of the tree. Significantly, the somewhat secluded location of Great Ormond Street on Dickens and Morley's tree-shaped map of London is not presented as a disadvantage; on the contrary, the remote location seems to facilitate the institution's charitable project. The description as 'in London, but not of it', the hospital, both as physical place and moral space, shares an important feature with those characters in Dickens' later novels who resist the corruption of the city and turned into saints of charity.

2.2The Deceased Children

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'Drooping Buds' taken the essence opinions of West's innovative lectures and circulated them among a mass audience of adults and children, general readers and medical practitioners. For example, one of the most important principles of West's pediatrics was his belief in the fundamental differences between the child's body and the adult body, and in the existence of families of illnesses and disabilities which either affect children alone or in a signally different way from their occurrence in adults. In a similar vein, Dickens and Morley's topic said:

> *It does not at all follow that the intelligent physician who has learnt how to treat successfully the illness of adults, has only to modify his plans a little, to diminish the proportions of his doses, for the application of his knowledge to our little sons and daughters. Some of their diseases are peculiar to themselves; other diseases, common to us all, take a form in children varying as much from their familiar form with us as a child varies from a man.*

This adoption of West's views presented a poignant intervention in an ongoing debate about the benefits and disadvantages of the children's hospital. Florence Nightingale, one of Great Ormond Street Hospital's most vigorous adversaries, opposed the establishment of children's hospitals, arguing that such institutions would divert attention from what she regarded as the main causes of childhood diseases and mortality.

Recovery, in West's eyes, meant the restoration of both physical and mental equilibrium. This idea is taken up in 'Drooping Buds', which draws an analogy between the treatment of moral and physical fault in children. The hospital management itself addressed illness and recovery as deeply moral experiences and advertised the institution as a place of both mental and physical reformation for the children of the poor.

The association between West's pediatrics and attempts to enforce the sanitary responsibility of the working classes meant that the narratives which circulated around the children's hospital were more often than not governed by mechanisms of class regulation. This becomes particularly apparent when we compare the social topographies of child health which Dickens develops in 'Drooping Buds' and in his contemporary novel *Bleak House*.

The dead children's bodies in 'Drooping Buds' are implicitly assumed to belong to the children of the poor and to those children who live in the streets; their death, so the argument of the article runs, could have been prevented if the establishment of a children's hospital only had been accomplished earlier. There is a marked contrast between the representation of these poor children, of whom nothing remains but decomposing matter clogging the veins of the city, and the ghosts of middle and upper class children, who also make their entrance in' Drooping Buds'.

Visiting the hospital, the narrator daydreams of the departed ' house fairies', those middle and upper class children who lived and died in the stately mansion in Great Ormond Street before it was turned into a hospital. As these children gather before the reader and take turns in telling their stories, it becomes clear that in contrast to the dead children of the poor, these children are indeed granted some sort of afterlife. The children of the middle and upper classes, the article implies, live on because in contrast to the children living in the streets, they had a beautiful home in Great Ormond Street while alive and a place full of memories to remain to return to as ghosts.

The contrasting pictures of deceased children- articulate ghost children and slowly decomposing corpses-seem to have lingered in Dickens's imagination. Another group of well-to-do ghost children appeared in Dickens's noted speech at the first annual dinner for the benefit of the hospital in 1858.Four years later,' Between the Cradle and the Grave' drew up a further map of the distribution of child corpses in London. The article pictures a ghostly line of little corpses that would border a long highway through the town, cutting through the city from White chapel beyond Kensington.

In London alone, there die in a year young children enough to make an unbroken line of corpses, lying head to foot, along the Kerb-stone on each side of the way, from Bow Church down to Bow-road, through Mile-end, and down the Mile-end road, white chapel-road, White chapel, Aldgate and on through Leader hall-street, the poultry, Cheapside and on still through New gate-street and Skinner-street, to line with dead children both sides of the whole length of Holborn and Oxford-street, to beyond Kensington-gardens.

We can look at this line both as a cleft in the surface of the metropolis and as a chain that ties the socially heterogeneous neighborhoods of the city together. Both images transcend the immediate social problem of child health and align it with Dickens's other longstanding social concerns. The picture of the child corpses which-instead of staying buried in earth- seem to erupt onto the surface of the city alludes to campaigns that sought to prohibit the establishment of burial grounds near residential areas.

Dickens supported Edwin Chadwick and other sanitary reformers in their endeavors to change legislation. Dickens himself drew attention to the need for extramural graveyards in his depiction of the desolate, congested burial ground in his novel 'Black House', where Esther's father is buried and lady Deed lock dies:"Beyond it, was a burial ground, a dreadful spot in which the night was very slowly stirring; but where l could dimly see heaps of dishonored graves and stones, hemmed in by filthy houses […..] on whose walls a thick humidity broke out like a disease."Effectively the passage captures the threat of contagion associated with inner city burial grounds, often situated near the pump or well that supplied the local neighborhood.

The second image, the chain of corpses encompassing east, central and West London, works to a similar effect as the al-pervading fog in Bleak House, which constantly remembers the reader that impure air transports contagious particles from one part of the city to another, regardless the invisible social boundaries between richer and poor ones. The ghastly chain of little corpses, starting at Bow church in the east and next ending beyond Kensington Gardens in the west, illustrates the fact that epidemics and childhood diseases were indiscriminately taking their toll among middle and working-class children. 'Between the Cradle and the Grave' retraces the social geography outlined in *Bleak House*, the first of Dickens's mature works to enter into a full-blown critique of the social and bureaucratic evils haunting London and England as a whole.

2.3 The children of the streets

Concerning the various ways, both the chain of children corpses in 'Between the Cradle and the Grave' and the movements of the *'Bleak House'* characters make visible the complex links and interdependencies between socially disparate

neighborhoods and their inhabitants. However, in both texts, this desire to illuminate the hidden patterns of urban life goes hand in hand with the idea that there lies a certain threat in these subjects which elude secure positioning on Dickens's journalistic and fictional maps. In Dickens's and Marley's essays about the children's hospital, the homeless children of the streets are a constant, if silent, referent. Bleak House foregrounds the permanent unsettlement of the street urchin Jo, who is forever walking the muddy maze of London streets:' I have always been a moving, and a moving on, since l was born'(308).

In the course of the novel, Jo seems to melt into the mud that he shovels way day after day. From his first entrance as a rejected witness for Nemo's inquest when he is described as very muddy, very hoarse, very ragged' (176). Jo is constantly connected to the indistinct, chaotic element of mud: Jo ' don't know no think' apart from the fact that' it is hard to keep the mud off the crossing in dirty weather, and harder still to live by doing it'(256). Whenever he can afford to pay for lodgings, he spends the night in the ruined houses of Tom-all-Alone's, where he becomes part of the indistinct, crawling mass of paupers:'

Now, these tumbling tenements contain, by night, as warm of misery. Anon the ruined human wretch, vermin parasites appear, so these ruined shelters have bred a crowd of foul existence that crawls in and out of gaps in walls and boards; and coils itself to sleep, in maggot numbers'(256-7)

The forced mobility of Jo, the street child, proves fatal when he unknowingly spreads the small pox which he has contracted at Tom-all-Alone's, Jo thus becomes the fulfiller of the ghost child's bleak prophesy in ' Drooping Buds' whose warning is repeated by the narrator of Bleak House:

'There is not a drop of Tom's corrupted blood but propagates infection and contagion somewhere. There is not an atom of Tom's slime [.....] but shall work its retribution, through every order of society, up to the proudest of the proud, the highest of the high'(Bleak House 710).

As Steven Conner has observed, Jo' affinity with the metropolitan mire establishes a bond between the little street sweep and another character in the novel, George's stunted servant, Phil: Jo shuffles and smears his way along in the

same fashion as the crippled Phil, who can only move by leaning his shoulder on the wall to stabilize his limp, leaving a smear on the walls. Phil has been a child of the streets, and like Jo, this origin seems to have stained him in a permanent way.

'Phil'! Says the master [.....], 'you were found in a doorway, weren't you?'.

'Gutter', says Phil. ' Watchman tumbled over me',

Then vagabondising came natural to you, from the beginning.'
' Asna'ral as possible', says Phil.(Bleak House 351)

The representation of these two children of the streets by Dickens rehearse, albeit sympathetically, the connection which many contemporary social reformers dew between the nomadic lifestyle of streets children, and the spread of epidemic diseases. In the reports and speeches of social reformers such as Lord Shaftesbury, Thomas Beggs and Mary Carpenter, we find copious warnings about the 'race of cripples' haunting the metropolis and spreading physical as well as moral diseases. In his 'Inquiry into the Extent and Causes of Juvenile Depravity'(1849), Beggs based his bleak summary of the condition of London's street children on the assessments of medical men:' The children [.....] are diminutive, pale, squalid, irritable; l rarely saw a child in a really healthy state'. The rhetoric of Carpenter's Juvenile Delinquents (1853) took the frequently drawn connection between the growing number of street children and the spread of contagious diseases one step further. In Carpenter's book, the children of the streets are themselves turned into the 'disease' that threatens England as a whole not only London as city:

> *"They are sadly diseased set of patients, whom some, in desperation, would gladly exterminate, if they could. Fortunately, they cannot; indeed it would be of little use to themselves or others if they were able, for abundance of other poisonous weeds would be continually springing up with a rank growth, in a soil filled with all sorts of impurities; they cannot sweep those poor diseased children away, we must try to cure them, and to eradicate the seeds of the complaint."*

Carpenter calls for the establishment of a space for the moral betterment and social reintegration of London's street children. Again she turns to clinical images:' such a condition is one of grievous moral disease; it needs a moral hospital, and requires a treatment guided by the highest wisdom of those who have learnt the art of healing from the physician of souls'.

We can notice that *Bleak House* becomes such a 'moral hospital' for Jo when he escapes from London in a condition of serious illness (may be smallpox). Jo's journey to Bleak House- like Dickens's representation of the children's hospital as a remote heaven for the children of the poor in 'Drooping Buds'- depicts the desire to pinpoint the exact location of the disturbingly elusive children of the streets.

The imaginative link between the children's hospital and the children of the streets implied by 'Drooping Buds' was made more explicit in the essays and newspaper articles which followed Dickens and Morley's article. Looking through the nineteenth century albums of press cutting held in the archive of Great Ormond Street Hospital, one gets the impression that there was a never-ceasing stream of street children migrating to the children's hospital.

As Hugh Cunningham has argued, a marked shift occurred in cultural representations of street children at the middle of the nineteenth century. In the 1840s, proponents of the Evangelical Ragged School movement and commentators on juvenile delinquency, such as Carpenter and Beggs, addressed the alleged depravity of street children as an evil of national dimensions that was capable of ' shaking the foundations of political and social order'.

The children's unsettled ways of living, formerly a source of social and political anxiety, were now frequently depicted in romantic and picturesque terms. At the same time, social reformers drew public attention to the reasons that flung children into the streets and rendered them as the innocent victims of neglectful parents. In many writings about Great Ormond Street Hospital, journalists invested the bodies of street children simultaneously with romantic fantasies of adventure and freedom and with a set of concerns relating to the spread of moral depravity and infectious diseases. A page-long article about the hospital, printed in 1867 in the Daily Telegraph, illustrates that the diseased bodies of the children of the streets-not their environment- were ultimately constructed as sites of moral and physical reformation. The report opens with an almost celebratory view of street life:

> *'It is true that children are sent out into the streets to make a living at a very early age, but to that they don't object. There is an air of freedom, a spice of excitement, about the lives of these little Bohemians, which reconciles them to the hardships which they undergo. Even in comparison to the children growing up in the elegant nurseries of the higher echelons of society, the 'children of the mobility' can consider themselves lucky because 'they are annoyed by none of the galling fetters which shackle the limbs of their*

coeval superiors; they have no lessons to learn, no schoolroom to loathe, no governess to hate'.

The article runs on to describe the threat of moral and physical disease which lurks everywhere in the streets, and which can quickly turn endearing' little Bohemians' into dangerous' little savages'. The children of the streets, which appear in profuse numbers in the newspaper articles, are taken in from the streets and undergo a cardinal process of social reintegration and moral reformation.

From this brief survey to children's life during the Victorian era, we can extract that their situation was extremely acute and crucial which let scholars and social reformers succeed in their urgent appeal for founding pediatric hospitals to reduce that disastrous phenomenon. It is so obvious that the society of classes dominated the period.

The rich and factories' owners prospered and flourished while the poor rooted their endless poverty and misery. It is a fertile land and nature for literature, especially story tellers and dramatists who enrich their fancy and contemplations to produce masterpieces in the field. Well-known and twinkled authors have arisen: Edgar Allan Poe, Mark Twain, George Eliot and the most brilliant one Charles Dickens.

2.4 Charles Dickens's Childhood

Charles John Huffam Dickens was born on 7th February 1812 at Portsea near Portsmouth on the south coast of England, the second of the eight children of John Dickens, a clerk in the Navy Pay Office, and his wife Elizabeth. Her father had worked in the same office; he escaped from the country in 1810 as a result of a crime of cheating. Elizabeth was an aspiring school teacher who made the family live beyond its means. John Dickens moved his family to Chatham in London in 1817, where he was appointed to a post at the Dockyard there. They lived at 2 Ordnance Terrace where they experienced extravagant life. The family began to move about according to financial difficulties till they stayed at Camden Town, a poor neighborhood in London. Their house was less attractive, so John was very weak and unconfident.

Charles Dickens spent his happiest period of childhood in the Ordnance Terrace house. There he used to go for walks with his father and mother and on trips on the old yacht. Moreover, there were parties' theatrical entertainments. Mary Weller, the family nursemaid, was good at telling fairy tales of horror which

had an influence on the boy's imagination afterwards. He began to read the books in a voracious way to keep alive his fancy and his hope ' of something beyond that place and time' as he said. So he was an avid reader, fond of books like ' *Robinson Crusoe'*, *'The Arabian Nights'* and *'GilBlas'*. His favorite writers were Scottish poet 'Tobias Smollett' and the English author Henry Fielding. He pursued his elementary education from a private institution, and later at a school owned by a man named William Giles.

In 1822 John Dickens moved to London to work in Somerset House leaving his family in a small house at 16 Bayham Street, Camden Town. Charles was disturbed by the change because his father was unable to make the payments of his creditors. Mrs. Dickens hoped to establish a fine school but she failed. In 1824, the child was sent to work at the 'Warren's Blacking Warehouse' where he earned six shillings a week for labeling pots containing blacking substance. His father was pleased that his son could help him in the house expenses, but the child was deeply disappointed to lose his hopes to be a learned and distinguished man.

John Dickens was imprisoned for debt in the early 1824 in the debtors' prison 'Marshal Sea'. After a month his wife the younger children moved to stay near the prison leaving Charles to live alone with a distant relative, Elizabeth Roylance. This experience of lonely hardships was the most significant event of his life that affected much of his fiction. After a while -and by receiving an inheritance- John succeeded to repay his debtors and was released from prison, accordingly Charles continued his study at the 'Wellington House Academy', located in Camden Town. It was an enjoyable period of Charles which lasted until 1827, when he was again forced to work as a salaried clerk in a firm of solicitors at the age of fifteen. There he made a great impression as a lively character, a skilled mimic with a well knowledge of London.

John Dickens had retired at the age of forty-one with a reasonable pension, and was supplementing his income with some journalism. Charles, who had learned shorthand, stayed eighteen months as a clerk and an office boy at the law firm of Ellis and Blackmore. After learning shorthand, he began working as a freelance reporter for a society of civil lawyers known as' Doctors' Commons'. When his father began to work for the Mirror of Parliament, Charles was given some assignments from the paper. In 1830 he was admitted as reader at the British Museum Library, and became a parliamentary reporter in 1831. A year later, he began working at the 'House of Commons' of the United Kingdom, for 'The Mirror

of Parliament', a journal which reported parliamentary discussions. He also worked at the 'Morning Chronicle', writing news and articles on election activities in Britain, which led to his travelling widely to cover the events of election campaigns.

In 1833 Dickens started to contribute to various magazines and worked as hard as he could to rescue his father from debtors' prison. Also in the same year he published his first work of fiction 'A dinner at Poplar Walk' in 'Monthly Magazine', a publication managed by political editor, Richard Phillips. In 1834, he and his brother Frederick took a flat in Furnivall's Inn. He began to write for the Evening Chronicle, continuing to compose the kind of articles he had written with a pseudo name 'Boz'for the Morning Chronicle.

2.5 Personal life and works

In 1835, the editor of 'Evening Chronicle', George Hogarth, requested the budding writer to contribute his sketches. Charles accepted the offer and began visiting Hogarth at the latter's house and became friend with the whole family. By the year 1836, Charles published his first compilation, 'Sketches by Boz' a collection of short literary pieces accompanied by pictures drawn by the caricaturist George Cruikshank. The name Boz was inspired by the nickname 'Moses' by which Charles would address Augustus, his brother. The same year, the writer who had gained recognition by then, was employed by the literary magazine 'Bentley's Miscellany', as its editor.

On the strength of his success Charles married Catherine Hogarth, a daughter of George Hogarth, one of the editors of the Evening Chronicle. They had a week's honeymoon and after that their household was a home to relatives, friends and children. It hadn't been an easy courtship for either of them. Catherine was shy and self-indulgent, not very ambitious, nor indeed very sophisticated.

On the other hand, Charles was vastly energetic, driven by ambition and no doubt, by a desire to escape the genteel poverty of his parents. The couple had ten children in the course of twenty-two years of marriage. In their house at Bloomsbury, the family was joined by Catherine's siblings, Frederick and Mary. The latter was idolized by Charles Dickens and the character of Rose May lie in the novel *'Oliver Twist'* was based on her. During 1836, Charles began to publish *'The Posthumous Papers of the Pickwick Club'* in monthly installments, a form of serial publication that became a standard method of writing and producing fiction

in the Victorian period. So great was Dickens's success with the procedure that Pickwick became one of the most popular works of the time, and continued to be so after it was published in a book form in 1837. After Pick wick's success, he started publishing his new novel, Oliver Twist. He was also became editor of Bentley's Miscellany, a new monthly magazine. So, he resumed publishing his novel in his later magazines 'Household Words' and 'All the Year Round'.

Oliver Twist expressed Dickens's interest in the life of the slums to the fullest, as it traced the fortunes of an innocent orphan through the London streets. Despite Dickens's career was successful, for the next decade, his books didn't achieve the standard of his early successes. These works include: *Nickolas Nickelby* (1838-1839), *The Old Curiosity Shop*(1840-1841) and *Barnaby Rudge*(1841-1842). In 1842, Georgina, Catherine's elder sister came to live with the Dickens family, taking responsibility of the children's upbringing. As a result of these arrangements, Charles spent six months in America, his impressions and experiences during that journey were used in the latter part of *Martin Chuzzlewit*.

Also, he recollected the trip in his travel memoir 'American Notes for General Circulation', in it he criticized slavery in America, the same thing that he had already depicted in *'The Pickwick Papers'*, but in relation to England. So, in his book *'American Notes'*, Charles criticizes American life as being culturally deteriorated and materialistic, characterized by the desire for wealth and material goods. During the years in which Chuzzlewit appeared, Dickens also published a series of Christmas stories: *'A Christmas Carol'*(1843) ,*'The Chimes'*(1844), *'The Cricket on the Hearth'* (1845),' *The Battle of Life'*(1846) and *'The Haunted Man'*(1848).

After that, he visited Italy with his family and stayed there for a year. Upon being persuaded by philanthropist Angela Burdett Coutts, Dickens established in 1846 an institution named 'Urania Cottage', for the welfare of poor women who were believed to have lost their chastity. Also in 1846 he wrote *'Pictures from Italy'*, he travelled to Switzerland, and then to Paris, a city that he was to visit frequently in the 1850s. Then he published installments of *'Dombey and Son'*, which continued till 1848. This completed novel established a new standard in the Dickensian novel and marked the turning point in his career. As its full title indicates *'Dealings with the Firm of Dombey and Son'* is a study of the effect of the values of a business society on the personal fortunes of a family and those with

whom the meets. It takes a somber view of England at mid-century and its tone becomes characteristic of Dickens's future novels.

The next novel of Dickens was *'David Copperfield* (1849-1850)' which is the first complete record of the typical course of a young man's life in Victorian England. This autobiographical novel fictionalized elements of Dickens's childhood, his pursuit of a journalism career and his love life. Though *'David Copperfield'* is not Dickens's greatest novel, it was his personal favorite. In 1850, Dickens began a new magazine, Household Words. His editorials and articles touched upon the English politics, social institutions and family life. They also spoke to the fictional treatment of these subjects in Dickens's novels. The weekly magazine ran to 1859, when Dickens founded a new weekly, *'All the Year Round'*, which he edited till his death. These journals gave him a sense of direct contact with his large audience.

During the mid 1850s he embarked on a series of public readings of his own works which were very successful, though they finally took a toll of his death. In 1851, and with a two week period, Dickens's father and one of his daughters died, so that period was a sad and dark time for Dickens. Accordingly, his next series of works were called his 'dark' novels, despite their rank among the greatest triumphs of the art of fiction. In *'Bleak House'*(1852-1853), perhaps the most complicated plot of any English novel the narrative served to create a sense of the interrelationship of all segments of English society. In *'Hard Times'*(1854), Dickens describes an English industrial city during the height of economic expansion, and details an up-close view of the limitations of both employers and reformers.

Little Dorrit (1855-1857) may be regarded as Dickens's greatest novel, that he portrays the conditions of England as he saw it and the conflict between the world's harshness and human values in its most impressive artistic form. This time, Dickens began to give public readings from his novels, which became even more popular than his lectures. In 1856, he met Ellen Ternan, a young actress, who had a part to play in his play *'The Frozen Deep'*, he fell in love with her and her youth and charm reinforced his disappointment in this marriage. He eventually separated from his wife in 1858. Then his sister-in-law, Georgina Hogarth, looked after the household and acted as foster-mother to his children.

As a result, Dickens moved to live at Gad's Hill in Kent, finding London unpleasant and his old friends less close to him after his separation from his wife.

In 1859, he published *'A Tale of Two Cities'*, a historical novel of the French Revolution. In addition to publishing his novels in the newly established weekly magazine All the Year Round, Dickens published seventeen articles, which appears as a book in 1860 entitled *'The Un commercial Traveler'*. Dickens's next novel *'Great Expectations'* (1860-1861), is regarded by some critics as his most perfectly executed work of art. It is a story of a young man's moral development from childhood to adult life. Three years later, he produced *'Our Mutual Friend'*, which provides an insight of how he viewed London.

In 1867, he went to America for a reading tour, where he gained almost nineteen thousand pounds. During the seventy-six sessions, he met distinguished writers and publishers as: Ralph Waldo Emerson, Jane Thomas Fields and Henry Wadsworth Longfellow. On April 22, 1869, Dickens suffered a stroke at Preston, Lancashire, and he had to pull out of a reading tour in England and Scotland. He had already done seventy-five sessions of reading and twelve more were postponing. He died of a fatal stroke with depression and quadriplegia on June 9, 1870, at Gads Hilland buried at Westminster Abbey, Leaving the novel *'The Mystery of Edwin Drood'* unfinished.

The day of his burial was made a day of national mourning in England. His desire was to be buried without a ceremony at the 'Rochester Cathedral'. However, referring to his wide popularity, he was cremated at the 'poets' corner of Westminster Abbey. His grave tomb read "To the memory of Charles Dickens (England's most popular author) who died at his residence, Higham, near Rochester, Kent, 9 June 1870, aged 58 years. He was a sympathizer with the poor, the suffering and the oppressed, and by his death, one of England's greatest writers is lost to the world".

Dickens's will left a majority of his wealth to his friend John Foster, and his sister-in-law Georgina. Other than that, he allotted an annual allowance to his wife Catherine, and left some money for his servants. The gifted writer had been praised much by famous authors like: Chesterton, Tolstoy and George Orwell. Karl Marx and George Bernard Shaw had spoken highly of his stories that addressed welfare of children, the eradication of poverty, and the abolition of slavery. However, writers as William Wordsworth and Henry James have openly criticized his literary style.

Dickens went to the theatre from an early age and even considered becoming an actor in 1832. Many of the plays which he saw on the London stage in the

1820s and 1830s were melodramas. There is a visual, theatrical-even cinematic-element in some scenes in his novel *David Copperfield*. The cry of Martha at the edge of the river belongs to the purest Victorian melodrama as does the confrontation between Mr. Peggotty and Mrs. Steerforth in chapter thirty-two:

> *I justify nothing, I make no counter-accusations. But I am sorryto repeat, it is impossible. Such a marriage would irretrievably bright my son's career and ruin his prospects. Nothing is more certain than that. It never can take place and never will. If there is any other compensation.*

According to Trevor Blount, such language is meant to be said aloud. Many other scenes employ the same method: Micawber crossing the threshold, Heep harassing David in chapter seventeen, the chilling apparition of Littimer in the middle of David's party in chapter twenty-seven. The climax of this splendid series of scenes is the storm of Yarmouth, which is an epilogue to the menacing references to the sea troubles which depicts Dickens's most intense virtuosity in chapter fifty-five. Charles Dickens made the following comment in 1858:"Every good actor plays direct to every good author and every writer of fiction, though he may not adopt the dramatic form, writes in effect for the stage".

Although Dickens stated clearly in his will that no statues should be built in his memory, there are several memorials that have been unveiled in his honor. The most well-known of these have been erected in Pennsylvania, Australia and his birth place, Portsmouth. Our talented novelist has also been honored by the Bank of England, by featuring him on Series E ten pound notes. A survey, titled 'The Big Read', featured five novels written by this celebrated author, in a list of 'Top 100 books'.

As I see it, it is useful to name Dickens's siblings: Alfred Allen Dickens, Alfred Lamet Dickens, Augustus Dickens, Frances Dickens, Frederick Dickens, Harriet Dickens, Letitia Dickens. Also is better to mention the names of his children: Charles Dickens Jr., Dora Annie Dickens, Edward Dickens, Francis Dickens, Henry Fielding Dickens, Kate Perugini, Mary Dickens, Sydney Smith Haldim and Dickens, Walter Landor Dickens.

2.6 Some Social Problems

David Copperfield remains above all the story of a life told by the very one who lived it, but the novel is imbued with a dominant ideology, that of the middle class, advocating moral constancy, hard work, separate spheres for men and

women and in general the art of knowing one's place, indeed staying in that place. Further, some social problems and repeated abuses being topical, Dickens took the opportunity to expose them in his own way in his fiction and Trevor Blount, in his introduction to the 1966 edition, Penguin Classics, reissued in 1985, devotes several pages to this topic. However, Gareh Cordery, shows that behind the display of Victorian values, often hides a watermarked discourse that tends to question, tests, and even subverts them. Therefore, there are two possible readings; the one that remains on the surface and another that questions below this surface, the implicit questions. Among the social issues that *David Copperfield* is concerned with are; prostitution, the prison system, education as well as society's treatment of the insane.

Dickens's views on education are reflected in the contrast he makes between the harsh treatments that David receives at the hands of Creakle at Salem House and Dr. Strong's school where the methods used inculcate honor and self-reliance in its pupils. Through the character of 'the amiable, innocent and wise fool' Mr. Dick. Dickens's advocacy in the humane treatment of the insane can be seen in Mr. Dick's brother, He didn't like to have him visible about his house and sent him away to some private asylum-place; though he had been left to his particular care by their deceased father, who thought him almost a natural and a wise man he must have been to think so! Mad himself, no doubt.

So, Betsey Trotwood, continuing Mr. Dick's story in chapter 14, stepped in to suggest that Mr. Dick should be given 'his little income and live with her'. "I am ready to take care of him and shall not ill-treat him as some people besides the asylum-folks have done".

The employment of young children in factories and mines under hard conditions in the early Victorian Era disturbed many people. There was series of parliamentary enquires into the working conditions of children and these reports shocked writers like Elizabeth Barrett Browning and Charles Dickens. The latter describes children working in factories or other workplaces in several novels, notably in *Oliver Twist* and *David Copperfield*. Young David works in a factory for a while after his mother dies and his step-father showed no interest in him. Such depictions contributed to the call for legislative reforms.

Charles Dickens satires contemporary ideas about how prisoners should be treated in chapter 61. "I am shown two interesting penitents". In this chapter which published in November 1850, David along with Traddles are shown around a large

well-built new prison, modeled on Bentonville prison (built in 1842), where a new system of incarceration is in operation under the management of David's former headmaster Creakle, 'A believer in firmness, Dickens denounced comically the system of isolating prisoners in separate cells', the separate system' and giving the healthy and pleasant food.

His satire appeals directly to the public, already warned by the long controversy over the prison discipline in the press. Mr. Creakle is very proud of this new system, but his enthusiasm is immediately undermined by the reminder of his former ferocity as a school principal. In the prison David and Traddles encounter 'Model prisoners 27 and 28, who they discover are Uriah Heep and Mr. Littimer. Heep is seeing reading a hymn book and Littimer also' walked forth, reading a good book', both have managed to convince the naïve Creakle and his fellow magistrates that they have seen the mistake of their ways. Both are questioned about the quality of food and Creakle promises improvements. Dickens opinions in this chapter 61 were in line with Carlyle whose pamphlet 'Model Prisons', also denounced Bentonville Prison, and were published in the spring of 1850. Indeed Dickens had published anonymously, a month after Carlyle, a pamphlet on the same subject, 'Pet Prisoners'.

2.7 The Fallen Women

The two friends in Yarmouth –Martha Endell and Emily Peggotty- who work at the undertaker house, reflect Dickens's commitment to save the so-called fallen women. Dickens was co-found with Angela Burdett 'Coutts Urania Cottage', a home for young women who had turned to a life of immortality, including theft and prostitution. On the evening of her wedding to her cousin and fiancé, Ham, Emily abandons him for Steerforth. After Steerforth deserts her, she doesn't go back home because she disgraced herself as well as her family. Her uncle, Mr. Peggotty, finds her in London on the brink of being forced into prostitution.

In order to have a fresh start away from her now degraded reputation, she and her uncle immigrate to Australia. Martha has been a prostitute and contemplated suicide, but towards the end of the novel she redeems herself by helping Daniel Peggotty find his niece after she returns to London. She goes with Emily to begin a new life in Australia. There she marries and lives happily. The emigration to Australia, in the wake of that of Micawber, Daniel Peggotty and Mr. Mell, emphasizes Dickens's belief that social and moral redemption can be achieved in a

distant place where someone may create a new and healthy life. However, despite their families' forgiveness, they remain 'tainted' and their expulsion from England is symbolic of their status, it is only at the other end of the world that these 'social outcasts' can be reinstated. Morally, Dickens here conforms to the dominant middle-class opinion.

Another lost woman in the novel, though never having sinned, is Rosa Dartle. She is a passionate being with the inextinguishable resentment of having been betrayed by Steerforth, a wound that is symbolized by the vibrant scar on her lip. Never does she allow herself to be assimilated by the dominant morality, refusing tooth and nail to put on the habit of the ideal woman.

Avenger to the end, she wants the death of little Emily, both the new conquest and victim of the same predator and has only contempt for the efforts of David to minimize the scope of his words. As virtuous as anyone else, she claims that Emily doesn't recognize any ideal family, each being molded in the manner of its social class nor any affiliation as a woman; she is Rosa Dartle in herself.

On the other hand, David's vision is marked by class consciousness, for him, Rosa, emaciated and ardent at the same time as if there were incompatibility is being apart, half human and half animal, like the lynx, with its inquisitive forehead, always on the lookout which consumes an inner fire reflected in the gaunt eyes of the dead of which only this flame remains. In reality, says John O. Jordan, it is impossible for David to understand or even imagine any sexual tension, especially that governs the relationship between Rosa and Steerforth, which in a way, reassures his own innocence and protects what he calls his 'candor' –frankness or angelism- his story. Also, Rosa Dartle's irreducible and angry marginality represents a mysterious threat to his comfortable and reassuring domestic ideology.

2.8 Emigration to Australia

Dickens exploration of the subject of emigration in the novel has been criticized by John Forster and later by G.K. Chesterton. The latter accused Dickens of presenting boatload of people overseas, their 'soul' can be changed, while ignoring the fact that poor people like Peggotty have seen their home stained, or like Emily, their honor tarnished.

Micawber has been broken by the English social system and his journey to the antipodes is paid for by a paragon of the Victorian bourgeoisie, Betsey Trotwood, and he is supposed to regain control of his destiny once he has arrived in Australia.

Trevor Blount points out that the word 'soul' has a different meaning for Dickens than Chesterton. Dickens cares about material and psychological happiness and is convinced that physical well-being is a comfort for life's wounds.

In *Nicholas Nickleby* and *Martin Chuzzlewit*, Dickens sent his characters to America, but he has the Peggotty and Micawber families immigrate to Australia. This approach was part of official policy of the year 1840, focusing on Australia as a land of welcome. It was at this time necessary to stimulate interest in the new colony and propagandists arrived in England in particular John Dunmore Lang and Caroline Chisholm from Australia. Dickens was only following this movement and in any case had faith in family colonization.

Moreover, the idea that redemption could be achieved by such a new start in a person's life was a preoccupation of the author and he saw here subject matter to charm his readers. From the point of view of the novel's inner logic, in order to work for Copperfield to complete his psychological maturation and exist independently, Dickens must expel his surrogate fathers, including Peggotty and Micawber, and emigration is an easy way to remove them.

The episode in the prison, according to the novelist Angus Wilson, is more than a piece of journalism that it presents Dickens's vision of the society in which he lives. The same can be said of the episode concerning prostitution and emigration which illuminate the limits of Copperfield's moral universe and Dickens's own uncertainties. That everything is put in order in Australia, so Martha marries a man from the bush, that Emily –in the strong arms of Dan Peggotty- becomes a lady of good works, that Mr. Micawber –who had been congenitally insolvent- suddenly acquires the management skills and becomes prosperous in dispensing justice. All these conversions are somewhat 'ironic' and led to undermine the hypothesis of 'a Dickens believing in the miracle of the antipodes', which Jane Rogers considers in her analysis of the 'fallen women' as a plot device to gain the sympathy of Dickens's readers for Emily.

Dickens's early biographer, John Forester, praises the bourgeois of middle-class values and ideology found in *David Copperfield*. Like him the Victorian reading public shared Copperfield's complacent views, expressed with the assurance of success that is his, at the end, as a recognized writer who is happy in marriage and safe from need. Gateth Cordery takes a close look at class consciousness. According to him Copperfield's relationship with aristocrat Steerforth and the humble Uriah Heep is 'crucial'.

From the beginning, Copperfield ranks as and is considered by his friends among the good people. The Peggotty family in chapter 3 treats him with respect, 'a visitor of distinction'; even at Murdstone and Grinby, his behavior and clothes earned him the title of 'the little gentleman'. When he reached adulthood, he naturally enjoyed Steerforth's disdain for Ham as a simple 'joke about the poor'. So, he is predisposed to succumb by what he calls in chapter 7 an 'inborn power of attraction', to the charm instinctively lent to beautiful people, about which David said "a kind of enchantment… to which it was a natural weakness to yield".

From start to end, David remains fascinated by Steerforth, so he aspires inwardly to his social status. In parallel there is a contempt of the upstart, Heep, hatred of the same nature as Copperfield's senseless adoration for Steerforth but inverted. That humble Heep goes from a lowly clerk to an associate at Wickfield's, to claiming to win the hand of Agnes, daughter of his boss, is intolerable to David, though it is very similar to his own efforts to go from shorthand clerk to literary fame, with Dora Spenlow, the daughter of his employer. Heep's innuendo that Copperfield is no better than him feeds an upstart on the disdain in which he holds Heep as of right; "Copperfield, you've always been an upstart", an honesty of speech, comments Cordery, of which Copperfield himself is incapable.

2.9 The right balance of Aunt Betsey

David's personal story makes it more complicated for him to access the sort of equilibrium that Traddles presents, because it seems destined, according to Paul Davis, to reproduce the errors committed by his parents. Thus without knowing it, he looks a lot like his late father, also named David, who according to aunt Betsey, had eyes only for the flower-women, and as such, he finds himself as irresistibly attracted to Dora whose delicate and charming femininity, the sweet frivolity too, recall those of his diaphanous mother.

The chapters that describing their love are among the best in the novel because Dickens manages to capture the painful ambivalence of David, both passionately infatuated with the irresistible young woman, to whom we can only pass and forgive everything and frustrated by his weak character and his absolute ignorance of any discipline. For love, the supreme illusion of youth, he tries to change it, to 'form her mind', which leads him to recognize that 'firmness' can to be a virtue which, ultimately, he needs. However, finding himself in a community of thought, even distantly, with his hateful and cruel stepfather whom he holds responsible for

the death of his mother and a good deal of his own misfortunes, it was a troubling discovery.

It is his aunt Betsey who by her powerful character represents the struggle to find the right balance between firmness and gentleness, rationality and empathy. Life forced Betsey Trotwood to assure the role she didn't want, that of a father and as such she became, but in her own way, adept at steadfastness and discipline. From an initially culpable intransigence, this led to abandon the new born by denouncing the incompetence of the parents not even capable of producing a girl, she finds herself gradually tempered by circumstances and powerfully helped by the 'madness' of her protégé, Mr. Dick.

Mr. Dick, between two flights of kites that carry away the fragments of his personal history and without knowing it, plays a moderating role, inflecting the rationality of his protector by his own irrationality and his cookie-cutter judgments by considerations of seeming absurdity which prove to be innate wisdom.

In fact, aunt Betsey, despite her stiffness and bravado, doesn't dominate her destiny, she may say she can do it, yet she cannot get David to be a girl, or escape the machinations of Uriah Heep any more than the money demands of her mysterious husband. She also fails, in spite of her lucidity, her clear understanding, of the love blindness of her nephew, to prevent him from marrying Dora and in a parallel way, to reconcile the Strongs. In fact, in supreme irony, it is once again Mr. Dick who compensates for his inadequacies, succeeding with intuition and instinctive understanding of things, to direct Mr. Micawber to save Betsey from the clutches of Heep and also to dispel the misunderstanding of Dr. Strong and his wife the young Annie.

As we see in Dickens, where a satellite of main character reproduces the course in parallel, the story of Strong couple develops in counterpoint that of David and Dora. While Dora is in agony, David himself obsessed with his role as a husband, observes the Strongs who are busy unraveling their marital distress.

Two statements made by Annie Strong impressed him; in the first, she told him why she rejected Lack Maldon and thanked her husband for saving her "from the first impulse of an undisciplined heart". The second was like a flash of revelation; "There can be no disparity in marriage like unsuitability of mind and purpose". At the end of chapter 45, almost entirely devoted to the epilogue of this affair, David meditates on these words which he repeats many times and whose relevance, applied to his own case, is imposed on him. He concludes that in all

things, discipline tempered by kindness, and kindness is necessary for the equilibrium of a successful life. Mr. Murdstone preached firmness, in that he was not wrong. Where he cruelly failed that, he matched it with selfish brutality instead of making it effective by the love of others.

2.10 A happy maturity with Agnes

David has taken stock of his values and accepted the painful memories of Dora's death, so he is finally ready to go beyond his emotional blindness and recognize his deep love for Agnes Wickfield, the one he already has called 'the true heroine' of the novel to which he gives his name. Paul Davis states that Agnes is surrounded by an aura of sanctity worthy of a stained glass window, that she is more a consciousness or an ideal than a person, that certainly, she brings the loving discipline and responsibility of which the hero needs, but lacks the charm and human qualities that made Dora so attractive.

Adrienne E. Gavin, writes that, Agnes is neither more nor less caricature than other young women in the hero's life; "If Emily is a stereotype of the 'lost woman' and Dora of 'woman child', Agnes is that of 'ideal Victorian women', which necessarily limits, for her as for the others, the possibilities of evolution, the only change available from a loving and devoted daughter to a loving and devoted wife.

Therefore, the writer David, now David Copperfield, realized the vow expressed to Agnes, when he was newly in love with Dora, in chapter 35, titled 'Depression', "If I had a conjurer's cap, there is no one I should have wished but for you". At the end of his story, he realizes that the conjurer's cap is on his head, that he can draw his attention to the people he loves and trusts. Thus, David Copperfield is the story of a journey through life and through oneself, but also, by the grace of the writer, the recreation of the tenuous thread uniting the child and the adult, the past and the present, in what Georges Gusdorf called; "fidelity to the person".

2.11 Summary of the chapter

The researcher has presented the problems of the research in details in addition to the personal life of Charles Dickens and his childhood which was so gloomy. Also in this chapter the researcher spoke about some social phenomena that appeared during the industry revolution.

Chapter Three
Methodology of the Research

3.0 Introduction

In this chapter, the researcher shows us which method can do well to discuss and analyze the problem of this study. Furthermore, the researcher speaks about the technique and the tools which used in this method.

The researcher adopts the descriptive, analytical method in discussing the problem of this study. As this research concerning the novel *David Copperfield*, the technique used in the collection of data is library research. The first source is the events and episodes in the novel itself and the second source is other references such as articles, reports, books, magazines, and theories from various outstanding socialists as well as encyclopedia.

3.1 Population

Dickens wrote a huge list of novels, published autobiography, edited weekly periodicals including 'Household Words' and 'All the Year Round', wrote travel books and administered charitable organizations. He was also full of enthusiasm to theatre, wrote plays and performed before Queen Victoria in 1851. His energy was inexhaustible and he spent much time abroad, for instance he was lecturing against slavery in the United States and touring Italy with companions Augustus Egg and Wilkie Collins, a contemporary writer who inspired Dickens' final unfinished novel *'The Mystery of Edwin Drood'*. He was estranged from his wife in 1858 after the birth of their ten children, but he maintained relations with his mistress, the actress Ellen Ternan, and it is speculated that they had a child who died in infancy.

From the year 1860 till 1870, the talented writer worked hard on his novels: *Great Expectations* and *Our Mutual Friend*. He also joined *'The Ghost Club'* owing to his deep interest in supernatural and paranormal phenomena. On June 9, 1865, Dickens met with an accident on his way back to England from Paris. All carriages but the one Dickens was travelling in, was derailed and the writer saved several lives in the disaster. This accident formed the basis of his short paranormal story *'The Signal Man'*, where the protagonist knows he will die in a rail accident. For some years Dickens's health deteriorated. He never fully recovered from that rail accident. So, he tried himself out by continuing to travel throughout the British

Isles and America to read before audiences. He gave a final series of readings in London that began in 1870.

In this part, the researcher deals with the previous criticism and analysis done by some critics and writers in this field as well as depicting the researcher's own point of view for each fragment of an analysis.The researcher as many readers and critics have seen parallels between David's fictional experiences and Dickens' real life as related in his autobiographical fragment. However, it is important to bear in mind that Dickens wrote his autobiographical fragment with an adult perception of childhood and it is probable that his memories of the past were subject to the same 'mist of fancy' that David's are.

Therefore, whilst there are undoubted similarities in the histories of both Dickens and David, the two autobiographies are not the same, nor can it be ascertained that each autobiography is an accurate portrayal of the past, especially consider the impact of time. We can notice that David's memories of childhood are told with the perception of an adult, and the importance of this point shouldn't be dismissed since the length of time which has elapsed between the events of David's past and his present day recollection spans several years. David's written memory is essentially different from the actual past and according to John P. McGowan, this creates a field of reinterpretation. As a result, David is able to reconstruct himself through his memories and successfully creates 'a newly coherent, newly organized psyche'.

Charles Dickens as many other literary writers of the mid-Victorian era, framed his engagement with the emotional life of the child within an extended reflection on the mechanisms of memory. *David Copperfield,* in particular complicates the idea that the adult can smoothly transition back into the emotional sensibility of the child. When David has become head boy at Dr. Strong's school in Canterbury, he remembers:

"the boy I was myself, when I first came there. That little fellow seems to be no part of me; I remember him as something left behind up on the road of life and almost think of him as someone else". (David Copperfield 278).

Charles Dickens tries to reflect one side of human life which is characterized and told by almost entirely from the point of view of the first person narrator, *David Copperfield*. He is the main character. He plays the role as a man in this novel, according to general views of the mimetic criticism or imitation of human

life, the reflection of human life and the representation of human emotion, the stories of this novel tend to a sheer imitation which means that the novel describes a story dealing with the personal history, adventures of life, experience and observation of *David Copperfield* and many elements within the novel follow events in Dickens' own life.

3.2 Tools

The tools used in this descriptive and analytical method can be the book "*David Copperfield*" and its episodes and any other related books, articles or essays about childhood, especially during the Victorian period in the nineteenth century with its advantages and disadvantages.

The data source of the research is the famous novel of Charles Dickens's *David Copperfield*. The story consists of 64 chapters in 716 pages. It was published by Penguin Popular Classic in 1994. Besides sentences, discourses and events which are related to four social problems that happened in the story of *David Copperfield* as a reflection of English society in the nineteenth century, particularly in Victorian era as it is presented in the novel, namely the gap between social classes, poverty, discrimination in education and unfair treatment in working class.

The novel *David Copperfield* is Dickens' most titanic effort at self-revelation and self-analysis, balked and frustrated at every turn, yet emerging at times with a violent grasping at literary and artistic realism which is unequalled in his own works, unequalled in nineteenth century British fiction and hardly bettered anywhere in the field of the novel. If the analytic impulse which created it was practically spent when it was being written, we can't be too critical.

3.3 Summary of the chapter

Chapter three focuses on the shape and design of the research and the methods which applied to achieve this study. The research tools and population also are mentioned in this chapter.

Chapter Four
General Analysis

4.0 The Use of 'gloomy' and its derivates

It is noticeable that the author of *David Copperfield* has strongly used the word 'gloom' and its derivatives throughout the novel; it's frequently uttered twenty-nine times in different chapters. The word 'gloom' by itself mentioned eleven times while the adjective 'gloomy' mentioned thirteen times and the adverb 'gloomily' only five times. The first appearance of this word in the novel is in chapter four when the writer described Miss Murdstone at her arrival in their home in Blunderstone as: 'Miss Murdstone who was arrived, and a gloomy looking lady she was'. This was David's first impression of Miss Murdstone .Also in same chapter he said: 'that it was another name for tyranny and for a certain gloomy, arrogant devil's humor that was in them both'. The word 'them' here refers to Mr. and Miss Murdstone and their severe treatment towards David as a child. In chapter four the writer said: "The gloomy taint that was in the Murdstone blood, darkened the Murdstone religion, which was austere and wrathful".

Here the author showed the effect of conduct religious belief. Also in the same chapter four we have: "As to any recreation with other children of my age, I had very little of that ; for the gloomy theology of the Murdstones made all children out to be a swarm of little vipers, and held that they contaminated one another". It is a dark and miserable conception towards children possessed by the Murdstones, as I see it. For the fifth time, Dickens uses the word gloom in this chapter: "…the setting in of rain one evening, with a fresh smell, and its coming down faster and faster between me and the church, until it and gathering night seemed to quench me in gloom and fear and remorse". It is obvious that David linked the use of the gloomy with the appearance and existence of Mr. and Miss Murdstone in his early life as a child which turned it into misery and sadness.

In chapter eight the writer mentioned the word gloomily as an adverb associated with Miss Murdstone counting the days off from a calendar for David's vacation to be ended as quickly as she could to get rid of him:"Oh! said Miss Murdstone. Then here is one day off. She kept a calendar of the holidays in this way, and every morning checked a day off in exactly the same manner. She did it

gloomily until she came to ten, but when she got into two figures she became more hopeful and as the time advanced, even jocular".

In chapter ten we find a clear evidence of the impact of Dickens's gloomy childhood on his writings and the stream of his future life:"And now I fell into a state of neglect, which I can't look back upon without compassion. I fell at once into a solitary condition apart from all companionship but my own spiritless thoughts, which seem to cast its gloom upon this paper I write".

Again in chapter fourteen Dickens connected the use of the word gloomy with Mr. Murdstone as he were a fearful ghost in his early life when he said:"…I sat counting the time, I flushed and heated by the conflict of sinking hopes and rising fears within me; and waiting to be startled by the sight of the gloomy face, whose non-arrival startled me every minute". For the first time the author associated Steerforth with the word gloomily in chapter twenty-two:'… I was confounded by the alteration in him, that at first I could only observe him in silence as he stood leaning his head upon his hand and looking gloomily down at the fire".

In chapter twenty-five the words 'gloom' and 'gloomy' used with a link of some persons in a concert attended by David and his friend Traddles: 'Traddles and I were separated at table, being billeted in two remote corners ; he in the glare of a red velvet lady; I, in the gloom of Hamlet's aunt ". Then we notice the use of the word gloomy in:"He assumed an expression of gloomy intelligence and highly approved of the discretion that had been observed". The pronoun 'he' here refers to Mr. Waterbrook.

In chapter twenty-six, the writer linked the use of gloomy with Miss Murdstone:" It's very hard, because we have not a kind Mama, that we are to love, instead, a sulky, gloomy old thing like Miss Murdstone, always following us about, is not it, Jip?" The word gloom is used in this chapter as well:" As her figure disappeared into the gloom of the entry, this counsel certainly presented itself to my mind in the light of a slight liberty on Mrs. Crupp's part". The writer once used the word gloom in chapter twenty-eight:" If any drop of gloom were wanting in the overflowing cup, which is now commended". It is a part of the letter of Mr. Micawber to David Copperfield. In chapter thirty-three we notice the use of the adverb gloomily:" He eyed her gloomily- remorsefully I thought- for an instant; and said, turning his head towards me, but looking at my feet instead of my face:' We are not likely to encounter soon again'.

To show the misunderstanding between David and Dora was so painful, the writer used the word gloomy in chapter thirty-eight:" All I had to do, I said, with gloomy sarcasm, was to forget Dora". In chapter forty-six, the author described the sad appearance of Steerforth's house when David passed by:" I had never done more than glance at the house, as I went by with a quick end step. It had been uniformly gloomy and dull". Martha was shown in chapter forty-seven in her sadness by the use of the word gloomy twice throughout this chapter:" I didn't approach her solitary figure without trembling; for this gloomy end to her determined walk, and the way in which she stood". Also in:" She didn't raise her voice above her breath, or address us, but said this to the sky; the stood profoundly quiet, looking at the gloomy water". In chapter forty-night Mr. Micawber was described with the word gloom:" Mr. Micawber was for the most part plunged into deep gloom". The word gloomily illustrated Mr. Micawber complaining about money in chapter fifty-two:" Capital, madam, capital, urged Mr. Micawber gloomily". In chapter fifty-four the writer used gloomy in connection with hatred:" Mr. Micawber regarded the serpents with a look of gloomy abhorrence". The author used the word gloom to show his sad situation after the death of his beloved wife Dora in chapter fifty-five:" There was a dark gloom in my solitary chamber"

In chapter fifty-seven, we have the word gloom twice to depict the deep grief of David's life:" … were dispelled by Mr. Micawber's coming out of the gloom". Also in:"it cleared, as my eyes became accustomed to the gloom". The culmination of sorrow that affected David was shown in chapter fifty-eight by:" It was a long and gloomy night that gathered on me". Finally and in chapter fifty-nine we have the word gloom twice and gloomily once:"… or that tyranny, gloom, and worry have made Mrs. Murdstone nearly imbecile". Also in:" … and their gloom and austerity destroyed her". Then the use of gloomily in:" Does he gloomily profess to be religious still?".

In our analysis we have to show the development of the main protagonist, the relationships among him and the other necessary characters and also the portrayal of the family in *David Copperfield*. Separate sections deal with the topics mentioned and textual evidence supporting the ideas and coming from both primary and secondary literature are employed. David's story is obviously related to many secondary characters that influence his development and therefore the plot of the story might be briefly outlined.

4.1 Early Days

The novel begins when David is born as a fatherless child and lives with his childish young mother and with his faithful nurse Peggotty .This period of David's life is portrayed as a very happy and cheerful period. The situation changes when his mother marries Mr. Murdstone, he and his sister began overmastering his mother and the whole house. David is separated from his dear Peggotty and sent to a school where he isn't treated very kindly. His mother is exhausted from the living with the authoritative Murdstones and she dies soon after the birth of David's younger brother.

David is sent to work in wine bottling industry. Because he could not endure the terrible conditions there, he flees to his aunt Miss Betsey Trotwood who had visited his mother on his birth and disappeared after the recognition that David is a boy and not a girl. With great astonishment, this woman takes care of him and settles their affairs that David can stay with her forever. David lives with his aunt and Mr. Dick for some time and then goes to a school administered by Doctor Strong. While at school he is lodged at Mr. Wickfield and his daughter Agnes. There he also meets Uriah Heep.

After his graduation David goes to Yarmouth to visit Peggotty and her family with which he is associated. On his journey David meets Steerforth, a school mate from his first school. He still dotes on him, visits him at his home and then persuades him to join him on the journey, after their return David is apprenticed at Mr. Spenlow, a lawyer, and falls in love with his daughter Dora. Then some space is also devoted to the destinies of Tommy Traddles, a school mate of his and Steerforth, and little Emily- David's childish love- who runs away with Steerforth who promised to make a lady. Mr. Peggotty who brought her up is grief-stricken and decides to find her and bring her back.

Mr. Wickfield, Miss Betsey and other people fall into financial problems because of a cheater Uriah Heep. David marries Dora and feels generally merry despite their troubles. Mr. Peggotty and David find Emily with her friend's help. Steerforth lives at an unknown place. At the end of the novel, Steerforth is killed by the sea storm. Mr. Peggotty, Emily and the Micawbers go to Australia. Dora dies as a result of her miscarriage and David marries Agnes with whom he lives in a happy family. An unfortunate boy, Tommy Traddles makes a fortunate and lives

quite comfortably with his wife and her family too. Both Tommy and David reach successful careers.

A wonderful description of David's childhood experiences and emotions is depicted in the novel, mainly in its first twenty chapters. These chapters are narrated from a child's point of view and this might be the reason why they have a strong emotional impact on the reader. David has a very warm relationship with his mother and he considers their living alone only with Peggotty to be the happiest time of his life. Despite his mother is regarded as a very naïve and girlish person, she devotes all her life to David and his upbringing.

It's David's mother who represents home for him and in the opening chapters her irreplaceable role in David's life is emphasized. When David returns home from his trip with Peggotty and thinks of their home, he becomes aware that without his mother his home would mean nothing:"… and I felt, all the more for the sinking of my spirits, that it was my nest, and that my mother was my comforter and friend" (*David Copperfield* 39). However, their relationship is very soon harmed by David's step- father Mr. Murdstone and his sister. It is shown how the child suffers from forthcoming changes in his life. His mother marries without letting him know about it and he is very surprised and frustrated by the changes in her approach towards him which he can't understand at all. Although she always behaved affectionately, when David returns home from the trip, he is welcomed in a surprisingly stoic manner:" on one side of the fire sat my mother; on the other, Mr. Murdstone. My mother dropped her work, and arose hurriedly, but timidly, I thought".(*David Copperfield* 41).

From this moment onwards everything in David's home and life is changed. David's life with Mr. Murdstone and their relationship is depicted as a horrible experience for a small boy. He is treated with disregard to his person and later also physically punished. For Murdstone, David has the same value as an animal, may be even worse, and their conflicts become more and more important:" David, he said, making his lips thin, by pressing them together, if I have an obstinate horse or dog to deal with, what do you think I do?' I don't know. I beat him". (*David Copperfield* 72). From this quotation it is evident that David is worth for nothing in Murdstone's eyes and his existence is compared to be of an animal.

However, despite all these problems and sufferings with the Murdstones, David has another person who cares for him beside his mother, and that is Peggotty. The reader might notice that David realizes her importance for him when they have to

separate for the first time in his life:" From that night there grew up in my breast a feeling for Peggotty which I can't very well define. She didn't replace my mother; no one could do that; but she came into a vacancy in my heart, which closed up on her, and I felt towards her something I have never felt for any other human being".(*David Copperfield* 95).

David's suffering in his childhood continues at school where the boys are frightened by Mr. Creakle and where David is humiliated by the sign he has to wear on his back as a result of biting Mr. Murdstone."Take care of him, he bites". (David *Copperfield* 119).

Although the deathbed scenes are not depicted directly in the novel, the reader might probably fee that happy time of David's life and the feeling of safety ends with the death of his mother. It can be also interpreted as an end of one period and a start of his new life:" The mother who lay in the grave was the mother of my infancy; the little creature in her arms was myself, as I had once been, hushed for ever on her bosom". (*David Copperfield* 201). Then the description of his life in a wine bottling factory follows, but the reader is not informed about the horrors of this work in details. It is only pointed out that David doesn't like it and he decides to change his current situation. David's life at his aunt's seems to be quite comfortable and here the story moves to his adulthood. To conclude, the terror of David's life with the people who don't care about him who don't love him is depicted with all its horrors and misery. What should be commented on is David's development. It might be interesting to mention that, in comparison to the novels elaborated on in this thesis, in *David Copperfield* the bigger part of the book deals with David's maturity than with his childhood experiences.

The childhood is shown colorfully with all its horrors and sufferings. However, David's graduation at the age of seventeen is the turning point of the novel. Although he is already a young man physically, David is not mature in terms of his behavior and thinking. Throughout the whole novel his mental development into an adult man is described. Therefore, we witness the progress from a naïve, innocent and pure child into an adult who knows how to behave in the society and how the world is ordered. As Hornback points out in his essay about the novel, this development is characterized by the fact that as a boy:" David is required to relinquish his innocence". (Hornback663).

Also secondary characters have an influence on this development, but some of them are more important than others. Steerforth definitely represents a negative

influence on David. Even as an adult, he admires Steerforth unlimitedly and it seems that he is not aware of Steerforth negative qualities such as snobbery, arrogance and a like. The following quotation, which contains David's reaction on their meeting, demonstrates how David dotes on Steerforth:" I never, never, never was so glad! My dear Steerforth, I am so overjoyed to see you! "(*DavidCopperfield*430).

On the other hand, Agnes, who is depicted as an innocent and hood angel: "Then, Agnes, you wrong him very much. He my bad angel or any one's! He is anything but a guide, a support, and a friend to me!" (*DavidCopperfield547*) .The novel ends when David has a functional and happy family with Agnes, when he has realized that Steerforth was not honest with him and only and badly exploited him. The following quotation shows the selfishness of Steerforth:" Ride over all obstacles, and win the race!". Here Steerforth has just taken the crucial step toward the seduction of Emily, although David is unaware of it, he believes that as long as he himself is happy, nothing else matters. Steerforth is willing to sacrifice his friendship with David and the happiness of the Peggottys.

4.2 The child's perspective

David Copperfield is a novel which is narrated in the first person instead of the omniscient narrator; it's evident that the first part of the novel, which is narrated from the child's point of view, deals with the child's feelings and impressions more than the chapters in the following parts of the novel. Sometimes the narrator comments on the events from his adult point of view:" In the beginning of the novel our attention is directed toward the adventures of young David because they are his, and David the narrator is telling us about himself as a child in the world. Later, our attention is redirected, and the narrator tells us to look at the world as David grew to look at it, and as it affected him". (Hornback664).

In the narrative, the child's perspective is juxtaposed with the adult's point of view. The narrative of David as a boy is changed with David's retrospective commentaries. As Worth points out, they differ in some ways:" Young David is clear-eyed but necessarily imperfect perception of what is happening alternates with the mature David's retrospective musings in the significance of these childhood events". (Worth99). Dickens, for example shows that children reflect the world differently to adults. At the beginning of the novel when the narrator informs us about the relationships among Dr. Strong and his young wife Annie, the child

narrator here is without any suspicion, that Annie might have another relationship with her cousin.

On the contrary, the adult reader can immediately recognize the hints of suspicion such as a 'lost' ribbon. That the characters describing David's work are depicted differently than the rest of his childhood is evident from Worth's commentary:" Dickens's treatment of David's awful period- in service of Murdstone and Grinby- is handled somewhat differently. We know it was awful because the mature David tells us so(and because we know about its real life analog), but beyond a rather tame paragraph or two in chapter 11 he actually shows us nothing of its horrors".(Worth101).

The fact that the episodes about his work at the factory are narrated from a somehow detached point of view and the chapters of his early childhood are more focused on his feelings and emotions might indicate that the author wants to emphasize of emotional support and family background for a child.

4.3 The function and the portrait of the family

The various pictures of the families in *David Copperfield* are not the portrayals of the typical family units. The main character himself becomes an orphan. Little Emily and Ham living with Mr. Peggotty are orphans as well. Also Tommy Traddles and Steerforth as well as the other boys in school are children without parents. Steerforth and Uriah Heep live only with their mothers and their characters are influenced by that sort of life. The adult characters like Miss Betsey, Peggotty, Mr. Dick and others live alone without their own children and husbands or wives. It is clear that the ideal of a typical family construction is broken in the novel. We notice that the only complete family represented by the parents and children is Mr. Micawber's family. A great deal of attention is focused on the relationship between parents and children in the novel. These can be divided into several categories: The first one is represented by the relationships between Agnes and her father and between Mr. Peggotty and little Emily.

Although Emily is Mr. Peggotty's niece, he adopted her and treats her like his own daughter. These relationships are both full of love and devotion between a daughter and a father. It is evident from Mr. Peggotty's reaction to Emily's runaway:" Anywhere! I'm going to seek my niece through the wureld. I'm going to find my poor niece in her shame, and bring her back. No one stop me! I tell you, I'm going to seek my niece!"(David*Copperfield*675). In the second category, the

situation is different in the case of relationships between Uriah Heep and his mother as well as between Steerforth and his mother.

During his visit to Steerforth's, David sees that Steerforth's mother is devoted to her son in a dangerous way:" It was not matter of wonder for me to find Mrs. Steerforth devoted to her son. She seemed to be able to speak or think about nothing else, she showed me his picture as an infant, in a locket, with some of his baby-hair in it; she showed me his picture as he had beenwhen I first knew him; and she wore in her breast his picture as he was now. All the letters he had ever written to her, she kept in a cabinet near her own chair… (*David Copperfield 194*). It is an evident from this quotation that Mrs. Steerforth's love to her son is almost an obsession and later in the novel it is pointed out that this kind of care doesn't do him good.

Steerforth character qualities are probably spoiled as a result of his mother's approach to him. Consequently, it can be seen that in the novel the reader's attention is directed to the four different approaches to children. The first one is represented by the Murdstones and Mr. Creakle who neglect children and treat them in a bad way. A completely different approaches that of Peggotty and David's mother to David. Their care is tender and very affectionate. However, a motherly care can be also different and this is the care of Steerforth's mother. Her fondness of her son creates negative character qualities in him and his character is consequently terribly spoilt.

Finally the attitude of people who are not biological parents to their children is shown in the story. Mr. Peggotty and Miss Betsey treat children as well as they can and they attempt to fulfill their needs. It might be probable that the obstacles in the life of the characters are caused by their damaged families' background. As Hornback suggests, the family is a basic unit of society and its failure has negative consequences:" This basic unit of love and order, the family, is almost non-existent in *David Copperfield*, and it is against this symbolically significant disadvantage that the characters all react". (Hornback654). The decomposition of the family unit might help to create a chaotic world without any stability in *David Copperfield*. So, the characters must face these changes:" In order to overcome this advantage and to make contact again beyond this symbolic isolation of orphanage, the characters must create new orders, new forms in which to live". (Hornback654).

As a matter of conclusion, it is evident that the child character in *David Copperfield* come from incomplete families, some of them are even orphans. Their

lives are much influenced by their family background. Some similarities can be found between the characters of David and Tommy Traddles. They both suffer in their childhood, they both experience cruel behavior from the adults and they both have to fight for their place in the society. In the end, both of these characters succeed in life, they both create happy and functional families and they have successful jobs. It might be reasonable to presume that their sufferings strengthened their positive character qualities and their happy life in adulthood might be seen as a reward for the suffering they had to undergo. However, the family has another function in the novel. As mentioned, David's development into an adult man is depicted in the novel. In the end, two new and complete families are created and this might be related to the complement of David's development. Only as a mature man, who gave up all his naivety, he can start new and successful life.

4.4 The quandary of marriage in the novel

Two fundamental topics which pervade into *David Copperfield* by Charles Dickens are marriage and divorce. Victorian society witnessed that the Marriage Act of 1753 – intended to prevent clandestine marriage- in fact led to the events of ' self- divorce', despite the fact that divorce didn't start to be legalized until 1857. A product of a period when people resort to self- divorce inevitably as result of their failed marriages, irrespective of whether divorce is made legal or not, *David Copperfield* reflects the black and white aspects of the institution of marriage by questioning the seeming impossibility of divorce which was both celebrated condemned in the nineteenth century.

The terror of divorce that haunted the minds of Victorian people and penetrates into the novel is the key element underlying incompatible and miserable marriages, in which spouses are condemned to complex lives going between loyalty, sacrifice, submission and helplessness and most of the time death is a way of escape or relief from an oppressive marriage for couples in the novel. The concept of marriage in *David Copperfield* inhabits divorce in itself and so it is controversial whether it is always a solution to personal problems or brings happiness to spouses. In the novel the deceitfulness of appearance, undisciplined hearts and wayward feelings of individuals alienate them from the real unshakable love relations through the brink of repentance stemming from the inequality and incompatibility of parents. As Hilary Schor describes;" *David Copperfield* also

tells a complicated story of gender, identity and writing, one in which coming to identity, successfully traversing the marriage plot, and becoming an author are one". (Schor 1999: 7).

The marriages established happily at first can result in disappointments in the end as the case with Dora and David, Clara and Murdstone, Betsey Trodwood and her insane husband. The equity of partners is not related with class, status or any physical features but with the suitability of their mind and aims in life. Concerning this point, the marriage of Annie and Dr. Strong is a good model. Despite the age and class differences between them, they are equal mentally with their tolerant, understanding, trustful and respectful manners towards each other.

They don't give place to any doubt in their relations and this makes their marriage stronger and indestructible, but their marriage is still shadowed by dark forces of undisciplined hearts;" There can be no disparity in marriage like unsuitability of mind and purpose" (*David Copperfield* 984). Annie Strong makes this remark to her husband Doctor Strong when Mr. Dick brings the couple together again after Uriah Heep's deviousness has torn them apart. Annie's words haunt David in his new marriage to Dora, as he slowly realizes that his and Dora's characters are irreconcilably different. Dickens indicates that true love must rest on equality between souls, while equality of age and class is less important. Equality of purpose is essential for two people to join their lives, fortunes and future.

Without equality there can only be misunderstanding and with it a dynamic in which one partner dominates and the other suffers. The most prominent examples of good marriages in *David Copperfield* are the Strong's marriage and David's marriage to Agnes, both of which exemplify marital bliss in that both couples yearn for mutual happiness and act generously toward each other. On the other hand, however much the marriage of Wilkins and Emma Micawber is representative of absolute loyalty, patience and submission between spouses under the effect of conditions fraught with helplessness, misery, anxiety and destitution, the feeling of separation invades their family life.

Witnessing a second marriage in the novel, Clara represents the sacrificial woman figure oppressed by patriarchy and subjected to lose her identity and naturally forced to lead a vain life managed by others. Her only plight in life is her feeble nature exposed to abuse and exploitation by others and her happiness as a wife lies in tolerance, understanding, mental equity and emotional compatibility. She experiences two different sorts of marriages in both of which she was managed

by her two husbands. In her marriage with *David Copperfield*, she leads a merry life thanks to a helpful, tolerant and kind- hearted husband, who is more active than herself in domestic sphere, despite the difference of status between each other, but this turns out to be her disadvantage. Being accustomed to David Copperfield's presence, control and spirit in every work, she feels at a loss after his death. She feels helpless and weak on her own and needs a complementary partner to herself at home. So, her first marriage blinds her and draws her to the brink of a wrong second marriage.

Clara is disappointed and depressed by her new husband's authoritative and oppressive manner towards her and her son afterwards. She is completely mistaken about Murdstone who shows his real face after marriage, which depicts Clara's inability to make a good judgment and evaluation about prospective decisions, and her inexperience and naivety. Murdstone commands her like a child and makes her aloof from her only child as he and his sister start to take everything under their control at home including Clara's own emotions and her son's future. Clara defends herself against their insults like this:" It is very hard that in your own house, I may not have a word to say about domestic matters. I'm sure I managed very well before we were married". (*David Copperfield* 60-1).

In time Clara becomes so mentally broken by their atrocities that she convinced she is mistaken and responsible for all these distressing conditions. She is like a guest in her own house, writhing pitifully. This vicious husband sows the seeds of enmity and hatred between the mother and her son, but David can empathize with his mother in spite of all seditious efforts by Murdstone. The hellish environment of the house and her anxiety about divorce condemn her to the benevolent agency of death in that helpless condition.

Clara suffers from the result of her own feebleness against dominant patriarchal values. She is victimized by patriarchy and sacrificed in a way to justify her wrong choice of marriage. Even Miss Betsey Trotwood spares her affection and love from her after the death of her first husband although she is described as" the strongest character" in the novel and it is claimed that there is" no contradiction in this woman that she could snap at doctors and lawyers and at the same time brim over with human sympathy" (Woollen 1940: 178). As a mother Clara can't stand David's is being beaten by his step-father unfairly, but each time she is repressed. The un productivity of her second marriage reveals itself in Clara's abortion through the end of her life. When we compare her first marriage with the second,

we see obviously that the mental incompatibility between spouses stipulates the dissolution of marriage emotionally, though not formally. Factors such as status, class and physicality are important only to a certain extent. Love in the real sense is possible with the suitability of people in mind, intellect and view of life as well as mutual emotions. As Dabney observes" In Copperfield most of the bad marriages are disinterested, innocent and impulsive while the good marriages, Peggotty's to Barkis, Annie's to Dr. Strong, David's to Agnes, are passionless and carefully weighed". (Dabney1967: 66-7).

Passion and uncontrolled impulsive emotions drive people to wrong marriages, while marriages are solid and unshakable as far as maturity and intellectual equity are concerned in *David Copperfield*. We can show other synopsis complexities, failure and wrong decisions in marriage is David's marriage with Dora as a result of an undisciplined heart, blinding love magic and giving privilege to physicality over reason and mind. Love at first sight misleads David through an unequal marriage partner. David only adores Dora's beauty, without questioning or considering her shortcomings or insufficiencies in domestic life or her inability to accompany him intellectually. After their marriage, David decided to turn Dora into the ideal woman in his imagination, but his efforts to reform her mind are in vain.

The compelling manner of David towards her, makes Dora feel as afflicted and distressed as his mother Clara felt. David's authoritative behavior at home resembles Murdstone's manner in this respect. David has no other alternatives than accept Dora as she is. In fact Dora is innocent, as she is the victim of hypocritical patriarchy like Clara, since in the gendered Victorian world the private sphere was" viewed as a female domain concerned with home and family" (Digby 1992: 195), while the man was responsible for paid work in the public sphere and interested in national politics. In the same way David wants to deal with his academic career and go on his life with a wife to support and complete him intellectually as well as to have domestic skill and control. Indeed," David's dissatisfaction with Dora's housekeeping, for instance, is very plainly characteristic of both his sex and age, an expectation and a need that it never occurs to him to question or criticize" (Hardy 1983:64).

Dora is loved, flattered and adored physically and emotionally by David and then she is found guilty, since she couldn't answer again to the needs and expectations of the same man changing as he matures. As Slater notes" Dora's

innocence is seen to stem from an immaturity that will wring David's heart, but it is not a culpable immaturity" (Salter 1983:64). Her conditions and the manners of people around her prevent her from reaching a satisfying level of maturity in life and she is expected to play the role of a skillful wife abruptly, which is challenging and compelling for her. Slater pictures Dora's helplessness in this way" In Copperfield Dora's story dramatizes the plight of motherless middle-class girl […] being married to is supposed to change into a competent and responsible wife and housekeeper, providing her husband with both inspiration and practical support as he struggles to make his way in the world". (Slater 1983: 243) .

Aware of the fact that she is incapable of satisfying David's ideal of marriage, Dora resorts to laying the stupid woman and calling herself his' child-bride'. After encountering Agnes, she rightly wonders why David is married to her, rather than wise, skillful, clever and beautiful, Agnes is more deserving of him. In fact Dora tries to open David's eyes to the reality that Agnes is more compatible for him, but still David rejects to accept this fact by going on treating her like a play thing. David deceives himself in a world of illusion for a long time even if Dora is aware of her condition broad-mindedly. She is tortured by her missing features is her remorse and may be foresees that Agnes is the only perfect person to make David happy as a wife rather than herself, considering her call to Agnes on her death bed and her desire for both to marry after her death.

She foresees" as years went on, my dear boy would have wearied of his child-wife. She would have been less and less a companion for him. He would have been more and more sensible of what wanted in his home. She wouldn't have improved. It is better as it is" (*David Copperfield* 773). Otherwise, life is unbearable for her in this condition and death seems the only solution for both her and their sake, as ' divorce is a taboo subject' (Hager 1996: 993) in that period. She sacrifices herself for their happiness. Marriage is again pregnant to separation and disunity between these incompatible people by leading to another second marriage between David and Agnes.

Dora's death makes David realize that there was something missing or wrong in their marriage that cannot be filled in any way. As in every depressive condition, he looks for Agnes's support and accompaniment in his emotional destitution after Dora's death." I loved my wife dearly, and I was happy, but the happiness I had vaguely anticipated, once, was not the happiness I enjoyed, and there was always something wanting" (*David Copperfield* 703), he confesses. As a result of deep

meditation he realizes he made the greatest mistake in his life by taking Agnes as a sister rather than a wife who will complete him in every respect. He expresses his inner regretful feelings like this:" so near Agnes, without the revival of these regrets […] teaching me what I had failed to learn when my younger life was all before me, but not the less regrets. 'Oh, Trot' I seemed to hear my aunt say once more; and I understood her better now-'Blind, blind, blind!" (*David Copperfield* 841-2). As Kelly Hager claims that" Copperfield presents us with a view of marriage as an institution that doesn't solve problems of identity and selfhood, but rather creates such problems, as the string of marriages with which are presented in this novel illustrates" (Hager 1996: 990-1).Agnes is so indispensible for David that even Dora's death doesn't afflict him so much as Agnes's absence.

David is repentant for having ignored Agnes for such a long time for nothing. Dora's death becomes an excuse for him to recapture his ideal love, but this time he can't dare to express his love to Agnes, since he can't be sure of her feelings. Even Mr. Micawber realizes David's love for Agnes outweighs his love to Dora such as" If you hadn't assured us, my dear Copperfield, on the occasion of that agreeable afternoon we had the happiness of passing with you, that D was your favorite letter, I should unquestionably have supposed that A had been so". (*David Copperfield* 572). When we look at the outcome, we see that everything cooperate for the union of David and Agnes as if it were for the sake of the celebration of a second marriage in the novel after the first failed marriage. Considering David's union with Agnes later, we can conclude that *David Copperfield* is a novel which supports second marriages by creating an atmosphere loaded with disunity, separation and desertion.

On the other hand, Betsey Trotwood's marriage has a corporal feature like David's. She falls in love with her husband because he is very handsome, just as David adores Dora's hair curls or generally her physical beauty, but the later process of their marriage doesn't justify their first feelings. Betsey is beaten and forced to jump out of a window by her husband, whom she loves feverishly, therefore she prefers the self-divorce as the best way for herself. She even goes on paying money to her husband from time to time, because of the separation by mutual consent. At that period" a separated wife was in an even more unfavorable position like that woman starting a business to keep both her house and income intact and whose husband returned demanding funds from his wife, money which was his by legal right" (Davidoff and Hall 1987: 277).

Betsey's life is also surrounded by this law. Nonetheless, Betsey Trotwood doesn't give up loving her husband, however wildly her husband treated her. This case stemmed from the marriage laws before the nineteenth century under the effect of patriarchal values. In Road to Divorce, Lawrence Stone depicts the enacted law about a married woman like this:" A married woman was the nearest approximation in a free society to a slave. Her person, her property both real and personal, her earnings and her children all passed on marriage into the absolute control of her husband. The latter could use her sexually as and when he wished, and beat her (within reason) or confine her to disobedience to any orders". (Stone 1990: 13).As seen in these lines, the property and marital rights of a Victorian woman confine her to the domain of the man, on the other side, in Hornback's view" the basic unit of love and order, the family is almost non-existent in *David Copperfield* […] the only unbroken family unit in the novel is that of the Micawbers, which struggle against its own chaotic social incompetence and chronic moral ineptitude to stay whole" (Hornback 1998: 654) .

Mrs. Micawber is another important woman character in the novel who is often obsessed with the ideas of separation, considering her frequent reading of her vows of marriage and her repeated words as" I will never leave him". She experiences such difficult financial problems that it is inevitable for her to think about separating from her husband. Because of the debts incurred upon them, they can't lead a secure and stable life. However, Mrs. Micawber doesn't stop supporting her husband spiritually, may be because of her helplessness as a destitute woman who doesn't have a financial prospect or maybe because of her religious views.

Generally her loyalty to her husband can be attributed to religious and situational reasons, as their marriage doesn't promise a solid future and Mrs. Micawber conditions herself not to leave him as if she were urged to stay with Wilkins by force." Between myself and Mr. Micawber(whom I will never desert), there has always been preserved a spirit of mutual confidence", (*David Copperfield* 630) Mrs. Micawber says. Even these words reflect the bright and dark side of their marriage, loaded with hesitations in the face of mutual confidence and loyalty. As far as absolute loyalty is concerned in marriage, Mrs. Peggotty's marriage to Mr. Barkis can be used as an exceptional example of solid and ideal marriage, granting Mrs. Peggotty's devotion to Mr. Barkis until his death, but the

general insight into the marriages in *David Copperfield* denies the maintenance of marriages and puts divorce and second marriages into the first ground.

If we look at Emily's condition, again we come across the idea of separation. Her escape with Steerforth by abandoning Ham creates a crisis and a fracturing mode in the novel in terms of the maintenance of marriages or strong relations, as Hardy explains;' we may feel that the treatment of Emily's seduction suffers from being part of a generalized case about fallen women' (Hardy 1961:64) . Everybody is startled by this event, as they cannot imagine Emily will abandon her uncle Mr. Peggotty and the other family members bringing her up and doting on her by being carried away by her undisciplined heart. With Emily's escape, all plans and expectations fall through.

This unexpected separation before marriage reinforces the claim that *David Copperfield* draws a portrait of desertion of separation, rather than reacting against them. On the other hand, Martha with whom Emily worked once, is a great example of fallen women, as one of whom Emily is associated because of her being seduced by Steerforth. Mr. Peggotty didn't want Emily to see or talk to Martha because of her notoriety. Nevertheless, his own niece was exposed to the same condition like Martha in society; it is a shock and disappointment for him. At this point, it is very evident that society and its view of these kinds of fallen women have a great influence on the improvement or aggravation of their condition.

Even if Martha wants to get rid of her miserable condition, she can't overcome it because of societal prejudices and so she wants to move to another world, another society in which she can reach anonymity. Her simile of the river is really thought-provoking:" Oh, the river! I know that I belong to it […] it creeps through the dismal streets, defiled and miserable and it goes away, like my life, to a great sea that is always troubled" (*David Copperfield* 687). These words portray Martha's helplessness as a fallen woman and her tendency to suicide as the only way of escape from this hellish world. However," it is Martha, moved by the plight of Emily after her seduction by Steerforth, who devotes herself to the ' woman's mission' of saving one of the fallen" (Ingham 1992: 47).

Therefore, Emily is much luckier than Martha, as she also a very devoted and affectionate uncle who accepts her although she falls into the status of a fallen woman later in the novel. He is so fond of Emily that he continues to search for her for a long time patiently and steadfastly until he finds her. Collins comments that"

Emily is never allowed to enjoy one moment of her fallen life and when rescued and exported, she is not allowed to marry, though she has many offers" (Collins 1977:54). She is raised to a high point by her uncle though she was victimized by patriarchy. She was to bear the result of her undisciplined heart by migration to another world with her uncle at the end of the novel.

Doctor Strong and Annie's marriage is representative of an ideal family life despite all social prejudices in the Victorian period. They repress all gossips or speculations about themselves with the strength of their absolute faith, trust and respect to each other. They resemble age and class differences, but this case doesn't restrict their happiness. For example, John Maldon attacks their marriage with disgusting and insulting words. However, Annie's profound love and respect for her husband refute all kinds of reactions against their marriage, as seen in her own words" Oh, hold me to your heart, my husband! Never cast me out! Don't think or speak of disparity between us, for there is none, except in all my many imperfections. Every succeeding year […] I have esteemed you more and more" (*David Copperfield* 671). Annie's love for Dr. Strong is so ingrained that nothing seems able to destroy it, as seen in the simile of 'rock':" Oh, take me to your heart, my husband, for my love was founded on a rock and it endures"(*David Copperfield* 671). However, it is easy for Annie to discover this truth in her life until she learns how to discipline her wayward heart. Her marriage goes through vital crises, owing to the disclosure of her former intimacy with John Maldon under the effect of her passionate feelings for him before her marital life.

Her confrontation with her husband to prove her love again indicates that the novel creates or follows a disuniting policy and fragmentary mode by reflecting the ebbs and flows in marriage. The heart of all failed marriages in *David Copperfield* lies in a phrase pronounced by Annie, which dominates the novel from the beginning to the end dramatically:" the first mistaken impulse of an undisciplined heart", Hardy comments on this as:" the phrase in which Annie sums up her youthful, irrational and a moral feeling and which stirs David to self-recognition and diagnosis"(Hardy 1961: 65-6).

She confesses that her undisciplined heart led her astray with John Maldon before her marriage and this frank expression influences David's mind very deeply, as he identifies Annie's once undisciplined heart with his unstable and undisciplined heart which falls for Dora at first sight. Annie's decisive judgments about her family life like" there can be no disparity in marriage like unsuitability of

mind and purpose"(*David Copperfield* 668), and" my love was founded on a rock"(*David Copperfield* 671), represents the gist of the novel, by attracting our attention to what is missing in incompatible marriage in *David Copperfield*. For instance,' embittered by' the first mistaken impulse of an undisciplined heart', Aunt Betsey renounced mankind, developed a fixation against marriage, and because an eccentric recluse'(Needham 1954: 88).

Because of her former emotional mistakes or wrong choices about the man whom she would marry, she was exposed to mistreatment by her husband. She could not act with her reason and she cared about physical features more than mortality, and so she was driven to the way of mutual separation. The great gap between her emotions and the reality of her life makes Miss Betsey confused, depressed, aggressive and hostile to the outer world. She point out the aims to look after the girl baby to be born with prudence and precaution, by assuming a didactic role in her education when Mrs. Murdstone is pregnant. To forget the misery of her undisciplined heart, she aims to guide the future of the baby with her own experience:" there must be no mistakes in life with this Miss Betsey Trotwood. There must be no trifling with her affections, poor dear. She must be well brought up and well guarded from reposing any foolish confidences where they are not deserved"(*David Copperfield* 19). These words mirror how important it is for a person to control and discipline his heart before going through many challenges or mistakes in life. Most of the time this uncontrolled heart causes regret, sadness and costs irreversible moments or years, as Dabney determines:" the problem in David's world is to protect men and women from their own imprudent impulses and foolish dreams"(Dabney 1967: 76).

Concerning Dora's inability to become a good companion to David in every sense, it is influential how she was brought up or how the people around her treat her. She is not very mature, since she is treated as a child. Although David complains about this situation, he also realizes that he treats Dora as if she were a play thing from time to time." With his love of orderliness and insistence on bourgeois comfort, Dickens demanded a well-run household"(Rose 1983: 500), and so David also tries to make up for Dora's shortcomings and making her equal to himself, but he fails.

On the surface he seems to love Dora very much and there is no problem in their marriage, but in his secret feelings and ideas he feels his fault that his undisciplined heart led to," For I knew, now that my own heart was undisciplined

when it first loved Dora; and that if it had been disciplined, it never could have felt, when we were married, what it had felt in its secret experience." (*David Copperfield* 704). This undisciplined heart accounts very clearly for what the answer is to David's great mistake in marriage as well as to other characters' regretful lives in the novel, as David questions it in his remorse dramatically as in the following lines:" I sat down by the fire, thinking with a blind remorse of all those secret feelings I have nourished since my marriage […] would it, indeed, have been better if we had loved each other as a boy and girl, and forgotten it? Undisciplined heart reply!"(*David Copperfield* 773).

From these lines, it is very obvious that David feels regret from his marriage to Dora very profoundly and wishes he had not legalized his love for Dora with the institution of marriage, but they had remained only lovers. On the other hand, as Alexander points out," Agnes Wickfield is the embodiment of love and truth, but in this story of blunders in love it is only through errors and suffering that David can see that she is and find his way to her"(Alexander 1991: 77). It is very strange that David feels avoid in his life even if he claims he loves Dora, he cannot help missing or needing the advice, support and guidance of Agnes in every part of his life. When he looks back in retrospect, he reflects on his marriage with Dora." When I loved her-even then, my love would have been incomplete, without your sympathy. I had it, and it was perfected. And it was perfected. And when I lost, Agnes, what should I have been without you, still!" (*David Copperfield* 867). David is so attached to Agnes with an everlasting love and passion that distance doesn't matter for him to feel her presence and soul everywhere. His passionate and persistent love to Agnes appears very distinctly in these statements:" I went away, dear Agnes, loving you; I stayed away, loving you. I returned home, loving you!" "I have loved you all my life!"(*David Copperfield* 868). Moreover, it indicates that David has finally reached the real love he desired in his ideals as a result of his matured heart, not vulnerable to any distraction or fallibility any longer.

Elizabeth Langland argues that:" far more important than grace, sympathy and love are the household keys Agnes carries at her side, symbol of her authority, tool of her management, and sign of her regularity power and control."(Langland 1995: 88) . Dora's inability to manage her house and her inexperience in practical life overpowers David's love to her under the effect of ingrained domestic rules of Victorian life. Thus Agnes symbolizes the goddess of real love and happiness in life both for David and Dickens as:" it was precisely Catherine's lack of Agnes

Wickfield's managerial talents that first made Dickens consciously dissatisfied with her real life.(Rose 1983: 499).

From all kinds of marriages and relations in *David Copperfield,* we notice that the 'undisciplined heart', as Annie rightly describes, underlies all the difficulties, problems and regrets experienced throughout married life and "the good heart must learn the nature of real truth and love in order to overcome evil and misfortune in this world"(Needham 1954: 86). Granting that individuals suffer from grief, regret, sadness and confusion in their failed marriages and it shows that a marriage doesn't always bring solutions to personal problems or guarantee happiness, but as Schor writes" bad marriages discipline the heart"(Schor 1999: 9). Unable to be divorced legally in that period, Clara and Dora leave the world by death so as not to suffer any longer due to their unhappy, oppressive and failed marriages. Death becomes the only way of relief.

On the other hand, Betsey Trotwood and David Copperfield suffer from the punishment of their undisciplined hearts. Betsey was deceived by the physical appearance of her husband and became a victim of her emotions in the end. Driven into partial separation, Betsey always feels the regret of her marriage however much she loves her husband emotionally. In the same way, adoring Dora's beauty, rather than her soul, David realizes that he made a wrong choice by marrying Dora instead of Agnes and steps through a second marriage with Agnes for the sake of his real love and happiness by listening to the voice of his maturing heart despite the lateness of time." David's process is only briefly one of discipline, and then the artist's wish-fulfillment disposes of Dora and what remains is less a stern moral test than the slow discovery that Agnes is the rock on which he should found his love"(Hardy 1961: 59). No matter how loyalty Mrs. Micawber follows Mr. Micawber forever, she can't help being obsessed with the idea of leaving her husband in the times of crisis. Eloping with Steerforth mysteriously, Emily is also defeated by her undisciplined heart and victimized by her false emotions. Identified with separation, disappointment and regret of the marriages in *David Copperfield* have a negative, pessimistic tone rather than a positive and hopeful one. Therefore, we can conclude that *David Copperfield* is a novel which sacrifices failed marriages for the sake of isolation, divorce and second marriages.

The novel *David Copperfield* doesn't face direct criticism of social institutions in the manner of *Oliver Twist, Bleak House, Hard Times* or *Little Dorrit,* but it is still a novel associated with that finally unmanageable problem of ordering a

disordered world and thus it includes in its critical focus a representative list of institutions, from school, church and government to that basic social institution, the family. Dickens's general thesis, profound in novel after novel, is that love which is the only force capable of ordering this world. In *Hard Times*, Mrs.Gradgrind discovers on her death bed that:" there is something- not an Ology at all- that your father has missed or forgotten, Louisa"(*Hard Times*, chapter 9), and in *Our Mutual Friend*, Dickens tells his readers that the" bright old song" is right which says" that oh, it is love, it is love, that makes the world go round!"(*Our Mutual Friend*, chapter 4).

But the world goes round even in the absence of love, and keep spinning and spinning down into chaos, and this is the problem for Dickens, the pocket of love need not be such a disaster, however, by the time of the writing of *Dombey and Son*, Dickens has made into something real and legitimately habitable. Then, in *David Copperfield*, he tries to find and to accept a much greater and more satisfactory solution. He finds this solution primarily in the jobs of Tommy Traddles and David himself, each of whom orders reality, not by changing or reforming it, but by comprehending and accepting it in all its complexity. At the end of the novel Traddles becomes a judge and David is a novelist, an artist. The world of *David Copperfield* is fully a world of chaos and the threats of chaos, and what the good people must do, for their own safety and sanity, is find and re-establish order. The problem becomes very quickly a qualitative one involving the determinations of innocence and experience.

With the exception of David himself, the good people of the novel all insist on their innocence, all except David and Traddles try, initially, to refuse experience, making their worlds exclusive and selective. In denying the existence of the larger pervasive realty of evil, they establish for themselves precarious and difficult situations. Their love becomes restrictive and isolationist and that huge responsible love which would establish itself critically and creatively in the world, however painful this might be, denied.

Only rarely in Dickens's fiction is this active and vital love achieved. We find it in the new *Bleak House* at the end of that novel, perhaps in Great Expectations, and somewhat oddly mixed into Eugene, Lizzy, John Harmon, Mortimer and Twemlow at the end of *Our Mutual Friend*.' Amy and Arthur Clennam find it at the end of *Little Dorrit* as they go down into a modest life of usefulness and happiness in the world:" They went quietly down into the roaring streets,

inseparable and blessed and as they passed along in sunshine and shade, the noisy and the eager, and the arrogant and the forward and the rain, fretted and chafed, and made their usual uproar".(*Our Mutual Friend*, chapter 34).

In *Hard Times*, Dickens is an activist, but none of the characters in the novel really is, except Sissy Jupe, who retires in the end with her deserved and necessary children and her deserved but seemingly unnecessary(he is neither named nor mentioned) husband. Perhaps the artificiality of Hard Times is suggested in this- Sissy is, in the end, a family of one. The family which is the basic unit of love and order is almost non-existent in *David Copperfield*, and it is against this symbolically important disadvantage that the characters all react. David himself is a posthumous child, and soon an orphan. Steerforth has no father, and Traddles is an orphan. Ham and little Emily are orphans as well. Mrs. Gummidge is a widow. Agnes Wickfield has no mother, Annie Strong has no father. Dora Spenlow's mother is dead and her father dies midway through the novel. Mr. Dick has been mistreated and deserted by his family, and lives with Miss Betsey who is divorced.

On the other hand, Martha, the Yarmouth prostitute, is also an orphan; we can say that the only united family in the novel is that of the Micawbers, which struggles against its own chaotic social incompetence and chronic moral ineptitude to stay whole. In order to overcome this disadvantage and to make contact again beyond this symbolic isolation of orphanage, the characters must create new orders forms in which to live. The largest of these orders and forms are Traddles's, in marriage and in his career as a lawyer, and David's, in his adjustment and organization of the whole 'family 'of the novel in the last chapter and in his work as a novelist, as a creative artist.

Before coming to these characters and their roles in the novel, it will be useful to examine several other characters and their generally inadequate responses to this complex and at times complexly in comprehensible world. Such examination should describe and discover more fully the basic chaos of the world of the novel and prepare us to see the central focus of the novel, its true theme and the final measure of its success. Mr. Peggotty tries to establish order for Ham, Emily, Mrs. Gummidge and himself in the house boat, making for them all an artificial home on the edge of' the great dull waste' of Yarmouth. The first time David visits there he looks out" over the wilderness and away at the sea and away at the river, but no house could make out.

There was a black barge, or some other kind of superannuated boat, not far off, high and dry on the ground".(*DavidCopperfield*48). This unimposing Noah's Ark, such is the obvious translation for that' other kind of superannuated boat, is set up by Mr. Peggotty in opposition to the tides of universal chaos and seems to young David, once he knows the place to be:" the most delicious retreat that the imagination of man could conceive".(*David Copperfield* 32).It is only a retreat and it seems safe only to that kind of romantic or childish imagination which foresees nothing but the best of fortunes.

The reality of the wilderness world threatens constantly to destroy this place of innocence, and both David and Steerfoth notice this on the night of Steerforth's first visit:" This is a wild kind of place, Steerforth, is it not? 'Dismal enough in the dark' he said "and the sea roars as if it were hungry for us. Is that the boat, where I see a light yonder?"(*David Copperfield* 242). When David returns the next time, on the occasion of little Emily's disappearance, it is again" a wild night" in the universe and David has to do" a little floundering across the sand, which was heavy to get to the house bout and its light".(*David Copperfield* 345). The retreat is a heaven or light-house perched precariously on shifting sands, surrounded by troubled seas. With the seduction of Emily the retreat fails and the experiment is ruined.

Mr. Peggotty sets out to retrieve Emily, but upon recovering her, he realizes that he can't now re-establish the innocent world which has been and thus the little houseboat is abandoned. The tides of the world have proved too strong, the houseboat is drowned and Mr. Peggotty takes what is left of his broken family and escapes to never-never land in Australia. As Mr. Peggotty, Emily, Mrs. Gummidge and Martha leave, the storm comes again, destroying Ham, Steerforth and the empty house itself. David finds Steerforth's body on the beach," on that part where [Emily] and I had looked for shells, two children, on that part of it where some lighter fragments of the old boat, blown down last night, had been scattered by the wind among the ruins of the home he had wronged"(*David Copperfield* 607).

The houseboat is destroyed by experience. Those of its former inhabitants who escape to Australia, a minor heaven or haven, an unknown place where what should have been can now be, in what pretends to be this life. Faced with a calamitous world, Dickens' innocents can only be saved by being given' retreats' again, this is best the imagination can create without completely denying the thesis of experience.

David describes his own technique as a novelist as the" blending of experience and imagination"(*David Copperfield* 509), and this is Dickens's technique as well, generally, unfortunately, even in this most autobiographically based of his novels, Dickens doesn't always remain as true to his principles as David the novelist seems to, and the realism and moral integrity of his art are sometimes compromised by the romantic falsification of reality, which is for the sake of innocence is not only a constant temptation for Dickens, it is also the constant endeavor of various characters in the novel, and this latter is what must be considered first here, in order to bring David's response to the difficulties of reality into better focus.

The range of their blame worthiness for this unwise insistence upon innocence runs from the positive and only half comic guilt of Micawber to the comic goodness of Traddles, which end in his being touted for a judgeship. Micawber, Kinsman to Harold Skimpole in Bleak House, is the more serious side of the problem of innocence. Micawber is irresponsible and is in fact a thief, although the one thing he seems to use money for is the punch which generates good-fellowship. Mrs. Micawber insists that it is society's duty to employ her husband and society's responsibility to find a proper use for his talents; one knows that, although society is almost always wrong in Dickens's fiction, the Micawbers are a fault here.

The situation becomes so morally complex for Dickens that in order to resolve Micawber in the novel's London he would have to readjust his whole world and establish David and Micawber as supports for each other. Micawber becoming the father that David wants and David becoming the child thatMicawber needs. Rather than doing this David sends the Micawber family, with Mr. Peggotty and his group to Australia. There everything works out as it should have in this world, if only life were simple. It is as though Micawber has been read out of the novel and into a storybook.

The quest for continuing innocence all begins, in a way, with story books, with young David reading Tom Jones as" a child's Tom Jones, a homeless creature."(*David Copperfield* 50), with Peggotty insisting from the beginning of the novel until its end on the crocodile-book, refusing to let that earlier, and innocent world die. Although Peggotty doesn't understand the story about the crocodiles very well:" She had a cloudy impression… that they were a sort of vegetable"(*David Copperfield* 20), and is not even" quite right in the name of the things"(*David Copperfield* 21), still the story is a proper one for its purpose, in the

story the' monsters' ' hatch' and populate the world and then must be fought and defeated, of course by the 'natives' (*David Copperfield* 22). In this story-book version of experience the conflict is falsified for the sake of sentimental innocence and the natives live happily ever after. Young David is constantly meeting such attempts as Peggotty's to exercise the world of its evil.

Miss Betsey Trotwood responds to the mistake of her early marriage by withdrawing from the world and establishing for herself a retreat at Dover, where she attempts to reconstruct her own private Eden, much restricted and diminished but pure. Almost immediately upon young David's arrival at Dover, she is forced to do battle with the invading reality which constantly threatens to defile that ideal place. At the sight of the intruders she" became in one moment rigid with indignation and had hardly voice to cry out,' Janet! Donkeys! '" Upon which, Janet…darted out on a little piece of green in front, and warned off two saddle donkeys, lady-ridden, that had presumed to set foot upon it, while my aunt, rushing out of the house, seized the bridle of a third animal laden with a bestriding child, turned him, led him forth from those sacred precincts and boxed the ears of the unlucky urchin in attendance who had dared to profane that hallowed ground."(*David Copperfield* 155).

The narrator continues:" The one great outrage of her life, demanding to be constantly avenged, was the passage of a donkey over that immaculate spot"(*David Copperfield* 155).Throughout her experience with David, however, Miss Betsey is drawn back into life, which causes her to compromise her defensive idealism and measure her world according to the wise, sad rule of reality. In the end the narrator reports;" My aunt…allowed my horse on the forbidden ground, but hadn't yet relented at all toward the donkeys"(*David Copperfield* 655). It seems, it is the true solution to the problem of ordering this chaotic world and its unsatisfactory mixed reality. Miss Betsey's compromise is an honest admission of essential humanity, which she comes to through love and to accept the world on these terms is to accept the world without being defeated by it.

Mr. Dick's response to this disorderly world is one of the most interesting, most complicated and most important, metaphorically and thematically in the novel. The realization of Dick as a character and as writer gives us one side of Dickens himself. When David first visits Mr. Dick's room as a boy, Dick is at work on the Memorial and David has" ample leave to observe the large paper kite in the corner [and] the confusion of bundles of manuscript"(*David Copperfield* 160) .

Dick then looks up, greets David cryptically as ' Phoebus', and asks:" How does the world go? I 'II tell you what, " he added, in a lower tone, " I should not wish it to be mentioned, but it is a-" here he beckoned to me and put his lips close to my ear-" it is a mad world. Mad as Bedlam, boy!"(*David Copperfield* 160).

According to Miss Betsey, Dick's reason for calling the world mad is his own family situation. His brother has tried to institutionalize him and his and his sister has married a cruel man who mistreats her. Dick, a compassionate, loving creature, is thrown into a fever by these events, the consequence of which is that oppression which is expressed in the metaphorical intrusion of King Charles's head into his life." That is his allegorical way of expressing it," Miss Betsey says:" He connects his illness with great disturbance and agitation, naturally, and that's the figure or simile or whatever it's called, which he chose to use"(*David Copperfield* 163).

Dick speaks his most emphatic best in the terms of this metaphor. He is writing a ' Memorial', petitioning the crown for relief from the grief of his particular family situation. Miss Betsey tells young David that" He is memorializing the Lord Chancellor or the Lord somebody or other one of those people, at all events, who are paid to be memorialized-about his affairs"(*David Copperfield* 163) . Dick's memorial is much more than Miss Betsey assumes it to be. Dick is complaining about the general state of man and the Memorial is the document which attempts to describe the" Mad as Bedlam" world which Dick sees. King Charles's head is the symbolic expression of Dick's complaint about this" Mad as Bedlam" world and he says it over and over, impetuously, compulsively, unable to wait for the logic and rhetoric of exposition.

Mr. Dick is put to work to earn money when Miss Betsey losses her wealth. He tries first to aid his protractor with his innocence," If I could exert myself, Mr.Traddles", Dick says;" If I could beat a drum or blow anything!"(*David Copperfield* 405), but innocence will not solve the world's and Miss Betsey's problems, and Mr. Dick is put to work being useful, copying legal documents which Traddles procures for him, to earn silver sixpences. Dick produces his copies in an orderly fashion only by keeping King Charles's head out of them, which he accomplishes by writing that grievance over and over into and old copy of the Memorial, exorcising in this way the evil he sees in the world until he becomes so involved in the positive productive activity of copying that he" postpone[s] the Memorial to a more convenient time"(*David Copperfield* 405).

As the novel draws to its close, Miss Betsey(her fortune recovered) informs David that Dick now" incessantly occupied himself in copying everything he could lay his hands on, and kept King Charles the First at a respectful distance by that semblance of employment"(*David Copperfield* 638). In the last chapter which finally brings the time of the story into the present tense time of its writing, Dick is seen as:" an old man, making giant kites, and gazing at them in the air, with a delight for which there are no words"(*David Copperfield* 666).

when David was a small boy at Miss Betsey's house, his first visit to Mr. Dick's room showed him a kite" as much as seven feet high. "As David looked at that kite, he saw that it was covered with manuscript, very closely and laboriously written; but so plainly, that as I looked along the lines, I thought I saw some allusion to King Charles the First's head again, in one or two places"(*David Copperfield* 161). That first kite of Dick's was used to memorialize God and to get rid of that evil which Dick simply couldn't comprehend:" There's plenty of string, said Mr. Dick, and when it flies high, it takes the facts along way"(*David Copperfield* 161).

In the end the people of the novel have resolved their various difficulties with the world, and Dick flies what seem to be blank kites up to heaven. The Memorial is still to be finished; however, one is sure that king Charles's head will begin again to plague Dick as soon as he returns to that project. But the world is a satisfactory place, at least temporarily and the Memorial belongs to that future when Dick "will have nothing else to do"(*David Copperfield* 666).Dick has learned to live with the world by working in it and busying himself with it. He learns the same lesson that is taught to Miss Betsey; one cannot retire from the world and either try from that retirement to change it or expect others to change it for one.

Perhaps this is the lesson that Dickens is trying to learn through his alter-ego David. Innocence is not experience and innocence is both inadequate and irresponsible in the formation of order. Peggotty is the only character who is allowed to retain her faith in innocence at least in David's childhood and that particular innocence and the crocodile book is in her pocket still in the final chapter. To be allowed to retain that past is Peggotty's reward for her goodness, her love and her strength and her forgiving generously of these when others needed her support. David has grown beyond her living memories and has to look far back to see himself as he was then:" I find it very curious to see my own infant face looking up at me form the Crocodile stories"(*David Copperfield* 666). He has

taken and continues to take the advice of Miss Betsey:" It is in vain, Trot, to recall the past, unless it works some influence up on the present"(*David Copperfield* 269).

I think Agnes is like Peggotty in keeping the innocent past if she could" I have found a pleasure", she tells David towards the end of the novel," in keeping everything as it is used to be when we were children. For we were very happy then, I think"(*David Copperfield* 641). But this is not the way to make a future nor is it the way to order life. Finally Agnes is required to give up the actual past, in which her relation to David was that of"' good angel' of 'brother' and become his 'trew wife' as Mr. Peggotty calls her"(*David Copperfield* 660), 'the real heroine' as Dickens described her in his notes for the novel. What Miss Betsey calls the important 'influence' of that surrounded past, its happiness and love, is what is matured in the achieved future of the novel's end.

What is happening in the cases of Miss Betsey, Mr. Dick, and Agnes is that they are being forced to accept more of reality than they had bargained for. They are all required to come vitally into the world of the real present in order to survive. Dr. Strong, the teacher and lexicographer, achieves both peace and some kind of productivity for himself in a similar fashion. It is only by coming to terms with his own affairs and seeing the reality of his relationship with his wife and her family that he can settle down peacefully to his task of ordering the entire world by cataloging and defining its symbols. At the end of the novel "he is laboring at his Dictionary- somewhere about the letter D- and happy in his wife and home"(*David Copperfield* 667).

Two characters in the novel consistently approach the world with total honesty and courage and in the end they alone seem capable of leading it. In the end of the novel they have succeeded in mastering the world, Tommy Traddles will become a judge and David is a novelist." Nearly everybody in Dickens has a job", as Humphrey House has said. Although Tommy's judgeship is but prospective at the end of the novel and David's career as an artist is played down throughout the novel, there are no work assignments in all of Dickens's fiction more significant than these two.

At Salem House School, Tommy Traddles takes out his frustration in tears and skeleton-drawing every time he is abused by Mr. Crackle, every time injustice and disorder impinge up on his idealized conception of the world. He remains an innocent and a sort of idealist throughout the novel and never as far as one knows,

does he give up his doodling. He literally draws the awful reality of the world out of himself onto scraps of paper. Traddles learns and accepts the lessons of experience. He maintains his essential innocence and his response to evil in the world never ceases to be compassionate and humanitarian, but on selfless understanding and charity. It may be in response to just this in his character that Dickens establishes Tommy's prospects for a judgeship. In the end, Traddles knows and well informed about the world, but uncorrupted by this experience. He will order the world in the only legitimate and honest way possible, by simply accepting it as it is, with love.

Dickens's career is quite different from Traddles's and his calling is, for Dickens, the higher one. To discover the meaning of his career we must look first at the full title of the novel: The Personal History, Adventures, Experiences and Observation of David Copperfield the Younger. Our calling the novel simply David Copperfield is like calling Joyce's first novel 'Stephen Hero' or ' A portrait of the Artist'. Indeed the title of David Copperfield might just as well be ' A portrait of the Artist as a Young Man', as that title would begin to explain Dickens's novel in the same way that it begins to explain Joyce's. One of the points of difference between the character of David and the narrator David is that the character David writes novels of social criticism and is at work on such during the course of the story which the narrator writes, which is of course the novel we are reading' *David Copperfield'*. The David who writes the novels of social criticism is writing Charles Dickens's career, the David who writes ' *David Copperfield'* seems to represent Dickens's ambition as a novelist as an artist.

Agnes tells David the character late in the novel," Your growing reputation and success enlarge your power of doing good and if I could spare my brother… perhaps the time could not"(*David Copperfield* 643). Later in his letter from Australia, Micawber addresses David as "the eminent author," and asserts the high seriousness of the art of fiction, claiming that the" inhabitants of Port Middle bay" read his novels" with delight, with entertainment, with instruction"(*David Copperfield* 665). David the narrator, however speaks, but little of his occupation and plays down the mention of his works." when I refer to them, incidentally, it is only as a part of my progress"(*David Copperfield* 527).

The story of David's progress is quite a simple one. As a child, David is required to relinquish his innocence and the world which he meets beyond this innocence contains all of the evil which the novel describes. For David, time does

not stand still, as it did momentarily in his childhood, in his first innocent infatuation with Emily:" The days sported by us" the narrator recalls," as if time had not grown up himself yet, but were a child too and always at play"(*David Copperfield* 36). Time goes on, and David goes to Salem School, to his mother's funeral and to Murdstone and Grimby's, he goes through an acquaintance with the Micawbers and as a consequence of that acquaintance to pawnshops and to the King's Bench Prison. Finally, his boyhood experience that first most subjective part of his' Personal History', reaches its climax in his pilgrim's journey through seventy miles of the world to Dover. The narrator recreates David's consciousness of the experience which precipitated this journey on his first day at Dr. Strong's School." I was conscious of having passed through scenes of which they could have no knowledge and of having acquired experience foreign to my age, appearance and condition as one of them that I half believed it was an imposture to come there as an ordinary little school boy."(*David Copperfield* 180).

After his schooling is completed, David tries out the law as a profession, but gives it up under stress and never returns to it. He attempts escape into childishness with Dora and discovers not only that he is unhappy but that he and Dora are corrupting others through their want of system and management. Dora dies as a result of a miscarriage and in the end of the story David marries Agnes. This accounting of David's" Personal History", is not the novel. Again we must define the focus of the work and to do so, we must refer to the full title.

In the beginning of the novel our attention is directed toward the "Adventures" of young David because they are his and David the narrator is telling us about himself as a child in the world. Later our attention is redirected and the narrator tells us to look at the world as David grew to look at it and as it affected him. At this point we read not of David the character's 'Adventures' but of his 'Observations' of the ' Experience' which has made his point of view as an artist. What holds the whole novel together is that everything in it belongs to David? The stories of the Peggotty's, the Micawbers, Miss Betsey, Mr. Dick and Dr. Strong are all parts of David's comprehension and they are the key to our understanding of David's own achievement which is why they have been analyzed here.

The two sides of David's 'Experience' are first, his 'Personal History and Adventures' and second his ' Observations'. His observations include all the various adventures and experiences of the other characters and sets of characters he meets. In putting together both of these sides of his experience, David comes to an

understanding of the world, at least of the large and representative world which his novel describes, so this understanding and the activity of putting together, that is David's destiny, then, that establish the critical place or function in the novel of Miss Betsey, Mr. Dick, the Micawbers, the Peggottys, Steerforth, Littimer, Uriah Heep, Dora, Agnes and all the rest.

David's destiny is not to marry Dora and then to marry Agnes and to live happy ever after. What he is required to do is comprehend reality and in so doing order, not only his own life, but also the world around him as well. David's fate is the mythical ordering of his "Personal History, Adventures, Experiences and Observations". A more direct way of saying this is to say that David's destiny is dependent upon and formed from his understanding of the fates of all the other characters in the novel. The association is an intimate one and David is involved dramatically, organically, personally and psychologically in their lives. Finally, he is his understanding of the response to all these characters and in this he is an artist. The narrator of *David Copperfield* is correct in his de-emphasis of David's work as a novelist as a relevant matter for this story. The novels which David writes are not in themselves immediately important for *David Copperfield* that he is a novelist, however, is of the utmost importance, as this gives us our best clue to understanding what the novel is about and what it achieves.

As the novel draws toward its conclusion, David and his narrator becomes one person. Throughout the course of the story, the narrator has recreated his own past, taking Miss Betsey's advice" to recall the past only if it works some influence up on the present"(*David Copperfield* 269). He engages in what he calls" the blending of experience and imagination"(*David Copperfield* 509), in order to recreate that past in a meaningful way, so that it can be formed into a story. What he makes of his" *Personal History, Adventures, Experience and Observation*" is a comprehensible universe of experience, to which he gives the eponymous title' *David Copperfield'*.

The largest thing we can say of David is that he is at this point his novel and in this he fulfills his fate. In the end, as the two Davids merge into one, David writes this novel. In doing so he fulfills the purpose of the artist, to form order out of chaos, by making the larger world of experience meaningful. So he is careful to change, exclude or falsify none of reality. One of the achievements of David as a novelist is that, at least in this novel, he is never impatient. As a consequence of this, one can accept more easily the whole of the experience without needing any

authority, for instance, for Mr. Murdstone and readily admitting to the triumph of Uriah and Littimer and perhaps even believing in the escape of the Micawbers and the remains of Mr. Peggotty's little band into some other world, less critically real, where they can try life over again. Indeed one must accept this last, however unsatisfactory it may be and we must accept it from David for whom it is simply true.

Dickens in this novel has achieved the climax of his art and from it will come both the problems and the successes of the last six novels. Here the little pocket of love has achieved a reputable dignity, by becoming responsible in and to the world. Reality has claimed almost all of the characters. Traddles and David established two distinguished new families in the end of the novel. To make a new family is to fit all the people who began the novel in a state of symbolic orphanage into new homes. Traddles does this immediately by accommodating the numerous Misses Crewler after their mother's death, and he will try as a judge to accommodate the world. David organizes the different characters out of his past and houses them as his family, Miss Betsey, Mr. Dick, Peggotty and his wife Agnes. As a novelist, David is more ambitious and as we can tell from our experience as readers quite successful. So he orders his experience as to make the world more comprehensible and thus something more than tolerable. Mr. Dick no longer complains and even the villains, at least two of them, Littimer and Heep, are accommodated.

This large family of people, the inhabitants of the world of the novel, all takes David's name; they live in and as members of David Copperfield. In fact, David as novelist is Dickens's wish-fulfillment of his own personal and artistic ambitions. At the same time the novel continues Dickens's romantic attack on the lifelessness of man, on man's inhumanity to man, it also accepts, with neither distortion nor exclusion, the world as it is. That it does this in the name of a novelist, David, who has 'a power of doing good', whose audience reads his works" with delight, entertainment and instruction" marks the seriousness of the novel's claim for itself. In David Copperfield, Dickens demonstrates the claim of fiction to be called the art of fiction. He depicts this art of fiction by dramatizing in David and in the novel which David writes the function of the artist as lover. David Copperfield is Dickens's most ambitious undertaking; it is also his most complete, most satisfying and most fully satisfactory achievement.

4.5 A precise analysis to the characters of the story

David Copperfield

The narrator and protagonist of the novel .His father David, died six months before he was born, and he learns his mother has died when he is at Salem House, on his ninth birth day. He is characterized in the book as having goals in his life, he much to learn to attain maturity. His orphan -hood and other cripples in his early life boosted him to work hard and be a useful and active member in society.

Clara Copperfield

David's most affectionate and beautiful mother, described as being innocently childish, who dies while David is at Salem House School. She dies after two months of her birth of her second son, who dies a day or so later. The father of that baby is Edward Murdstone, her second husband who changed her life to be miserable and sorrowful.

Clara Peggotty

The faithful and honest servant of the Copperfield family, and a lifelong companion to David. She is called by her surname Peggotty with in David's family, as her given name is Clara, the same as David's mother. She is also referred to at times as Barkis after her marriage to Mr. Barkis. After her husband's death, Peggotty helps to put in order David's rooms in London and then returns to Yarmouth to keep house for her nephew, Ham Peggotty. Following Ham's death, she keeps house for David's aunt, Betsey Trotwood.

Betsey Trotwood

She is David's eccentric and temperamental yet kind-hearted great aunt, she becomes his guardian after he escaped from the Murdstone and Grinby warehouse in Blackfriars, London. She is present on the night of David's birth but leaves after hearing that Clara Copperfield's baby is a boy instead of a girl, and is not seen again until David flees to her house in Dover from London. She is portrayed as affectionate towards David, and defends him and his late mother when Mr. Murdstone arrives to take custody of David. She confronts the man and rebukes him for his abuse of David and his mother, then threatens him and drives him off the premises. Universally, believed to be a widow, she conceals the existence of her never-do-well husband who occasionally bleeds her for money.

Mr. Chillip

A shy doctor who assists at David's birth and faces the wrath and anger of Betsey Trotwood after he informs her that Clara'a baby is a boy instead of a girl. David meets this doctor each time he returns to the neighborhood of his birth. Mr. Chillip, met in London when David Copperfield returns from Switzerland, tells David of the fate of Murdstone 's second wife, much the same as the destiny of David's mother.

Mr.Barkis

Aloof carter who declares his intention to marry Peggotty via David. He says to David:"Tell her, 'Barkis is willin !just so".Peggotty married him after Clara Copperfield died. He is a bit of a miser and hides his surprisingly vast liquid wealth in a plain box labeled "Old Clothes". He transmits most of his money (two-thirds) to his wife, from his savings of 3ooopounds when he dies about ten years after their marriage. He leaves annuities for Mr. Daniel Peggotty, Little Emily and David from the rest.

Edward Murdstone

The main antagonist of the first half of the novel, he is young David's cruel stepfather who beats him for falling behind his studies, David reacts by biting Mr. Murdstone who then sends him to Salem House, the private school owned by his friend Mr. Creakle. After David's mother dies, Mr. Murdstone sends David to work in his factory in London, where he has to clean and label wine bottles. Edward appears at Betsey Trotwood's house after David runs away, he appears to show signs of repentance when confronted by Copperfield's aunt about his irresponsible treatment of Clara and David, but when David works at Doctor's Common, he meets Mr. Murdstone taking out a marriage license for his next young and trusting wife.

Jane Murdstone

She is Mr. Murdstone's equally cruel spinster sister who moves into the Copperfield house shortly after Mr. Murdstone marries Clara Copperfield, taking over the housekeeping with full authority. She is the confidential friend of David's first wife, Dora Spenlow, and is the one who found David's letters to Dora and creates the scene between David and Dora's father, Mr. Spenlow. Later she rejoins her brother and his second wife in a marriage which is similar to that of David's mother, Clara.

Daniel Peggotty

He is Peggotty's brother, a humble but generous Yarmouth fisherman who takes his nephew Ham and niece Emily into his custody after each of them has been orphaned. He welcomes David as a child when holidaying to Yarmouth with Peggotty. When Emily is older and runs away with David's friend, Steerforth, he travels around the world in search of Emily. He eventually finds her in London and after that they decided to immigrate to Australia to begin a new life.

Emily (Little Emily)

The niece of Daniel Peggotty and his pampered child, she is a childhood friend of David Copperfield, who loved her in his childhood days. On the evening, of her wedding to her cousin and fiancé, Ham, she abandons him for Steerforth with whom she disappears abroad for several years. After Steerforth deserts her, she doesn't go back home, now a fallen woman, but she does eventually go to London. With help of Martha, her uncle finds her there, after Rosa Dartle rants her, while David watches unseen. She accompanies her uncle and others to Austalia.

Ham Peggotty

The good natured nephew of Mr. Peggotty who is tall and strong becomes a skilled boat builder. He is the fiancé of Emily before the appearance of Steerforth. His aunt looks after him once Emily is gone. When the fierce storm at the sea of Yarmouth dismasts a merchant ship from the south, Ham attempts to rescue the crew, but is drowned by the ferocity of the waves before he can reach any one. News of his death, a day before the emigration, is withheld from his family to enable them to emigrate without hesitation or remorse.

Mrs. Gummidge

The widow of Daniel Peggotty's partner who is taken in and supported by Daniel after his partner's death . She is a self-described "lone, lorncreetur" who spends much of her time pining for "the old 'un" (her late husband). After Emily runs away with Steerforth, she renounces her self-pity and becomes Daniel and Ham's primary caretaker. She immigrates to Australia with Daniel and Emily. In Australia, when she receives a marriage proposal, she responds by attacking the unlucky suitor with a bucket.

Martha Endell

A young woman, once little Emily's friend, who later gains a bad reputation, it is implied that she engages in some sexually in appropriate behavior and is thus disgraced. She is stopped from committing suicide by Daniel Peggotty and David

finding her so, she might help them. She immigrates with the Peggotty family to Australia. There, she marries and leads a new happy life.

Mr. Creakle

The harsh headmaster of young David's boarding school who is assisted by the one-legged Tungay. Mr. Creakle is a friend of Mr. Murdstone. He singles out David for extra torment on Murdstone's request, but later treats him normally when David apologizes to Murdstone. With a surprising amount of delicacy, his wife breaks the news to David that his mother has died. Later Mr. Creakle becomes a Middlesex magistrate and is considered 'enlightened' for his way. He runs his prison by the system and is portrayed with great sarcasm, as he thinks that his model inmates, Heep and Littimer, have changed their criminal ways due to the system.

James Steerforth

A student at Creakle's school who befriends young David, even as he takes over David's money .He is condescending of other social classes, a snob who unhesitatingly takes advantage of his younger friends and uses his mother's influence, going so far as to get Mr. Mell dismissed from the school because Mell's mother lives in alms house. Although he grows into a charming and handsome young man, he proves to be lacking in character when he seduces and later abandons little Emily. He eventually drowns at Yarmouth in a fierce storm at sea, washing up on the shore after the merchant ship breaks totally apart.

Tommy Traddles

David's friend from Salem House .He is one of the few boys who doesn't trust Steerforth and is notable for drawing skeletons on his slate to cheer himself up with the macabre thought that his predicaments are only temporary. They meet again later and become lifelong friends. Traddles works hard but faces great obstacles because of his lack of money and connections. He succeeds in making a name and a career for himself, becoming a judge and marrying true love, Sophy and establishing a stable happy social life.

Wilkins Micawber

A melodramatic, kind hearted gentleman has a way with words and eternal optimism. He befriends David as a young boy in London, taking him as a lodger. Micawber suffers from financial difficulty and spends time in a debtor's prison before moving his family briefly to Plymouth. Micawber meets David again

passing by the Heep household in Canterbury when David is taking tea there. Micawber takes a position at Wickford and Heep.

Thinking Micawber is weak-minded, Heep makes him an accomplice in several of his schemes, but Micawber turns the tables on his employer and is instrumental in his downfall. Micawber immigrates to Australia where he enjoys a successful career as a sheep farmer and becomes a magistrate. He is based on Dickens's father, John Dickens, as described in Autobiographical novel who faced similar financial problems when Dickens was a child, but never emigrated.

Emma Micawber

Wilkins Micawber's wife and the mother of their five children, she comes from a moneyed family who disapprove of her husband, but she constantly protests that she will 'never leave Micawber !'. She is an extravagant woman who involves her husband Mr. Micawber in financial troubles.

Mr. Dick (Richard Babley)

A slightly deranged, rather childish but amiable man who lives with Betsey Trotwood, they are distant relatives. His madness is amply described; he claims to have the trouble of king Charles 1 in his head. He is fond of making gigantic kites and tries to write a 'Memorial' but is unable to focus and finish it. Despite his limitations, Dick is able to see issues with certain clarity. He proves to be not only kind and loyal friend but also demonstrates a keen emotional intelligence, particularly when he helps Dr. and Mrs. Strong through a marriage crisis and reconciles them.

Mr. Wickfield

The widowed father of Agnes Wickfield and lawyer to Betsey Trotwood .He feels guilty that, through his love, he has hurt his daughter by keeping her too close to himself. This sense of guilt leads him to drink a lot. His apprentice Uriah Heep uses the information to lead Mr. Wickfield down a slippery slope, encouraging the alcoholism and feelings of guilt and eventually convincing him that he has committed improprieties while inebriated, and blackmailing him. Mr. Wickfield is saved and rescued by Mr. Micawber and his friends consider him to have become a better man through the experience.

Agnes Wickfield

Mr. Wickfield's mature and lovely daughter and close friend of David Copperfield since he began school at Dr. Strong's in Canterbury. Agnes nurtures an unrequited love for David for many years but never tells him, helping and advising him

through his infatuation with, and marriage to Dora Spenlow. After David returns to England, he realizes his feelings towards her and she becomes David's second wife and mother of their children.

Uriah Heep

The main antagonist of the novel's second half, Heep serves first as a clerk from age eleven to twelve, at the age of fifteen he meets David Copperfield and a few years later becomes partner to Mr. Wickfield. He presents himself as a self-deprecating and talks of being 'umble', but gradually reveals his wicked and twisted character. He gains power over Mr. Wickfield but is exposed by Wilkins Micawber and Traddles, who have gathered evidences that Uriah committed multiple acts of fraud. By forging Mr. Wickfield's signature, Heep has misappropriated the personal wealth of the Wickfield's family, together with portfolios entrusted to them by others, including funds belonging to Betsey Trotwood. He fools Mr. Wickfield into thinking he has himself committed this act while drunk, and then blackmailed him. Heep is defeated but not prosecuted. He is later imprisoned for a separate fraud on the bank of England. He nurtures a deep hatred of David Copperfield and of many others, though in some ways he is a mirror to David, wanting to get a head and to marry the boss's daughter, Agnes.

Mrs. Heep

Uriah mother is as sycophantic as her son. Shehas instilled in him his lifelong tactic of pretending to be subservient to achieve his goals and even as his schemes fall apart she begs him to save himself by 'being umble'. She spoiled her son too much.

Dr. Strong and Annie Strong

Director and assistant of the school that David attends in Canterbury .Dr. Strong main concern is to work on his Greek dictionary, where at the end of the novel, he has reached the letter D. The doctor is 62 when David meets him and married about a year to Annie, considerably younger than her husband. In this happy loving couple, each one cares more about other than himself. The depth of their feeling allows them to defeat the efforts of Uriah Heepin trying to break their union.

Jack Maldon

A cousin and childhood sweet heart of Annie Strong .He continues to bear affection for her and assumes she will leave Dr. Strong for him. Instead, Dr. Strong helps Maldon financially and in finding a position. He is charming and after his

time in India, he ends up in London society, married to Julia Mills. They live a life that seems empty to the adult David Copperfield.

Julia Mills

She is a friend of Dora who supports Dora's romance with David Copperfield, she moves to India when her father gets a new position. She marries Jack Maldon and lives in London.

Mrs. Markleham

Annie's mother nicknamed 'The Old Soldier' by her husband's students for her stubbornness. She tries to take pecuniary advantage of her son-in-law Dr. Strong in every way possible to Annie's sorrow.

Mrs. Steerforth

The wealthy widowed mother of James Steerforth .She dotes on her son to the point of being completely blind to his faults. When Steerforth disgraces his family and the Peggottys by running off with Emily,Mrs. Steerforth blames Emily for corrupting her son, rather than accept that James has disgraced an innocent girl. The news of her son's death destroys her. She lives on, but she never recovers from the shock.

Rosa Dartle

Steerforth's cousin, a bitter, sarcastic spinster who lives with Mrs. Steerforth. She is secretly in love with James Steerforth and blames others such as Emily and Steerforth's mother for corrupting him. She is described as being thin and displays a visible scar on her lip caused by Steerforth in one of his violent rages as a child.

Francis Spenlow

A lawyer, employer of David as a proctor and the father of Dora Spenlow . He dies suddenly of a heart attack while driving his phaeton home. After his death, it revealed that he is heavily in debt left no will.

Dora Spenlow

The adorable daughter of Mr. Spenlow who becomes David's first wife after along courtship, she is described as being impractical and has many similarities to David's mother. In their first year of marriage, David learns their differences as to keeping a house in order. Dora doesn't learn firmness but remains herself, affectionate with David and attached to her lapdog, Jip. She is not unaware of their differences and asks David whom she calls 'Doady' to think of her as a 'child wife'.

She suffers a miscarriage which being a long illness from which she dies with Agnes Wickfield at her side.

Littimer

Steerforth obsequious valet who is instrumental in aiding his seduction of Emily .Littimer is always polite and correct but his condescending manner intimidates David who always feels as if Littimer is reminding him how young he is. He later winds up in prison for embezzlement and his manners allow him to con his way to the stature of Model Prisoner in Creakle's establishment.

Miss Mowcher

A dwarf and Steerforth's hairdresser .Though she participates in Steerforth's circle as a witty and glib gossip, she is strong against the discomfort others might feel associated with her dwarfism. She is later instrumental in Littimer's arrest.

Mr. Mell

A poor teacher at Salem House .He takes David to Salem House and he is the only adult there who is kind to him. His mother lives in a workhouse and Mell support her with his wages. When Steerforth discovers this information from David, he uses it to get Creakle fire Mell.Near the end of the novel, Copperfield discovers in an Australian newspaper that Mell has emigrated and is now Doctor Mell of Colonial Salem-House Grammar School, Port Middle bay, married with children.

Sophy Crewler

One of a family of ten daughters, Sophy runs the household and takes care of all her sisters. She and Traddles are engaged to be married, but her family has made sophy so indispensible that they don't want her to apart from them with Traddles. The pair do eventually marry and settle down happily and sophy proves to be an invaluable aid in Traddles's legal career while still helping her sisters. She is really active and useful.

Mr. Sharp

The chief teacher at Salem House, he has more authority than Mr. Mell. He looks weak, both in health and character, his head seems to be very heavy for him, and he walks on one side and has a big nose.

Mr. Jorkins

The rarely seen partner of Mr. Spenlow .Spenlow uses him as a scapegoat for any unpopular decision he chooses to make, painting Jorkins as an inflexible tyrant, but Jorkinsis in fact a meek and timid nonentity who-when confronted- takes the same tack by blaming his inability to act on Mr. Spenlow.

4.6 Themes of the novel

The main theme of this novel arises from the fact that it is a bildungsroman, a literary genre that focuses on the psychological and moral growth of the protagonist from youth to adulthood, which is common in Dickens's novels and in which character change is extremely important. The changes involve David leaving past selves behind on the way to maturity. Other important themes relate especially to Dickens's social concerns and his desire for reformation. This includes the plight of so-called 'fallen women' and prostitutes as well as the attitude of middle-class society to these women, the status of women in marriage, the rigid class structure, the prison system, educational standards and emigration to the colonies of what was becoming the British Empire. The latter was a way for individuals to escape some of the rigidity of British society and commence a new one. Some of these subjects are directly satirized while others are worked into the novel in more complex ways by the author Charles Dickens.

4.7 Various names

In fact, David Copperfield's path to maturity is marked by the different names assigned to him, his mother calls him 'Davy'; Murdstone calls him as 'Brooks of Sheffield'; for Peggotty's family he is 'Mas'r Davy'; en route to boarding school from Yarmouth, he appears as 'Master Murdstone'; at Murdstone and Grinby, he is known as 'Master Copperfield'; Mr. Micawber is content with 'Copperfield'; for Steerforth he is 'Daisy'; he becomes 'Mister Copperfield' with Uriah Heep; and Trotwood soon shortenedto 'Trot' for Aunt Betsey; Mrs. Crupp deforms his name into 'Mr. Copperfull'; and for Dora he is 'Doady'. While striving to earn his real name once and for all, this plethora of names reflects the fluidity of Copperfield's personal and social relationships and obscures his real identity. It is by writing his own story and giving him his name in the title, that Copperfield can finally assert who he is.

4.8 A series of lives

David's life can be seen as a series of lives; each one in radical disjunction from what follows, writes Paul Davis. The young boy in the warehouse differs from Blunder stone Rookery's child or Salem House student and overall David strives to keep these parts of him disconnected from each other. For instance, in chapter 17, while attending Canterbury School, he met Mr. Micawber at Uriah

Heep's and a sudden terror gripped him that Heep could connect him, such as he is today and the abandoned child who lodged with the Micawber family in London.
So many mutations indicate the name changes which are sometimes received with relief. Trotwood Copperfield, when he finds refuge in Dover at his aunt Betsey's house, so the narrator writes:" Thus I began my new life in a new name and with everything new about me". Then he realized "that remoteness had come up on the old Blunder stone life" and "that a curtain had for ever fallen on my life at Murdstone and Grinby's".

There is a process of forgetfulness, a survival strategy developed by memory which poses a major challenge to the narrator; his art, in fact, depends on the ultimate reconciliation of differences in order to free and preserve the unified identity of his being a man." Will I be the hero of my own life?" with this question David begins his story that means he himself doesn't know where his approach will lead him, and writing itself will be the test. Paul Davis states:" In this Victorian quest narrative, the pen might be lighter than the sword and the reader will be left to judge those qualities of the man and the writer that constitute heroism". So, it is Copperfield and no one else who will determine his life, the future is delusory, since the games are already played, the life has been lived with the novel being only the story.

Copperfield is not always the hero of his life and not always the hero of his story, as some characters have a stronger role than him. Besides, Steerforth, Uriah Heep, Mr. Micawber, for example, he often appears passive and lightweight. Hence, concludes Paul Davis, the need to read his life differently; It is more by refraction through other characters that the reader has a true idea of the hero of the story. What do these three men reveal to him and also to Dora, whom he marries .Another possible yardstick is a comparison with the other two writers of the novel, Dr. Strong and Mr. Dick.

The dictionary of Dr. Strong will never be completed and as a story of a life, will end with the death of its author. As for Mr. Dick, his autobiographical project constantly raises the question of whether he can transcend the incoherence and indecision of his subject-narrator. Will he be able to take the reins, provide a beginning, middle, an end .Can he succeed in unifying the whole, in overcoming the trauma of the past, his obsession with the decapitated royal head, so as to make a sense of the present and find a direction for the future. According to Paul Davis, only Copperfield succeeds in constructing a whole of his life including suffering

and failure as well as successes and that is "one measure of his heroism as a writer".

The past has a great influence on David-a child of close observation-the title of chapter two is" I observe" and as an adult he is endowed with a remarkable memory. So, the story of his childhood is realized so concretely that the narrator, like the reader, sometimes forgets that it is a lived past and not a present that is given to see. The past tense verb is often the preterit for the narrative and the sentences are often short independent propositions, each one stating a fact. Admittedly, the adult narrator intervenes to qualify or provide an explanation without taking precedence over the child's vision.

Sometimes the story is prolonged by a reflection on the functioning of the memory. So, again in chapter two, the second and the third paragraphs comment on the first memory of the two beings surrounding David, his mother and Peggotty:" I believe I can remember these two at a little distance apart, dwarfed to my sight by stooping or kneeling on the floor and I going unsteadily from to the other. I have an impression on my mind, which I cannot distinguish from actual remembrance, of the touch of Peggotty's forefinger as she used to hold it out to me and of its being roughened by needle work, like a pocket nutmeg-grater. This may be fancy, though I think the memory of most of us can go farther back into such times than many of us suppose, just as I believe the power of observation in numbers of very young children to be quite wonderful for its closeness and accuracy. Indeed I think that most grown men who are remarkable in this respect may with greater propriety be said not to have lost the faculty than to have acquired it; the rather, as I generally observe such men to retain a certain freshness and gentleness and capacity of being pleased, which we also an inheritance, they have preserved from their childhood".(*David Copperfield* 24-25).

Therefore, David succeeds, as George Orwell declares it, in standing "both inside and outside a child's mind", a particularly double vision effect in the first chapters. The perspective of the child is combined with that of the adult narrator who knows that innocence will be violated and the feeling of security broken. So, even before the intrusion of Mr. Murdstone as step-father or Clara's death, the boy feels "intimations of mortality". In the second chapter for example, when David spends a day with Mr. Murdstone, during the first episode of "Brook of Sheffield" in which, first blow to his confidence, he realizes little by little that Mr. Murdstone and his comrade Quinion are mocking him badly:

'That's Davy', returned Mr. Murdstone.

'Davy who'? said the gentleman, 'Jones?'

'Copperfield' said Mr. Murdstone.

'What! Bewitching Mrs.Copperfield's in cumbrance?' cried the gentleman. The pretty little widow?

'Quinion', said Mr. Murdstone,' take care, if you please. Somebody is sharp'.

'Who is?' asked the gentleman laughing.

I looked up quickly, being curious to know.

'Only Brooks of Sheffield', said Mr. Murdstone.

I was quite relieved to find that it was only Brooks of Sheffield, for, at first, I really thought it was I.

There seemed to be something very comical in the reputation of Mr. Brooks of Sheffield, for both the gentleman laughed heartily when he was mentioned and Mr. Murdstone was a good deal amused also. (David Copperfield 38-39)

The final blow, brutal and irremediable this time, is the vision, in chapter 19, of his own reflection in his little dead brother lying on the breast of his mother:" The mother who lay in the grave was the mother of my infancy; the little creature in her arms was myself, as I had once been, hushed forever on her bosom".(*David Copperfield* 201).

As a fact, David Copperfield was born after the death of his father that means he is a posthumous child. His aunt Betsey is the authority who stands in for the deceased father and she decides Copperfield's identity by abandoning him because he is not a female. His first years are spent with women, two Claras, his mother and Peggotty, which according to Paul Davis "undermines his sense of masculinity". Hence a sensitivity that the same critic calls "feminine", made up of a lack of confidence, naïve innocence and anxiety, like that of his mother who was herself an orphan.

Steerforth is not mistaken, when from the outset he calls Copperfield 'Daisy', a flower of spring, symbol of innocent youth. To forge an identity as a man and learn how to survive in a world governed by masculine values, instinctively, he looks for a father figure who can replace that of the father he didn't have.

4.9 Altruistic Characters

Throughout the novel we have noticed that some persons successively offer *themselves to David; the adults, Mr. Murdstone, Mr. Micawber and Heep, his* colleagues Steerforth and Traddles.

Mr. Murdstone

Mr. Murdstone darkens Copperfield's life instead of enlightening it, because the principle of firmness which he champions, absolute novelty for the initial family unit, if he instills order and discipline, kills spontaneity and love. The resistance that Copperfield offers him is symbolic, opposing a usurper without effective legitimacy; he fails to protect his mother but escapes the straitjacket and achieves his independence. Mr. Murdstone thus represents the anti-father, double negative of the one of which David was deprived.

Mr. Micawber

The second surrogate father is just as ineffective, although of a diametrically opposed personality, it is Mr. Micawber who, for his part, lacks firmness to the point of sinking into irresponsibility. Overflowing with imagination and love, in every way faithful and devoted, inveterate optimist, he eventually becomes, in a way, the child of David who helps him to alleviate his financial difficulties. The roles are reversed and later David is forced to act as a man and to exercise adult responsibilities towards Micawber. However, the Micawbers aren't lacking in charm, the round Wilkins, of course, but also his dry wife, whose music helps her to live. Mrs. Micawber has, since childhood, two songs in repertoire, the Scottish "The dashing white sergeant" and the American lament" The little Tafflin with the Silken Sash", whose attraction has decided her husband to" win that woman or perish in the attempt". In addition to the melodies that soothe and embellish, the words of the second, with her dream" should e'er the fortune be my lot to be made a wealthy bride!" and her aphorism" like attracts like" have become emblematic of the couple, one is the opposite of reality and the other is the very definition of its harmony.

Uriah Heep

Uriah Heep is a kind of negative mirror to David. He is clever at enlarging the pathos of his humble origins, for example, which ability he exploits shamelessly to attract sympathy and mask an unscrupulous ambition, while David, on the other hand, tends to suppress his modest past and camouflage his social ambitions under a veneer of worldly mistrust, prompting Paul Davis to conclude that, just as Mr. Micawber is adept at firmness, Heep, in addition to being a rascal, lacks the so-called feminine qualities of sensitivity which David doesn't lose.

Steerforth

For David, Steerforth represents all that Heep lacks, born a gentleman, with no stated ambition or defined life plan; he has a natural presence and charisma that immediately give him scope and power. However, his failure as a model is announced well before the episode at Yarmouth where he seizes, like a thief, little Emily before causing her loss in Italy. He already shows himself as he is, brutal, condescending, selfish and sufficient, towards Rosa Dartle, bruised by him for life and Mr. Mell who undergoes the assaults of cruelty. The paradox is that even as he gauges his infamy, David remains from start to finish dazzled by Steerforth's aristocratic ascendancy, even as he contemplates him drowning on Yarmouth beach, "lying with his head up on his arm, as I had often seen him at school".

Traddles

We consider Traddles, the anti-Steerforth, the same age as the hero not very brilliant at school, but wise enough to avoid the manipulations to which David succumbs. His attraction for moderation and reserve assures him the strength of character that David struggle to forge. Neither rich nor poor, he must also make a place for himself in the world, at which he succeeds by putting love and patience at the centre of his priorities, the love that tempers the ambition and the patience that moderates the passion. His idea is to achieve justice in his actions, which he ends up is implementing in his profession practically. In the end, Traddles, in his supreme modesty, represents the best male model available to David Copperfield.

Moreover, we have others, for example, Daniel Peggotty, all love dedication that goes in search of his lost niece and persists in mountains and valleys, beyond the seas and countries to find her trace. Mr. Peggotty is the anti-Murdstone par excellence, but his influence is rather marginal on David, as his absolute excellence like the maternal perfection embodied by his sister Clara Peggotty,

makes him a character type more than an individual to refer to. There is also the carter Barkins, original, laconic and not without defects. He plays a role in the personal history of the hero, but in a fashion too episodic to be significant, especially since he dies well before the end of the story.

Charles Dickens as many other literary writers of the mid-Victorian era, framed his engagement with the emotional life of the child within an extended reflection on the mechanisms of memory. *David Copperfield* and *Great Expectations* belong to a larger group of works published within little more than a decade, such as Charlotte Bronte's *Jane Eyre*(1847), William Wordsworth's Prelude(1850), William Makepeace Thakeray's Henry Esmond (1852), Elizabeth Barrett Browning's Aurora Leigh(1856) and William Harrison A in so worth's Life and Adventures of Mervyn Clitheroe (1851), in which the first person narrator charts- retrospectively and in sympathetic detail- the growth of child's mind.

During the same period the idea that adults can best grasp the emotional experience of the child by remembering their own childhood was also promoted by writers of non-fictional works. Anna Brownel Jameson, whom Dickens met at the dinner parties of their mutual friend William Macready, wrote in an essay entitled 'A revolution of Childhood' (1854):"How shall we deal with that spirit which has come out of nature's hand unless we remember what were ourselves in the past? […] We don't sufficiently consider that our life is not made up of separate parts, but in one-is a progressive whole- when we talk about leaving our childhood behind us, we might as well say that the river flowing onward to the sea had left the mountain behind."

Jameson's picture of the river flowing onward, signifying the steady progress of organic growth from childhood to adulthood, may have been inspired by a passage in chapter 18 of *David Copperfield*. This chapter entitled 'A retrospect', opens with the following text:"The silent gliding on my existence –the unseen, unfelt progress of my life- from childhood up to youth! Let me think, up on that flowing water, now a dry channel overgrown with leaves whether there are any marks along its course, by which I can remember how it ran". David's adult personalities have been shaped profoundly by his childhood experiences. However, Dickens's rendition of the relationship between adult self and child self sits uneasily with the notion of the perfect mnemonic concord between the idea of the present self and the idea of the past self.

Another scene in *David Copperfield* to show the biographical child, David whose experiences here mirror those of Dickens at Warren's boot-blacking factory,

remember how he:"lounged about at meal-times in obscure streets, the stones of which may-for anything I know-be worn at this moment by my childish feet […]. When I tread the old ground, I don't wonder that I seem to see and pity, going on before me, an innocent romantic boy, making his imaginative world out of such strange experience and sordid things".(*David Copperfield* 180).

When David imagines that the 'obscure streets' might be 'worn at this moment' by the feet of his childhood self, David the adult narrator and David the child seem to inhabit the same scene and temporal moment. David's encounter with the child erodes biographical chronology and David is clearly drawn to the fantasy that his childhood sensibility has been conserved in the ghostly figure of the child. The picture of two Davids, the child and the adult, walking behind one another without acknowledging each other's presence, visualizes the discrepancy in experience and temperament that separates the remembering 'I' from the biographical child. Dickens's portrayal of the gulf between child and adult consciousness in *David Copperfield* indicates his interest in childhood feelings was driven by a sophisticated understanding both of adult's attraction to the child's vivid emotional life of the psychological forces that separates adult from childhood self.

Experiences and memories of childhood concerning Dickens as a father of ten children could strengthen his belief that the illnesses of childhood were not sufficiently understood. It has been estimated that in the period between 1840 and 1900, fourteen percent of children born to middle and upper class families died before reaching adulthood and the numbers were of course even higher for the children of the working class. As a young child, Dickens witnessed the death of two of his siblings, he was two years of age when his baby brother Alfred died of 'water in the brain' and about ten when his infant sister Harriet succumbed to 'smallpox'. Looking back to the days of his childhood, Dickens described himself as 'a very small and not over-particularly taken care of boy' whose health was delicate and kept him from playing as other children did. He suffered from chronic attacks of violent spasms and having witnessed the helplessness of doctors, later called these attacks 'the torment of his childhood'.

Although Dickens's works are largely devoid of scenes or constellations that draw direct inspiration from his family life, his letters reveal that his own children frequently reminded him of the fragility of child death. Dickens's daughter Mamie notes:"And how useful he was in a sick-room! He always knew the right thing to be done, and did it so quietly and so carefully, was so ready and so handy that he inspired every one with unbounded confidence hope in him". In 1851, Dickens and his wife Catherine lost their ninth, Dora Annie, at the age of eight months. Dora sudden death from unexpected convulsions is sadly representative of the frequent inability to predict a child's death and to define exactly its medical causes in the nineteenth century.

Convulsions were often given as a cause of infant death, but doctors associated them with a notoriously diverse spectrum of underlying disease. In 1852, a year after Dora's death, Dickens evoked the powerlessness of parents and doctors in the face of many serious childhood diseases in his Household Worlds article about the newly founded Great Ormond Street Hospital, arguing for the pressing need for children's hospital that would facilitate pediatric research. Dickens continued to support the institution in other articles and through public reading s at the hospital.

Dickens's fiction and journalism, his private pursuits and public causes, responded to new scientific theories and practices related to childhood with an immediacy that is not found in most other contemporary writers. On Dickens's death, the widely circulated medical weekly *Lancet*,which had often championed Dickens's novels for their outspoken social critique, published a long obituary:

> *The organs of literature and politics have already paid their tribute to the rare intellectual and moral gifts of the novelist;[…]. It remains for us only to make special acknowledgement of the obligations he has indirectly imposed on every practitioner of the heading art. Medical science, particularly in its bearings on the community as distinct from the individual, requires organization, the establishment and maintenance of centers of relief, such as dispensaries, hospitals and convalescent homes. Depending as these do on voluntary support, they flourish or languish in sympathy with the liberality or the selfishness of the public. To soften this selfishness, to quicken this liberality, was the task to which Charles Dickens devoted himself.*

Although Dickens did at times write about medical ideas with the main purpose of disseminating them to a wider audience and of campaigning for a particular pediatric institution, his interaction with popular scientific and medical debates was generally more complex and equivocal. Dickens was able to exploit the aesthetic value of scientific practices and to hone his modes of representation by reflecting on the epistemological strategies of specific medical or scientific fields without necessarily espousing their truth claims.

Dickens transformed biological, medical and psychological conceptions of the child not only by testing them against the demands of narrative and plot, but also by also by linking them in his novels to surprising new cultural context, including debates about national identity, British colonial expansion, social reform projects and new legislation and by harnessing them to his social critique. We can notice that emotional involvement rather than analytical detachment characterized Dickens's response to many popular scientific cultures of his day, he relished the melodrama of mesmerist trials, he experienced the limitations of nineteenth-century pediatrics as both a social and a personal tragedy (in the case of Dora's

death) and he was appalled by scientific endeavors that served narrowly defined political ends.

Concerning workhouse conditions, they are gained through describing different kinds of sufferings that children had to undergo. They were beaten and had to work hard, also they suffered from starvation as shown in the first part of the novel *Oliver Twist*. Children were not abused only physically but also mentally. Even adults consider children inferior and they often express that they look down on such being as children.

The social conditions of the orphans in the workhouse are considered to be satisfactory, this is clear in the comparison between David Copperfield and Steerforth, David is intentionally treated bad and terrified about his future and his prospects. David Copperfield in his early childhood has a very strong feeling of guilt as well as some other Dickens's child characters, when he bites Mr. Murdstone-in a self-defense- he is aware of the meaning of this action and reflects on in this way:"My stripes were sore and stiff and made me cry a fresh, when I moved, but they were nothing to the guilt I left. It lay heavier on my breast than if I had been a most atrocious criminal, I dare say."(*David Copperfield* 53)

David Copperfield experiences a terrible situation when he is forced to work at Murdstone and Grinby's wine factory, the dwelling there is very bad, the house is very dirty and over run with mice. As a working class boy, David is paid very low. As a result of this low wage, he eats insufficient and unsatisfactory food. Also he forced to work for long hours, about twelve hours a day and a wage of only six shilling per week. These long hours of work with low wages are the most general problems of early industrial working class. This episode depicts fully the time which Dickens spent working in the blacking factory when he was a child while the rest of the family imprisoned in the debt's prison.

John Dickens and his family and their suffering in life is represented by the Micawbers in *David Copperfield*. The Micawbers as representative of poor people live in poverty. They stay in a house which is very scantily furnished. Mr.Micawber never has any money to buy food and furniture for his house. We can see poverty in Mr. Micawber's life, but he is very improvident. Poverty makes him always loan money from other people-even David Copperfield as a young man- but he never can to pay his debt. But Mr. Micawber is the type of a whole race of men who will not vanish from the face of earth so long as the hope which lives eternal in the human breast is only temporarily suspended by the laws of debtor and creditor, and is always capable of revival with the aid of a bowel of milk-punch. A kindlier and merrier, a more humorous and a more genial character was never conceived than this and if anything was wanted to complete the comicality of the conception, it was the wife of his bosom with the twins at her own and her mind made up not to desert Mr. Micawber. Mrs. Micawber artistically

speaking is even better. She resembles Mrs. John Dickens in her extravagance. She is very nearly the best thing in Dickens. Nothing could be more absurd and at the same time more true than her clear argumentative manner of speech as she sits smiling and expounding in the midst of ruin. 'Talent Mr. Micawber has. Capital Mr. Micawber has not'. It seems as if something should have come at last out of so clear and scientific an arrangement of ideas. Indeed if we regard *David Copperfield* as an unconscious defense of the poetic view of life, we might regard Mr. Micawber as an unconscious satire on the logical view of life. She sits as a monument of the hopelessness and helplessness of reason in the face of this romantic and unreasonable world.

Various characters in the story represent different classes and depict the wide gulf between those classes in Victorian England. David is aware of class divisions and is distressed when he faces the possibility that he will never regain entry into the middle class. He is left broken-hearted; he doesn't associate with the other boys at the warehouse, thinking them beneath him. When David's fortunes changes, he enjoys his status as a gentleman and is desperate to keep people from knowing how poor he had once been.

David's attitudes toward the lower class, however, they are much different from the Steerforth's. A huge contrast developed between the higher and the lower social classes and this contrast becomes evident in the novel in the Steerforth family and the Peggotty family. James Steerforth belongs to a higher social class. His family is very wealthy and he is described as 'good as his word' and 'very good-looking'. Peggotty's family is lower-class people, simple fishermen and workers. Dickens shows the clash of the classes and reveals the unalterable reality.

Mr. Micawber is not only a pretentious fool but also, with regard to his own numerous and constantly increasing family, a very bad father. To David, he was not so, of course, for David came to him during a period of manumission from parental restraint and so, in his own new-found self-reliance, could afford to be genially tolerant of Micawber's characteristic imprudence and ambivalence toward Miss Emma, Master Wilkins shares in some of the analytic confession, for doesn't Mr. Micawber(as John Dickens had done in Charles's youth) comment upon his son's beautiful head-voice and extend to him, at a family party which bores the young man to the point of distraction, the option of either going to bed or of favoring the company with a tasteful rendition of the' The Woodpecker Tapping'.

The clinical picture of Mr. Dick holds together very well. David makes an immediate diagnosis of his condition:" Mr. Dick… was gay headed and florid… puzzled me extremely".(*David Copperfield* 292)

David is married to Dora whilst Dickens is married to Beadnell, and what occurs at once. He finds that she acts like his image of Catherine Hogarth Dickens at her worst. She is no housekeeper. She can't manage well. She is silly and

romantic and all this without even Catherine's excuse a large family of young children." How silly of me" thinks the author," to imagine that I would have been happier with Dora. She would probably have turned out just like a real-life wife".

4-10 Symbolism in David Copperfield

There are some symbolism hints in the novel such as: imprisonment, the sea, flowers, animals, dreams and Mr. Dick's kite. According to Henry Suhamy, 'Dickens's symbolism consists in giving significance to physical details…The constant repetition of these details…contributes to deepen their emblematic significance'. This may include the characters, aspects of the story and more prominently amongst the motifs, places or objects. To make separation between realism and symbolism can be tricky, especially when it relates to the subject of imprisonment which is both a very real place of confinement for the Micawber family, and more generally throughout *David Copperfield*, symbolic of the damage inflicted on a sick society, trapped in its inability to adapt or compromise with many individuals walled within themselves.

The sea and its imponderable power is almost always associated with death, it took Emily's father, will take Ham and Steerforth and in general is tied to David's 'unrest' associated with his Yarmouth experiences. In the end of the story nothing remains except Steerforth's body cast-up as 'flotsam and jetsam that symbolizes the moral emptiness of David's adoration. The violent storm in Yarmouth coincides with the moment when the conflicts reached a critical threshold, when it is as if angry nature called for a final resolution, as Kearney stated, 'The rest of the novel is something of an anti-climax after the storm chapter'.

When we refer to the climatic storm scene in this story, the last in any Dickens novel, Kearney noted that "The symbolism of sea, sky and storm is successfully integrated to achieve what amounts to a mystical dimension in the novel and this mystical dimension is, on the whole, more acceptable than the ones found elsewhere in Dickens".

According to Daniel L Plung, four types of animal are a particularly important aspect of the way symbolism is used: song birds symbolize innocence. Lions and raptors are associated with the fallen but not evil; dogs, other than Jip, are associated with the malicious and self-interested; while snakes and eel represent evil. Atypical example of the way that animal symbolism is used is found in the following sentence:"The influence of the Murdstones up on me [David] was like the fascination of two snakes on a wretched young bird"(*David Copperfield* 85). When David describes Steerforth as 'brave as a lion', this is a clue to Steerforth's moral weakness and foreshadows subsequent events.

On the other hand, flowers symbolize innocence, for instance, David is called 'Daisy' by Steerforth, because he is naïve and pure, while Dora constantly paints bouquets and when Heep was removed from Wickfield House, flowers return to the living room. Mr. Dick's kite represents how much he is both outside and above society, immune to its hierarchical social system. Moreover, it flies among the innocent birds and just as to toy soothes and gives joy to him, Mr. Dick heals the wounds and restore peace where the others without exception have failed. Dreams are also an important part of the novel's underlying symbolic structure and are used as a traditional device to bind its parts together with twelve chapters ending 'with a dream or reverie. In the early dark period of David's life his dreams ' are invariably ugly', but in later chapters they are more mixed with some reflecting 'fanciful hopes' that are never realized while others are nightmares which foreshadow 'actual problems'. Physical beauty as in the form of Clara is emblematic of moral good and innocence while the ugliness of Uriah Heep, Mr. Creakle and Murdstone underlines the villainy. As we know, David, the novel's hero, has many benefits from Clara's love while he suffered from the violence of the others.

4-11 Irony in David Copperfield

Charles Dickens uses the whole arsenal of literary tools which are available to the satirist or rather supplied by his narrator, David who even directs satire upon himself. These tools include irony, humor and caricature. How it is employed relates to the characters differing personalities. Satire is gentler towards some characters than others; toward David the hero-narrator, it is at once indulgent and transparent.

Dickens worked intensively on developing arresting names for his characters that would reverberate with associations for his readers and assist the development of motifs in the storyline, giving what one critic calls an allegorical impetus to a novel's meanings. The name Mr. Murdstone in *David Copperfield* conjures up twin allusions to 'murder' and stony coldness; Strong is definitely not strong; Creakle 'squeaks and grinds'. There can also be a visual dimension to Dickens humor. This includes Micawber's rotundity, his wife's dried-up body which forever offers a sterile breast, Betsey's steadfast stiffness, Mr. Sharp's bowed head, Daniel Peggoty's stubborn rudeness, Clara Copperfield's delicate silhouette and Dora's mischievous air.

There are exaggerated attitudes which are constantly repeated. Dickens creates humor out of character traits, such as Mr. Dick's kite flying, James Maldon's insistent charm, Uriah Heep's obsequiousness and Betsey pounding David's room. In addition, there is the employment of repetitive verbal phrases: 'umble' of the same Heep, the 'willin' of Barkis, the 'lone lorncreetur' of Mrs. Gummidge. Dickens also uses objects for a humorous purpose, like Traddles' skeletons, the

secret box of Barkis, the image of Heep as a snake and the metallic rigidity of Murdstone.

In *David Copperfield* idealized characters and highly sentimental scenes are contrasted with caricatures and ugly social truths. While good characters are also satirized, a considered sentimentality replaces satirical ferocity. This is a characteristic of all Dickens's writing, but it is reinforced in *David Copperfield* by the fact that these people are the narrator's close family members and friends who are devoted to David and sacrificing themselves for his happiness.

Hence the indulgence applied from the outset with humor prevailing along with loving complicity, David is the first to receive such treatment especially in the section devoted to his early childhood, when he is lost in the depth of loneliness in London following his punishment by Mr. Murdstone. Michael Hollington analyses a scene in chapter eleven that seems emblematic of the situation and how humor and sentimentality are employed by Dickens. This is the episode where the very young David orders a pitcher of the best beer in a public house, 'To moisten what I had for dinner'. David's memory has retained the image of the scene which is so vivid that he seems himself as from the outside. He has forgotten the exact date(his birthday). This episode release David's emotional pain, writes Michael Hollington, obligating the infected part of the wound.

Behind the admiration of the amazing self-confidence of the little child in resolving this issue and taking control of his life with the assurance of someone much older, the passage "testifies to the work of memory, transfiguring the moment into a true myth". The tone is nostalgic because the epilogue is a true moment of grace. The wife of the keeper returning David's money, deposits on his forehead a gift that has become extremely rare, a kiss 'half admired and half compassionate', but above all full of kindness and femininity; at least adds David, as a tender and precious reminder, 'I am sure'.

4.12 Summary of the chapter

The researcher has presented an overall analysis in this chapter about the study concerning the early days of Charles Dickens and their impact on his writings, the problems of family and marriage. Also there is a dissection of some extraordinary phenomena such as the children of the streets and prostitution. The researcher has displayed some characters that influenced the life of David Copperfield.

Chapter Five

Findings, Recommendations and Suggestions

5.0 Introduction

To recommence this final chapter it is inevitable to screen some scenes of the author. At the age of fifteen years, Dickens began working as an office boy for a law firm. He taught himself and by the year 1828 he became a reporter for courts of Doctors' common. The dull routine of the legal profession never interested him, so he became a newspaper reporter for the mirror of parliament, the True Sun, and finally for the Morning Chronicle. By the age of twenty, Dickens was one of the best parliamentary reporters in all England.

All the bitterness and all types of hardships in the childhood life he experienced left a permanent record in his heart. His attention to' little people' in the bottom of society is to start from his childhood. We have to admit that life experience of Dickens has a far-reaching impact of literary creation. These bitter days remained in his memory and later found expression in his works. He has a lot of works which through the ' small character' to show the reality of life and reveal social cruelty. We can see that childhood experience of Dickens makes the creation of his' *David Copperfield'* and make it has strong appeal.

David Copperfield reflects the events of Dickens' own life the most. David's early suffering was adequately compensated with a rich happy marriage and a successful literary career, just like Dickens himself and the world is still full of hope and sunshine. The novel's detailed narration was also worth mentioning which gave the work truthfulness to the real life. *David Copperfield* is the eighth novel written by Charles Dickens.

From 1849 to 1850 years, it was published in 20 parts monthly with the first person narrative tone, which melts into the life experience of the author. Here Dickens made good use of his own life experience to attack the social evils of the time, the miseries of child labor, the tyranny in schools, the debtors' prison, as well as the cruelty and immortality and the treachery that were prevalent in Victorian England. Thus the novel was not merely a personal record, but a broad picture of the nineteenth century England.

It is obvious that from the emerging medical and psychological debates about the emotional life of the child, we can find that Dickens discovered how some

childhood feelings are easier for the adult to recover and symbolize with than others and how identification with some of the remembered feelings of childhood draws the biographical child closer to the consciousness of the adult while other feelings set it further apart. *David Copperfield* is famous for its vivid evocation of the child's quirky imagination and sensual immersion in the world. However, accounts of Dickens's childlike imagination sometimes underplay the extent to which he himself complicates the process of recovering the child's point of view in his writings, his careful teasing apart of what it means for the adult to feel like a child or to have feelings about childhood.

David Copperfield is partly autobiographical of the life of the writer himself and this novel is often considered to be Dickens' great novel. Furthermore, there are many kinds of social problems happen in this story. They are: poverty, discrimination in education, unfair treatment in working class and the gap between social classes. Social class in Victorian era as it described in the novel is still much more strictly divided into rich and poor.

The rich people in *David Copperfield* is represented by the Steerforths with their luxurious house and good position in society, so that they can do anything what they like. As a rich woman, Mrs. Steerforth is very proud. She never allows Emily to become her daughter-in-law because of their position is different in society. Moreover, her marriage with Steerforth could blight her son's career and ruins his prospects.

On the contrary, the Micawbers as representative of poor people live in poverty. They stay in a house which is very scantly furnished. Mr. Micawber never has much money to buy food or furniture for his house. Poverty problems in *David Copperfield* are represented by the life of Martha Endell, David Copperfield and Mr. Micawber. We can know it by observing their dwellings and food. Martha lives in a slum area of London. Her poverty has caused physical and psychological effects on her culminating in her attempt to commit suicide.

The discrimination in education still happens at Salem House School. From Steerforth and Traddles we can see. They come from different class, James Steerforth one of the students in Salem House who comes from a rich family, always gets a good treatment and good position in that school. He always gets different services rather than other student who comes from poor family. He never gets punishment from his wrong. On the other hand, Tommy Traddles, who is unlucky boy that comes from a poor family, always gets punishment from his headmaster. He always receives bad treatment from him.

After the death of his mother, David has almost no body in the world to turn to, so his father-in-law sends him immediately to work in his own warehouse called 'Murdstone and Grinby' instead of sending him to school. David lives without adequate food and clothes, from then on and it is no longer possible for him to develop freely. He reveals his secret agony of his soul and no words can express his feelings as he sinks into this companionship.

We can see he suffered not only from physical but also from mental destruction and psychological damage after he was thrown away at such an age in the field of work without love and affection in society. David Copperfield is a representative of this period. The industrial revolution creates a series of miracles, behind the miracles; however, it contains too much bitterness. The great wealth of the industrial revolution should be benefit for the children first, but more children spend their study life in factories. They don't get the knowledge they should obtain, but experienced the vicissitudes of life they shouldn't have in the world. They suffered from physical, mental destruction and psychological damage at such an early age.

Charles Dickens, as he makes his hero say, had 'as a man a strong memory of my childhood'. As we know this type of memory seems to be a privilege part of genius. We can see an excellent instance of this in George Sand's autobiography; her childhood remains to her as vivid series of pictures as those which she used to watch in the polished screen. It is probably more than a mere curious fancy which holds that the child relives through the evolutionary experience of the race .To many children, at least, the world is all animated and personal, everything in it has life and character. This is the essence of early human thought and the cause of the gender terminations in early languages. The child of genius is a Volant and the majority of children have genius. It fades into the light of common day and with the majority of mankind, but in the intellect of Dickens, George Sand, Scott and Wordsworth, it doesn't fade. They never lose the gleam and to them the bright of visions of their infancy are always present.

The story of *David Copperfield* is of all Dickens's fictions are on the whole the most perfect as a work of art. Personal reminiscences which lay deep in the author's breast are, as effects, harmonized with local associations old and new. Thus Yarmouth, painted in the story with singular poetic truthfulness, had only quite recently been seen by Dickens for the first time on a holiday trip. His imaginations still subdued to it all the elements with which he worked and whatever may be thought of the construction of this story, none of his other works equals it in that harmony of tone which no artist can secure by recasting all his materials.

Relating to the narrative of the young housekeeping, David's real trouble is most skillfully mingled the comic woes of the situation and thus the idyll almost imperceptibly passes into the last phase where the clouds dissolves in a rain of tears. The genius which conceived and executed these closing scenes was touched by a pity towards the fictitious creatures 0f his own imagination which melted his own heart and thus his pathos is here irresistible.

In some chief characters of *David Copperfield*, the author seems to rely entirely on natural truthfulness. He must have had many opportunities of noting the ways of seamen and fishermen, but the occupants of the old boat near Yarmouth posses the typical characteristics with which the experience and imagination of centuries have agreed to credit the salt division of mankind. Again he had had his own experience of shabby genteel life and of the struggle he had himself seen a happy and a buoyant temperament maintaining against a sea of trouble.

Mr. Dick belongs to species of eccentric personages or mad people for which Dickens as a writer had a curious liking, but though there is consequently no true humor in this character, it helps to bring out the latent tenderness in another. David's aunt is a figure which none but a true humorist such as Sterne or Dickens could have drawn and she must have sprung from the author's brain as she appeared in her garden his little double. Yet even Miss Betsey Trotwood was not altogether a creation of the fancy, for at Broad stairs the locality is still pointed out where the 'one great outrage of her life' was daily renewed.

5.1 Findings

The reality of *David Copperfield* is perhaps the first feature in it likely to strike the reader new to its charms, but closer acquaintance will produce and familiarity will enhance, the sense of its wonderful art. Nothing will ever destroy the popularity of a work of which it can truly be said that, while offering to his muse a gift not less beautiful than precious, its author put into his life's blood. We must notice when studying this novel that it is narrated in the first person, the story is an autobiography, the most difficult form of fiction in which to attain a close approach to realism.

Dickens has succeeded wonderfully, the scenes follow one another naturally, the narrator never shows signs of knowing what has taken place without his knowledge and the course of the tale is not strained so that David shall be present at scenes without due reason and just cause. Even David's memories of his childhood and the account of his birth are so told us not to jar upon our love of the natural and probable. In this novel, Dickens gives proof of that fecundity which

pertains to genius only, we have noted some of the more prominent characters, and there are a host of others of minor importance, all distinct, most of the life like. Dickens wrote of the story:" I am not quite sure that I ever did like, or ever shall like, anything quite so well as 'Copperfield', by it he might have been well content to stand or fall".

The story of *David Copperfield* is described by its author as a 'written memory', but the unreliable nature of this claim is often overlooked by readers and critics alike. At seven stages in the novel David confesses his inability to distinguish 'impression' from 'actual remembrance' and admits to the 'mist of fancy' which hangs over' well-remembered facts'. By relying on associative memories, David is effectively able to reconstruct himself, simultaneously editing his imperfect past whilst escaping the guilt that, perhaps, ought to accompany it.

According to the confession of 'mist of fancy' surrounding his blacking factory days, neither David nor the reader can be sure how truthful the memories are. Lankford considers this idea when he writes of the novel that "truth is double', arising from the heart and from its discipline, from the integrity of feeling in a moment and the detached understanding provided by the passage of time". The unreliability of David's memory is partly due to the passing of time; especially the disparity between his childhood innocence and later adult experience, David omits or alters certain memories when relating his blacking factory experience because it is a memory which causes him distress. Whether David consciously omits the memories or not is unclear, but what is more certain is that David's mind acts as a sort of palimpsest, with the ability to substitute new memories for old and delete those recollections which cause him pain.

Robert Douglas Fairhurst says; David's ability to narrate his whole life from memory is dependent upon his palimpsest-like-structure of the brain. Fairhurst argues that because human beings are able to impress experience memory, they can effectively reverse the direction of time and successfully erase old memories by replacing them with new ones. In other words, if a person consciously recollects a memory from the past, that memory is seen or experienced again as though it were happening in the present time. Indeed, present time must be somewhat suspended in order for the past memory to be relived. The influence of time on David's memory is important since this affects the trustworthiness of his account. Adult perception allows David to create clear memories in place of blurred childhood recollections.

In the case of substituting new memories for old, David is allowing the present to fall in line with the past and he recognizes this fact at several stages in the novel.

In the chapter titled 'Another Retrospect', David describes the event leading up to his first marriage and says;"Once again, let me pause upon a memorial period of my life. Let stand aside to see the phantoms of those days go by me, accompanying the shadow of myself in dim procession". (*David Copperfield* 691).

David writes as though he can actually see his past self here and it seems to the reader as though he really can. However, later in the same chapter, David admits that his memory of the wedding ceremony is vague and describes it as "a more or less incoherent dream"(*David Copperfield* 697). David contradicts himself by claiming that the memory of his first marriage is 'memorable, whilst confessing that his recollection of the event is confused.

A further example of David's self-contradiction occurs when he recollects the death of two of his friends, Ham and Steerforth, who are both victims of a shipwreck in Yarmouth. David witnesses the death of his friends and he convinced that the details of the tragedy have been forever preserved in his memory. Once again, David's recollection of the event is triggered by an association:" I have an association between it and a stormy wind or the lightest mention of a sea-shore, as strong as any of which my mind is conscious. As plainly as I behold what happened, I will try to write it down. I don't recall it, but see it done, for it happens again before me". (*David Copperfield* 855).

David claims that his memory of this event is reliable and he writes that 'it happens again before me', thus explaining that his past exists as a memory in the present. For David, there has been no temporal absence because the event has been present to him in both dream and memory since it has happened. However, by writing about the past, David is reinterpreting it and therefore he is changing it. There can be no exact repetition in either words or memory.

Although David insists that exact repetition is possible when he narrates the events of Ham and Steerforth's death, he is led to question the possibility of exact repetition when narrating the failure of his first marriage. David is able to reorder his past from a present perspective when narrating the events of his brief and turbulent marriage to his self-confessed 'child-wife' Dora and her subsequent death from miscarriage. David speaks of his wife in the present tense, since memory makes temporality hazy for him:" All else grows dim and fades away. I am again with Dora, in our cottage. I don't know how long she has been ill. I am so used to it in feeling, that I cannot count the time".(*David Copperfield* 834). Whilst David remembers the death of his first wife, he has forgotten the details surrounding it, including the length of time that Dora was unwell.

In *David Copperfield* it seems that forgetting is preferable to remembering, if it can be achieved. When Dora becomes unwell, her illness is forgotten at its most heightened phase, that is, just before her death. Rather than describing Dora's illness or indeed the circumstances surrounding it, David reminisces about the past, choosing instead to remember Dora as he had first known her. This is significant and it is an image which recurs insistently throughout the novel. "Ever rising from the sea of my remembrance, is the image of the dear child as I know her first, graced by my young love and by her own with every fascination where in such love is rich".(*David Copperfield* 838). Dora's name is repeatedly associated with this image of 'Love at first sight' and when she eventually dies, David confesses to blocking out all memory of his pain:" It is over. Darkness comes before my eyes and for a time, all things are blotted out of my remembrance".(*David Copperfield* 839). David's voluntary forgetting of his first wife's death simultaneously likes Dora's beginning to her end and furthermore, it is an act of elimination, not just of Dora but of the unpleasant facts relating to David's marriage, including debt, mutual incomprehension and regret.

Charles Dickens tries to reflect one side of human life which is characterized and told by almost entirely from the point of view of the first person narrator, David Copperfield. He is the main character. He plays the role as a man in this novel, according to general views of the mimetic criticism or imitation of human life, the reflection of human life, and the representation of human emotion, the stories of this novel tend to a sheer imitation which means that the novel describes a story dealing with the personal history, adventures of live, experience and observation of David Copperfield and many elements within the novel follow events in Dickens' own life.

The novel *'David Copperfield'* is Dickens' most titanic effort at self-revelation and self-analysis, balked and frustrated at every turn, yet emerging at times with a violent grasping at literary and artistic realism which is unequalled in his own works, unequalled in nineteenth century British fiction and hardly bettered anywhere in the field of the novel. If the analytic impulse which created it was practically spent when it was being written, we can't be too critical.

If Dickens had known that it is impossible for one to dream of anything but one's self, then perhaps he would not have been Dickens. To greater extent than others knew, perhaps to greater extent than he knew himself, he was dreaming of himself when he wrote *David Copperfield* although it can't be said in all honesty that he was writing about himself. In the original preface to the book, he protested that he couldn't" get sufficiently far away from it….. to refer to it with composure which this formal heading of preface would seem to require". In the preface to a

later edition he continues in the same way:" My interest in it was so….. strong and my mind was so divided between pleasure and regret- pleasure in the achievement of a long design, regret in the separation from many companions- that I was in danger of wearing the reader with personal confidences and private emotions".

The BBC Culture section in 2015, polled book critics outside the U.K about novels by English authors; they ranked *David Copperfield* eighth on the list of the 100 Greatest British Novels. The characters and their varied places in society in the novel evoked reviewer comments, for instance, the novel is "populated by some of the most vivid characters ever created", "David himself, Steerforth, Peggotty, Mr. Dick and it climbs up and down and off the class ladder", remarked by critic Maureen Corrigan and echoed by Wendy Lesser.

Dickens is considered to be one of the greatest English critical realism writers. People admire and respect him as a world-class master in literature. He is successful in shaping the poor people or as he called them "little guy" for us living in the bottom of the society with humanitarian feelings. The novels of Dickens put people in the social contradiction and struggle reveals various ugly faces of the society, describes the unfortunate fate of female characters, to excavate the good of humanity as the case of Dora Spenlow, Agnes Wickfield, Martha and Betsey Trotwood. Some characters of the novel have exposed the ugly face of money society everywhere. All these shapes call for more attention to the unjust treatment at that time and it has great importance to promote social progress and welfare.

5.2 Recommendations

Great attention must be paid to analyze the way of education in the Victorian era. Salem House School can be seen as a representative of many schools at that time. When David arrived at school, he described:"scraps of old copy-books and exercises litter the dirty floor. There is a strange unwholesome smell upon the room, like mildewed corduroys, sweet apples wanting air and rotten books. There couldn't well be more ink splashed about it". All these reveal the bad conditions for students to gain their learning. Nobody cares the environment and living conditions. We can see that from the description of boots and clothes of Mr. Mell. The capitalist way infiltrated not only workhouses but also the educational system.

In order to seal this study, we have to set some significant points that can lead to more understanding and comprehension to the works of Charles Dickens mainly the novel *David Copperfield*; The Victorian era is a very rich period that full of interesting and magnificent literary masterpieces, so we need researchers to dive deep into this era and come up with useful studies. The story *David Copperfield*

displays various social problems that require more diagnosis and discussion, thus, the division of society into rich and poor, the work of children in factories, education cripples, fallen women and immigration are issues that spoiled the industrial revolution in Europe. Therefore, these issues should be discussed widely and deeply.

5.3 Suggestions

Drinking wine and becoming an addict can devastate a gentleman and ruin his character as we have seen the case of Mr. Wickfield and how a mean person like Uriah Heep imposed this defect and changed the life of Agnes and her father Wickfield into hell. We need studies about wine and addiction and its disadvantages.

The phenomenon of fallen women was widely spread during the Victorian period and with its dark shade in society, better to study and discuss the roots and the causes of this trouble and show the negative influence on community.

Also the researcher suggests studies about the work of children in factories and how they suffer dwelling and nourishing.

5.4 How it is important in teaching

This research will be of great value as it deals with a necessary stage of life in any human being and this stage will definitely form the future years of a person either positively or negatively. It will help students to be optimistic and ambitious in their lives. Also it gives them valuable and useful information about life during the Victorian period in England with its advantages and disadvantages.

5.5 Summary of the chapter

This is a final chapter of this research which shows the findings, recommendations, suggestions and how this study is important in teaching.

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