
The Negative Impact of Poverty in Charles Dickens' Novels

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Abstract:

This paper aims to investigate the negative impact of poverty in Charles Dickens novels. It states that English language learners in schools and universities in Sudan and readers of English literature are not aware of English culture and literature, written by Charles Dickens. Therefore, it sheds light on one of the important cultural themes (poverty). It attempts to provide visions, insights and concepts to help; learners, teachers, to know more about English culture and to put much stress on the styles and themes of Oliver Twist. It is also hoped to be of great value to those who are interested in English literature specially Charles' Dickens writings. The subjects of this study are EFL learners in the Faculty of Education, Open University of Sudan. It stresses on presenting the themes of poverty of Charles Dickens' novel. It adopts the analytical method through critical analysis. "Oliver Twist" will be analyzed in terms of the theme and the style to reflect how Charles Dickens portrays the British Culture. In the light of findings and conclusions of the study, following recommendations were made: Literature of Dickens should be from essentials at English teaching and learning. Teachers should be highly trained in the field of literature so as to reflect the English cultures adequately. Students should be exposed for more literary texts. Teachers should be aware of student's interest when choosing literature syllabus. Highly qualified teachers in public sector universities of Sudan are appointed.

Key words: themes, literature, novel, culture

INTRODUCTION

"Oliver Twist", subtitled *The Parish Boy's Progress*, is the second novel by the English author Charles Dickens, published by Richard Bentley in 1838. The story is about an orphan, Oliver Twist, who endures a miserable existence in a workhouse and then is placed with an undertaker. He escapes and travels to London where he meets the Artful Dodger, leader of a gang of juvenile pickpockets. Naïvely unaware of their unlawful activities, Oliver is led to the lair of their elderly criminal trainer Fagin.

Oliver Twist is notable for Dickens's unromantic portrayal of criminals and their sordid lives. The book exposed the cruel treatment of the many orphans in London during the Dickensian era. The book's subtitle, *The Parish Boy's Progress*, alludes to Bunyan's *The Pilgrim's Progress* and also to a pair of popular 18th-century caricature series by William Hogarth, *A Rake's Progress* and *A Harlot's Progress*.

An early example of the social novel, the book calls the public's attention to various contemporary evils, including child labour, the recruitment of children as criminals, and the presence of street children. Dickens mocks the hypocrisies of his time by surrounding the novel's serious themes with sarcasm and dark humour. The novel may have been inspired by the story of Robert Blincoe, an orphan whose account of hardships as a child labourer in a cotton mill was widely read in the 1830s. It is likely that Dickens's own early youth as a child labourer contributed to the story's development.

"Oliver Twist" has been the subject of numerous film and television adaptations, and is the basis for a highly successful musical play and the multiple Academy Award winning 1968 motion picture made from it.

STATEMENT OF THE PROBLEM

It is noticed that some of English language learners in schools and universities in Sudan and readers of English literature are not aware of English culture and literature, written by Charles Dickens. This study is intended to shed light on one of the important cultural themes (poverty).

SIGNIFICANCE OF THE STUDY

This study attempts to provide visions, insights and concepts to help; learners, teachers, to know more about English culture and to put much stress on the styles and themes of Oliver Twist. It is also hoped to be of great value to those who are interested in English literature specially Charles' Dickens writings. The study is also expected to give deep insight into the English literature and it can be a base for further studies.

OBJECTIVES OF THE STUDY

- 1- To explore the themes in "*Oliver Twist*".
- 2- To provide the readers with focus into British literature written by Charles Dickens.
- 3- To analyze the elements of British literature with special focus on the Dickens' style.

QUESTIONS OF THE STUDY

- 1- What are the main themes in the Charles Dickens' Novels?
- 2- To what extent can the readers of literature be provided with stressing in English literature written by Charles Dickens?

- 3- How can the elements of literature with special focus on "Oliver Twist" can affect the invention of British literature novels?

HYPOTHESES OF THE STUDY

1. Poverty and poor considered the main themes in the Charles Dickens Novels
2. Readers of literature are provided with put more stress on in English literature written by Charles Dickens.
3. Elements of literature with special focus on "*Oliver Twist*" can affect the invention of British literature novels.

MATERIALS AND METHODS

This study adopts the analytical method through critical analysis. "*Oliver Twist*" will be analyzed in terms of the theme and the style to reflect how *Charles Dickens* portrays the British Culture

Subjects

The subjects of this study are EFL learners in the Faculty of Education, Open University of Sudan. This study stresses on presenting the themes of poverty of Charles Dickens' novel.

DISCUSSION

Bibliography of Charles Dickens

"*Charles Dickens*" was born in Portsmouth, England, on February 7, 1812, to John and Elizabeth Dickens. He was the second of eight children. His mother had been in service to Lord Crew, and his father worked as a clerk for the Naval Pay office. John Dickens was imprisoned for debt when Charles was young. Charles Dickens went to work at a blacking warehouse,

managed by a relative of his mother, when he was twelve, and his brush with hard times and poverty affected him deeply. He later recounted these experiences in the semi-autobiographical novel *David Copperfield*. Similarly, the concern for social justice and reform which surfaced later in his writings grew out of the harsh conditions he experienced in the warehouse.

As a young boy, Charles Dickens was exposed to many artistic and literary works that allowed his imagination to grow and develop considerably. He was greatly influenced by the stories his nursemaid used to tell him and by his many visits to the theater.

Dickens was able to leave the blacking factory after his father's release from prison, and he continued his education at the Wellington House Academy. Although he had little formal schooling, Dickens was able to teach himself shorthand and launch a career as a journalist. At the age of sixteen, Dickens got himself a job as a court reporter, and shortly thereafter he joined the staff of A "*Mirror of Parliament*", a newspaper that reported on the decisions of Parliament. During this time Charles continued to read voraciously at the British Library, and he experimented with acting and stage-managing amateur theatricals. His experience acting would affect his work throughout his life--he was known to act out characters he was writing in the mirror and then describe himself as the (Chesterton 1992: 73).character in prose in his novels.

Fast becoming disillusioned with politics, Dickens developed an interest in social reform and began contributing to the *True Sun*, a radical newspaper. Although his main avenue of work would consist of writing novels, Dickens continued his journalistic work until the end of his life, editing "*The Daily News*", *Household Words*, and *All the Year Round*. His connections to various magazines and newspapers as a political journalist gave him the opportunity to begin publishing his own fiction at the beginning of his career. He would go on to write

fifteen novels. (A final one, *"The Mystery of Edwin Drood"*, was left unfinished upon his death.)

While he published several sketches in magazines, it was not until he serialized *The Pickwick Papers* over 1836-37 that he experienced true success. A publishing phenomenon, *The Pickwick Papers* were published in monthly installments and sold over forty thousand copies of each issue. Dickens was the first person to make this serialization of novels profitable and was able to expand his audience to include those who could not normally afford such literary works.

Within a few years, he was regarded as one of the most successful authors of his time, with approximately one out of every ten people in Victorian England avidly reading and following his writings. In 1836 Dickens also married Catherine Hogarth, the daughter of a fellow co-worker at his newspaper. The couple had ten children before their separation in 1858.

Oliver Twist and *Nicholas Nickleby* followed in monthly installments, and both reflected Dickens' understanding of the lower classes as well as his comic genius. In 1843, Dickens published one of his most famous works, *A Christmas Carol*. His disenchantment with the world's economic drives is clear in this work; he blames much of society's ills on people's obsession with earning money and acquiring status based on money. His travels abroad in the 1840s, first to America and then through Europe, marked the beginning of a new stage in Dickens' life. His writings became longer and more serious. In *David Copperfield* (1849-50), states that:

"readers find the same flawed world that Dickens discovered as a young boy. Dickens published some of his best known novels including "A Tale of Two Cities" and "Great Expectations" in his own weekly periodicals.

The inspiration to write a novel set during the French Revolution came from Dickens' faithful annual habit of reading Thomas Carlyle's book *"The French Revolution"*, first published

in 1839. When Dickens acted in Wilkie Collins' play "The Frozen Deep" in 1857, he was inspired by his own role as a self-sacrificing lover. He eventually decided to place his own sacrificing lover in the revolutionary period, a period of great social upheaval. A year later, Dickens went through his own form of social change as he was writing "A Tale of Two Cities": he separated from his wife, and he revitalized his career by making plans for a new weekly literary journal called *All the Year Round*. In 1859, *A Tale of Two Cities* premiered in parts in this journal. Its popularity was based not only on the fame of its author, but also on its short length and radical (for Dickens' time) subject matter.

Dickens' health began to deteriorate in the 1860s. In 1858, in response to his increasing fame, he had begun public readings of his works. These exacted a great physical toll on him. An immensely profitable but physically shattering series of readings in America in 1867-68 sped his decline, and he collapsed during a "farewell" series in England.

On June 9, 1870, Charles Dickens died. He was buried in Poet's Corner of Westminster Abbey. Though he left *The Mystery of Edwin Drood* unfinished, he had already written fifteen substantial novels and countless shorter pieces. His legacy is clear. In a whimsical and unique fashion, Dickens pointed out society's flaws in terms of its blinding greed for money and its neglect of the lower classes of society. (Ziegler 2007: 46–47) reported that:

"Through his books we come to understand the virtues of a loving heart and the pleasures of home in a flawed cruelly indifferent world. Among English writers in terms of his fame and of the public's recognition of his characters and stories he is second only to William Shakespeare".

Dickens left Portsmouth in infancy. His happiest childhood years were spent in Chatham (1817–22), an area to which he often reverted in his fiction. From 1822 he lived in London,

until, in 1860, he moved permanently to a country house, Gad's Hill, near Chatham. His origins were middle class, if of a newfound and precarious respectability; one grandfather had been a domestic servant, and the other an embezzler. His father, a clerk in the navy pay office, was well paid, but his extravagance and ineptitude often brought the family to financial embarrassment or disaster. In 1824 the family reached bottom. Charles, the eldest son, had been withdrawn from school and was now set to manual work in a factory, and his father went to prison for debt. These shocks deeply affected Charles. Though abhorring this brief descent into the working class, he began to gain that sympathetic knowledge of its life and privations that informed his writings. Also, the images of the prison and of the lost, oppressed, or bewildered child recur in many novels. Much else in his character and art stemmed from this period, including, as the 20th-century novelist

His schooling, interrupted and unimpressive, ended at 15. He became a clerk in a solicitor's office, then a shorthand reporter in the law courts (thus gaining a knowledge of the legal world often used in the novels), and finally, like other members of his family, a parliamentary and newspaper reporter. These years left him with a lasting affection for journalism and contempt both for the law and for Parliament. His coming to manhood in the reformist 1830s, and particularly his working on the *Liberal Benthamite Morning Chronicle* (1834–36), greatly affected his political outlook.

BEGINNING OF LITERARY CAREER

Much drawn to the theatre, Dickens nearly became a professional actor in 1832. In 1833 he began contributing stories and descriptive essays to magazines and newspapers; these attracted attention and were reprinted as Sketches. The same month, he was invited to provide a comic serial narrative to accompany engravings by a well-known artist; seven weeks

later the first installment of *Pickwick Papers* appeared. Within a few months *Pickwick* was the rage and Dickens the most popular author of the day. During 1836 he also wrote two plays and a pamphlet on a topical issue (how the poor should be allowed to enjoy the Sabbath) and, resigning from his newspaper job, undertook to edit a monthly magazine, *Bentley's Miscellany*, in which he serialized *Oliver Twist* (1837–39). Thus, he had two serial installments to write every month. Already the first of his nine surviving children had been born; he had married (in April 1836) Catherine, eldest daughter of a respected Scottish journalist and man of letters, George Hogarth.

For several years his life continued at this intensity. Finding serialization congenial and profitable, he repeated the *Pickwick* pattern of 20 monthly parts in *Nicholas Nickleby* (1838–39); then he experimented with shorter weekly installments for *The Old Curiosity Shop* (1840–41) and *Barnaby Rudge* (1841). Exhausted at last, he then took a five-month vacation in America, touring strenuously and receiving quasi-royal honours as a literary celebrity but offending national sensibilities by protesting against the absence of copyright protection. A radical critic of British institutions, he had expected more from “the republic of my imagination,” but he found more vulgarity and sharp practice to detest than social arrangements to admire. Some of these feelings appear in *American Notes* (1842) and *Martin Chuzzlewit* (1843–44). (Spring, 1999: 5–18.)

POVERTY IN VICTORIAN ENGLAND

In *Modern Meditations* Nineteenth-century England faced many significant social challenges. The country was quickly shifting from an agrarian society to an industrialized nation. This new economy provoked a rise in urban population and contributed to an increase in social inequality. Charles Dickens

experienced these issues firsthand as a young boy. He was forced into a life of poverty and hardship after his father was imprisoned (for debt). In *Oliver Twist*, Charles Dickens gives the reader an inside look at the shocking social effects of poverty in Victorian England. (Ackroyd 1990: 41)

One aspect of poverty that devastated England was the creation of slums. Many descriptions have been written about these dwellings of the impoverished classes. This problem was created because the country's population was increasing at record rates and people needed to live as close as possible to the oppressive urban factories where they worked. By living close to work, people would not have to travel far (after a 16 hour day) to get home. These living conditions evolved as large houses were turned into tenement houses. The landlords did not care about the upkeep or the condition of the buildings themselves. Kellow Chesney describes these as:

Hideous slums, some of them acres wide, some no more than crannies and obscure misery. In big once handsome houses, thirty or more people of all ages inhabit a single room, squatting, sleeping, copulating on the straw filled billets...women keep watch for rats that gnaw their infant's faces and fingers.

Chesney's description shows how desperate people were to have a roof over their heads. Chesney also notes that the "rotting, uncoffined bodies of the dead remained where they died, day after day" (p.14). These were very poor living conditions and they caused disease to travel quickly. In *Oliver Twist*, Dickens critiques the industrial distribution of wealth and the landlords who don't care about upkeep. He writes that there are in the buildings "chimneys half crushed half hesitating to fall [and] every imaginable sign of desolation and neglect "

.(385) Dickens describes poverty as "repulsive" and "loathsome." He talks about the slums themselves in Oliver Twist:

“Every repulsive lineament of poverty every loathsome indication of filth rot and garbage; all these ornament the banks of Folly Ditch” (38).

Charles Dickens shows the reader the demoralizing effect industrial poverty had on the unfortunate poor and the entire country in *Oliver Twist*.

In "*Oliver Twist*", Charles Dickens indicates that child labor was another dreadful factor of poverty. Many families could only keep from being homeless by making their children also work. Children as young as four or five were expected to do some kind of work. Children worked in factories and mills. Some children would work in the coal mines pulling the coal cart in tunnels too small for an adult .

Oliver was given to Mr. Gamfield to work, but was so terrified that the old gentleman of the house rejected his wish to take Oliver. Children at the factories and mills also received beatings to speed up their work. George Behlmer reminds us that, “So common was physical cruelty to mill children...that factories should have “protectors” to guard the young” . Charles Dickens also lived the life of a poor child receiving trifling wages while working long hours. He was forced to work at a blacking factory when he was twelve Warren Many times he was afraid that he could end up living on the streets like many other children. Dickens later said, “I know that, but for the mercy of God , I might easily have been...a little robber or a little vagabond” (Warren. p 33)

Children of the streets were recruited to be robbers and pickpockets. Charles Dickens illustrates this when Oliver meets the Artful Dodger. Children were exploited in numerous ways in the 1800's if they did not come from the middle or upper classes of society.

Due to all the social problems associated with industrial poverty, the British government tried to pass new Poor Laws that were intended to help the poor .

Sadly, the Poor Laws may have made the impoverished suffer even more. The Poor Law Amendment Act of 1834 created the institution of the workhouse. The workhouse was designed so parishes would no longer have to support the poor for free. If the poor needed support, they had to live at the workhouse and work for marginal sustenance and basic shelter. Charles Dickens wrote *Oliver Twist* to expose the institution of the workhouse:

The parish authorities magnanimously and humanely resolved, that Oliver should be 'farmed,' or, in other words, that he should be dispatched to a branch-workhouse some three miles off, where twenty or thirty other juvenile offenders against the poor-laws rolled about the floor all day, without the inconvenience of too much food, or too much clothing, under the parental superintendence of an elderly female who received the culprits at and for the consideration of seven pence-halfpenny per small head per week.

(2.1) The people in the workhouses were treated as prisoners. Once inside , families were separated into different sections with children in one section , wives in another section, and husbands in yet different section section. They were never allowed to meet because the parish was afraid that men and women together would make more children that would have to be cared for. Most of the time, people would rather suffer outside in the cold and face starvation in freedom than go to a workhouse. Charles Dickens gives a great rendition of the strictness of a workhouse when Oliver and the rest of the children are starving to death and Oliver asks his famous question "Please, sir, I want some more ." Oliver asks for more gruel since the workhouse only gives the inhabitants the bare minimum of food to survive .They established the rule, that all poor people should have the alternative) for they would compel

nobody, not they,) of being starved by a gradual process in the house, or by a quick one out of it.

(2.59) This was such an egregious request that the fat gentlemen of the house wanted to hang him after being told that he wanted more to eat. Instead, the men decided that they would pay someone to take him. The workhouses lasted until two of them were exposed for blatantly inhumane practices. The Workhouse Commission was abolished in 1847.

In England of the Victorian era, wealthy people lived next to poor people. There was not really a dividing line because of the extensive overcrowding. Most of the wealthy would have preferred to throw all the poor in jail and forget about them rather than see them struggling on the streets of London, Manchester ,Liverpool, Leeds, etc. Charles Dickens lived the life of a poor child laborer for some time. He understood and felt the intense pain and suffering of the poor, especially the children. Thus, he wrote about this social issue in dramatic works like *Oliver Twist*, *Hard Times*, and *Bleak House* so that the injustices of poverty were brought to light in Victorian England rather than cast away and forgotten.

"Oliver Twist" is a novel teeming with many closely interrelated ideas. There is preoccupation with the miseries of poverty and the spread of its degrading effects through society. With poverty comes hunger, another theme that is raised throughout the book, along with Dickens's notion that a misguided approach to the issues of poverty and homelessness brings many evils in its wake.

One of the worse consequences of poverty and being deprived of life's essentials is crime, with all of its corrosive effects on human nature. Dickens gives a great deal of attention to the painful alienation from society suffered by the criminal, who may come to feel completely isolated as the fragile foundations of his own hostile world snap. Crime is bad enough in itself, Dickens seems to be saying. When crime is the result of poverty, it completely dehumanizes society.

PLOT OVERVIEW AND THEMES IN OLIVER TWIST

Themes

Themes are the fundamental and often universal ideas explored in a literary work.

The Failure of Charity

Much of the first part of " Oliver Twist " challenges the organizations of charity run by the church and the government in Dickens's time. The system Dickens describes was put into place by the Poor Law of 1834, which stipulated that the poor could only receive government assistance if they moved into government workhouses. Residents of those workhouses were essentially inmates whose rights were severely curtailed by a host of onerous regulations. Labor was required, families were almost always separated, and rations of food and clothing were meager. The workhouses operated on the principle that poverty was the consequence of laziness and that the dreadful conditions in the workhouse would inspire the poor to better their own circumstances. Yet the economic dislocation of the Industrial Revolution made it impossible for many to do so, and the workhouses did not provide any means for social or economic betterment. Furthermore, as Dickens points out, the officials who ran the workhouses blatantly violated the values they preached to the poor. Dickens describes with great sarcasm the greed, laziness, and arrogance of charitable workers like Mr. Bumble and Mrs. Mann. In general, charitable institutions only reproduced the awful conditions in which the poor would live anyway. As Dickens puts it, the poor choose between "being starved by a gradual process in the house, or by a quick one out of it".

Purity in a Corrupted City

Throughout the novel, Dickens confronts the question of whether the terrible environments he depicts have the power to

“blacken [the soul] and change its hue for ever.” By examining the fates of most of the characters, we can assume that his answer is that they do not. Certainly, characters like Sikes and Fagin seem to have sustained permanent damage to their moral sensibilities. Yet even Sikes has a conscience, which manifests itself in the apparition of Nancy’s eyes that haunts him after he murders her. Charley Bates maintains enough of a sense of decency to try to capture Sikes. Of course, Oliver is above any corruption, though the novel removes him from unhealthy environments relatively early in his life. Most telling of all is Nancy, who, though she considers herself “lost almost beyond redemption,” ends up making the ultimate sacrifice for a child she hardly knows. In contrast, Monks, perhaps the novel’s most inhuman villain, was brought up amid wealth and comfort.

Disguised or Mistaken Identities

The plot of " Oliver Twist " revolves around the various false identities that other characters impose upon Oliver, often for the sake of advancing their own interests. Mr. Bumble and the other workhouse officials insist on portraying Oliver as something he is not—an ungrateful, immoral pauper. Monks does his best to conceal Oliver’s real identity so that Monks himself can claim Oliver’s rightful inheritance. Characters also disguise their own identities when it serves them well to do so. Nancy pretends to be Oliver’s middle-class sister in order to get him back to Fagin, while Monks changes his name and poses as a common criminal rather than the heir he really is. Scenes depicting the manipulation of clothing indicate how it plays an important part in the construction of various characters’ identities. Nancy dons new clothing to pass as a middle-class girl, and Fagin strips Oliver of all his upper-class credibility when he takes from him the suit of clothes purchased by Brownlow. The novel’s resolution revolves around the revelation of the real identities of Oliver, Rose, and Monks.

Only when every character's identity is known with certainty does the story achieve real closure.

Oliver's Face

Oliver's face is singled out for special attention at multiple points in the novel. Mr. Sowerberry, Charley Bates, and Toby Crackit all comment on its particular appeal, and its resemblance to the portrait of Agnes Fleming provides the first clue to Oliver's identity. The power of Oliver's physiognomy, combined with the facts that Fagin is hideous and Rose is beautiful, suggests that in the world of the novel, external appearance usually gives a fair impression of a person's inner character.

Characters' Names

The names of characters represent personal qualities. Oliver Twist himself is the most obvious example. The name "Twist," though given by accident, alludes to the outrageous reversals of fortune that he will experience. Rose Maylie's name echoes her association with flowers and springtime, youth and beauty. Toby Crackit's name is a lighthearted reference to his chosen profession of breaking into houses. Mr. Bumble's name connotes his bumbling arrogance; Mrs. Mann's, her lack of maternal instinct; and Mr. Grimwig's, his superficial grimness that can be removed as easily as a wig.

Bull's-eye

Bill Sikes's dog, Bull's-eye, has "faults of temper in common with his owner" and is a symbolic emblem of his owner's character. The dog's viciousness reflects and represents Sikes's own animal-like brutality. After Sikes murders Nancy, Bull's-eye comes to represent Sikes's guilt. The dog leaves bloody footprints on the floor of the room where the murder is committed. Not long after, Sikes becomes desperate to get rid of the dog, convinced that the dog's presence will give him away.

Yet, just as Sikes cannot shake off his guilt, he cannot shake off Bull's-eye, who arrives at the house of Sikes's demise before Sikes himself does. Bull's-eye's name also conjures up the image of Nancy's eyes, which haunts Sikes until the bitter end and eventually causes him to hang himself accidentally.

London Bridge

Nancy's decision to meet Brownlow and Rose on London Bridge reveals the symbolic aspect of this bridge in *Oliver Twist*. Bridges exist to link two places that would otherwise be separated by an uncrossable chasm. The meeting on London Bridge represents the collision of two worlds unlikely ever to come into contact—the idyllic world of Brownlow and Rose, and the atmosphere of degradation in which Nancy lives. On the bridge, Nancy is given the chance to cross over to the better way of life that the others represent, but she rejects that opportunity, and by the time the three have all left the bridge, that possibility has vanished forever.

THEMES, CHARACTER, STYLE AND SETTING

Themes

"Oliver Twist" is a novel teeming with many closely interrelated ideas. There is preoccupation with the miseries of poverty and the spread of its degrading effects through society. With poverty comes hunger, another theme that is raised throughout the book, along with Dickens's notion that a misguided approach to the issues of poverty and homelessness brings many evils in its wake.

One of the worse consequences of poverty and being deprived of life's essentials is crime, with all of its corrosive effects on human nature. Dickens gives a great deal of attention to the painful alienation from society suffered by the criminal, who may come to feel completely isolated as the fragile foundations of his own hostile world snap. Crime is bad enough

in itself, Dickens seems to be saying. When crime is the result of poverty, it completely dehumanizes society.

On the positive side, Dickens places heavy value on the elevating influence of a wholesome environment. He emphasizes the power of benevolence to overcome depravity. Some trait or gesture of a person may symbolize an aspect of his character, as Bumble's fondness for his three-cornered hat serves to illuminate his devotion to a tradition of recognition, status, and power.

A purely symbolic character is one who has no plot function at all. The chimney sweep, Gamfield, may be looked upon in this light. He contributes nothing to the development of the plot but stands forth as a significant embodiment of unprovoked cruelty. Ordinarily, symbolic statement gives expression to an abstraction, something less obvious and, perhaps, even hidden. In spite of his conspicuous role in the plot, Brownlow exemplifies at all times the virtue of benevolence.

The novel is shot through with another symbol, obesity, which calls attention to hunger and the poverty that produces it by calling attention to their absence. It is interesting to observe the large number of characters who are overweight. Regardless of economics, those who may be considered prosperous enough to be reasonably well-fed pose a symbolic contrast to poverty and undernourishment. For example, notice that the parish board is made up of "eight or ten fat gentlemen"; the workhouse master is a "fat, healthy man"; Bumble is a "portly person"; Giles is fat and Brittles "by no means of a slim figure"; Mr. Losberne is "a fat gentleman"; one of the Bow Street runners is "a portly man." In many ways, obesity was as much a sign of social status as clothing.

Characters

Oliver has few qualifications to have a novel named after him. He lacks the qualities and abilities ordinarily expected in a

protagonist, whose acts and decisions have at least some influence on the course of events. Instead of being an active participant in the shaping of his own destiny, Oliver becomes the prize for which the opposing forces contend. The boy does take one crucial step when he flees from bondage to Sowerberry. After that, from the moment that he is taken in hand by The Artful Dodger until Brownlow assumes direction of his affairs, he is more acted upon than acting.

Oliver emerges as a shadowy, unrealized figure. Our knowledge of his character comes largely from Dickens. The boy's harsh and repressive upbringing has made him yielding and wanting to please. When he is cast adrift in the world, he is wholly without defenses against the cruel and unscrupulous. For a protagonist, Oliver even speaks relatively little, which is fortunate because when the boy does talk, it is usually to recite stale mottos and generalities that come from Dickens.

Fagin, the mastermind among the criminals, is as ugly in appearance as he is repulsive in disposition, but he is not a one-dimensional figure. In Fagin, Dickens has attempted to portray a character who displays some of the complexities of normal human nature. When incensed, the old man may give way to savage rage, but on ordinary occasions he indulges in a mocking, sometimes sarcastic humor that earns him the nickname of "the merry old gentleman." This very fact is in itself an example of sardonic humor, of which Dickens is a master.

It is plain that Fagin's status among the thieves is a result of his considerable talents. He is shrewder and more reflective than his companions. While they may swagger with the cockiness of young men or brood like the sadistic Sikes, Fagin understands and appreciates the delicacy of their position and the urgent necessity for prudence and tireless vigilance when leading a life of crime. He demonstrates his analytical bent in his lectures to Oliver and Claypole on the theme of interdependence among the lawless.

When not caught off guard, Fagin can exercise extraordinary self-control, even under extreme stress. So, after recovering from the initial shock brought about by his discovery of Nancy's meetings with the enemy, he is able skillfully to prod Sikes to commit murder. Meanwhile, the old crook controls himself enough to caution Sikes against excessive violence — always having in mind the perils of a careless move.

There are some traces of human feeling left in Fagin's self-serving nature. On several occasions, he shows a trace of kindness toward Oliver. On the night that he maneuvers Oliver into the Chertsey expedition, the old man checks his impulse to disrupt the persecuted child's sleep. The next day, he earnestly entreats Oliver to mind Sikes without question, for his own safety.

Nancy:

While Sikes may be looked upon as representative of the lowest depths of criminal society, Nancy finds her place near the upper fringe. Her tendency toward goodness has not been totally extinguished in her but still lies dormant. When put to a test, her better nature asserts itself on Oliver's behalf, even though she is certain that her own position is hopeless.

When Nancy makes contact with the world of conventional behavior as represented by Rose and Brownlow, she judges that she has taken the path of error that must inevitably lead to destruction. Convinced that she is so caught up in the thickets of evil that no amount of good intentions or effort could help her anymore, Nancy is a lamentable example of human waste. Dickens has set her as an example of a basically good person who has drifted so far from honest ways that no return is possible.

Rose Maylie is admirable Dickensian womanhood in all its glory. She is good for propaganda, but terrible for story. Being a person of sterling worth, incorruptible by human complexity and inconsistency, she is correspondingly

uninteresting, particularly in contrast with Nancy. In fiction, as in life, angels tend to be less memorable than colorful characters. Nevertheless, Rose is well suited to her role as intermediary between the world of crooks and con artists and her own. Anyone less compassionate might not have gone to bat for Oliver when everything seemed against him. A less humble and humane person than Rose would probably have avoided Nancy's approach with indignation, shutting off the decisive engagement between the opposing parties.

Setting:

Setting is heavily charged with symbolism in *Oliver Twist*. The physical evidences of neglect and decay have their counterparts in society and in the hearts of men and women. The dark deeds and dark passions are concretely characterized by dim rooms, smoke, fog, and pitch-black nights. The governing mood of terror and merciless brutality may be identified with the frequent rain and uncommonly cold weather.

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The story of *Oliver Twist* is a dark tale of corruption, degrading living conditions, and the terror of unanticipated violence. The novel takes place against a background that is by degrees appropriately sinister. Slime and filth seem inescapable. Even the elements conspire to accentuate the dismal atmosphere; the weather is often bitterly cold, and rain and fog are frequent.

Because criminals are thought to be creatures of the night, a large amount of significant action that takes place after dark. Sunlight rarely penetrates their gloomy world and even then perhaps only to mock — as on the morning that Nancy is killed. The only period of sustained brightness is during the summer months when Oliver stays with the Maylies at their rural cottage. Even then, black shadows are cast by Rose's near-fatal illness and the chilling intrusion of Monks and Fagin.

The novel deals mainly with poverty and crime — the results of abandoning the rules and practices of social awareness and compassion. The criminal elements in the novel represent the outcasts of society who lurk inside crumbling

ruins. These structures represent the tottering institutions that have helped to deform their lives. In Dickens's descriptions, the words "neglect" and "decay" recur insistently. And it has been the neglect of human values that has fostered the spiritual decay that is so aptly reflected in the odious surroundings.

Bill Sikes represents the ultimate outcome of a brutalizing existence. He has almost completely lost any sign of human sensitivity or tenderness. Totally lacking in any kind of humor, he is openly scornful of anything resembling ethical or moral principles. Except for his controlling relationship with Nancy, Sikes has little regard for any human life, including his own. Regardless of what he has done or is about to do, he shows no sign of conscience — until, after having beaten Nancy to death, he finally understands that he has gone too far and is to be haunted by visions of his victim.

Sikes's seeming fearlessness is more a result of stupidity than anything resembling genuine courage. His behavior is a mixture of low intelligence and brute strength. Sikes advertises his intellectual limitations on frequent occasions. He never examines the fine implications of life outside the law with the caution that Fagin often applies. Neither does Sikes cultivate a healthy regard for the threats that can arise within the ranks of "the trade." Fagin wisely hides his hatred for Sikes, who, true to his nature, fails to see the value of suppressing his contempt for the older criminal. So Sikes prepares his own doom by needlessly needling Fagin and stoking his resentment.

In spite of their closeness, Sikes is singularly uncommitted in his relations with Nancy. First of all, he has no care for the conventions of his own precarious world to realize that his vicious mistreatment of the girl could be a dangerous practice. Fagin, on the other hand, understands this. Then, Sikes never suspects that Nancy's sudden odd and erratic behavior could have some disturbing origin; instead, he seeks to explain it away as the symptom of a passing illness. Fagin, on

the other hand, recognizes beyond doubt that something out of the ordinary is troubling the girl.

Shrewdly understanding with whom he is dealing, Fagin maliciously stirs Sikes up before unleashing the man's fury with the news of Nancy's betrayal. Nor does Sikes consider the possibility of a trick but, prompted by his deadly foe, resolutely marches home to murder his only friend. He is a type of irrational evil, very close to being the embodiment of evil and meanness for its own sake.

STYLE:

Periphrastic

Yeah, we just used a twenty-dollar word to describe Dickens's style in *Oliver Twist*, but it's appropriate because it's just the kind of word he would use – basically, we just mean that the narrator talks around the point a lot (that's what "periphrastic" actually means), and describes things in gory detail without coming right out and saying what he means. For example, at the start of Book I, Chapter Thirteen, Dickens describes the Dodger and Charley's theft of Mr. Brownlow's wallet as "an illegal conveyance of Mr. Brownlow's personal property." Part of the effect of that periphrastic language to show how jargon can be used to justify almost anything. This is dangerous; Dickens seems to maintain that you should call a thief a thief, and not try to gloss it over.

The "Oliver Twist" part is pretty obvious, so we won't belabor that (see the "Character Analysis" and "Quotes" sections for more on Oliver's name). But the subtitle could probably use more explanation.

What is a "parish boy," anyway? Well, in nineteenth-century England, taking care of poor people was the responsibility of the national Church of England (a.k.a. the Anglican Church, or, as they call it in the USA nowadays, the Episcopal Church). And the Church of England was divided into

local communities, or "parishes." If you were poor, unable to work, or an orphan, the parish in which you were born took care of you. (Of course, it didn't always work out that way...) So, if you were an orphan being looked after by your local parish, you were referred to (disparagingly) as a "parish boy" (or girl). The sub-title of *Oliver Twist* puts Oliver's story in a broader social context. It also juxtaposes Oliver's own, particular (and fictional) life story with something more universal – it could be the story of any "parish boy" (and there were an awful lot of them).

Finally, the "progress" part: a progress is a particular kind of narrative, that (surprise, surprise) tells the story of a person's progress through the events of their life. This kind of story tends to be pretty episodic (easily broken down into recognizable events or episodes). One famous example is John Bunyan's *The Pilgrim's Progress* (1678), which is an allegory about the progress of a Christian guy creatively named "Christian" as he moves through various life episodes called things like "the Valley of Humiliation," "the Slough of Despond," and "Vanity Fair" (yes, that's where the magazine name came from!).

CONFLICT

Oliver is arrested as a thief.

Oliver doesn't realize at first that the Dodger and Fagin are thieves – he's pretty slow. Once he does realize it, he tries to run away. But it's as though the very fact of consorting with criminals somehow rubbed off on him, or made him look or seem criminal, himself. The question at this stage isn't so much whether or not Oliver will actually turn criminal, but whether it even matters – if he can be arrested as a thief without having done anything wrong, does it matter whether he's corrupted, or innocent?

Complication

Oliver is taken in by Mr. Brownlow, but never returns from his errand.

Oliver finally has a friend he can trust, but never gets to tell him his story. In part to prove to Mr. Grimwig that Oliver is trustworthy, Mr. Brownlow sends Oliver off on an errand in the city, from which Oliver never returns. Not, of course, because he was trying to rob Mr. Brownlow, but because he was kidnapped by Sikes and Nancy. But Mr. Brownlow doesn't know that, and Oliver knows he doesn't know. Will Mr. Brownlow lose faith in Oliver? Again, does it matter whether Oliver actually is a thief or not, if he looks and acts like a thief? Everyone seems to assume he's a thief.

Climax

The attempted robbery of the Maylies' house

Oliver is forced to participate in the attempted robbery of the Maylies' house, and has just about made up his mind to risk being shot by Sikes, and go wake up the household to warn them. But he's trapped between Sikes and his gun on one side, and Giles and his gun on the other. Again – he's in a position in which everyone assumes he's a thief because he's been hanging out with thieves. What's a poor orphan to do?

Suspense

Oliver's been the victim of a giant conspiracy from the beginning!

After the Maylies have taken Oliver in and he's been reunited with Mr. Brownlow, Nancy tells Rose what she overheard between Fagin and Monks. Oliver's been the victim of a conspiracy, and Monks is behind it all. But they're not really sure what to do about it.

Denouement

Nancy's information enables Mr. Brownlow and the Maylie group to force a confession from Monks

After Nancy overhears the second conversation between Monks and Fagin, she reports back to Mr. Brownlow and Rose. She gives them enough information to be able to find Monks, and bully a confession out of him. The result is a couple of chapters in which Mr. Brownlow forces Monks to tell all. And what Monks doesn't know, Mr. Brownlow does, so he is able to throw in the necessary bits.

Symbolism:

A novel may have many levels of symbolism. Setting and characters may convey symbolic meaning aside from their plot functions. Some trait or gesture of a person may symbolize an aspect of his character, as Bumble's fondness for his three-cornered hat serves to illuminate his devotion to a tradition of recognition, status, and power.

A purely symbolic character is one who has no plot function at all. The chimney sweep, Gamfield, may be looked upon in this light. He contributes nothing to the development of the plot but stands forth as a significant embodiment of unprovoked cruelty. Ordinarily, symbolic statement gives expression to an abstraction, something less obvious and, perhaps, even hidden. In spite of his conspicuous role in the plot, Brownlow exemplifies at all times the virtue of benevolence.

The novel is shot through with another symbol, obesity, which calls attention to hunger and the poverty that produces it by calling attention to their absence. It is interesting to observe the large number of characters who are overweight. Regardless of economics, those who may be considered prosperous enough to be reasonably well-fed pose a symbolic contrast to poverty and undernourishment. For example, notice that the parish board is made up of "eight or ten fat gentlemen"; the workhouse

master is a "fat, healthy man"; Bumble is a "portly person"; Giles is fat and Brittles "by no means of a slim figure"; Mr. Losberne is "a fat gentleman"; one of the Bow Street runners is "a portly man." In many ways, obesity was as much a sign of social status as clothing.

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NEGATIVE IMPACT OF POVERTY IN OLIVER TWIST

Harshness of New Industrial System in Charles Dickens' Oliver

In the Mid Victorian era, England sat on top of the world, and there were many reasons for it (Mc Kay, et al, 1983:766). One of which is the awareness of science and technology, which made England have enormous lead over all countries in the development of industry. This condition, as well changed England not only in science and technology but also in social relations, economics, and even in political institutions. A new group of industrial capitalist and the workers arose. As a result, the poor get poorer. There is no doubt that Industrial Revolution brought riches and power to Great Britain. At the same time, it also brought great evils with it (Seaman, 1954:51). Many social problems are endemic i.e. poverty, crime, and personal demoralization.

He further explains that the evils of the factory system also gave miseries to their house conditions. It is said that the houses in which the new factory hands lived were built very quickly and very cheaply. The result of this was the disfigurement of huge areas of the north of England by rows and rows of crowded, badly built and unhealthy dwellings, not all of which have disappeared even yet.

Literature is also said to be influenced by these chaotic conditions. It is said that literature in the Victorian Age was characterized by a definite purpose to sweep away error and to reveal the underlying truth of human life (Moody, 1943:295). Lloyd (1959:118) confirms that anyone who reads *Oliver Twist* will see something of the worst side of industrial development. Considering the historical background and the work of Charles Dickens' *Oliver Twist*, this study attempts to discuss the social cultural conditions of the poor caused by the harshness of the new industrial development. As additional information, briefly, this paper describes the consequences of new industrial which took the poor further away from a world in which they were comfortable and brought them into the conditions which were almost too complex to solve.

Poverty as Reflected in Charles Dicken's Oliver Twist

From the very beginning, Charles Dickens brings his readers to a world stricken by poverty since the poor are in the worst possible condition of poverty. One of the main factors is over population in cities caused by the urbanization. It is because their own villages became the victims of industrialization. With the faint hope of finding jobs in big factories they exiled to big cities. The effect of new urban settlement was overpopulation that created social unrest. It creates not only hunger but also a multiple social problems. In *Oliver Twist*, Dickens reflects poverty in England especially in London as an impact of the Industrial Revolution. The aspects discuss mainly deals with the situation in town related to the problem of housing, health, clothing, hunger and orphanage.

Housing a house is one of the human basic needs. It is not only the place to live in but also a place for the protection against the climate. Furthermore, a nice atmosphere of the house, indirectly, influences the personality of people who live in it. Normally, people who live in a house with a pleasant atmosphere have a good personality, although there are

exceptions to the rule. A house is also very important to create the feeling of security and harmony in the family. For poor people since they cannot afford to buy a good house, they only rent a cheap, old and sometimes a decaying one (p.35).

These conditions are unavoidable because the factories where people work only gave them very small wages. Those who did not have a job build a den which did, of course, not deserve to be called as a house in which they live did not support a feeling of security and harmony of the inhabitants. Dickens even describes those dens in an extremely awfully condition. Moreover, he refers to them as filthy kennel so that it is questionable whether their inhabitants could maintain proper health, "The kennel was stagnant and filthy. The very rats, which were here and there lay putrefying in its rottenness, were hideous with famine" (p.35).

What a tragic case it was, the poor built houses in an unhealthy environment of slum and filth area where rats lay here and there. They forced themselves to live in such a condition since a house at least could protect them against the harsh climate in wintertime when it is extremely cold. Dickens illustrated this novel that it was piercing cold and the atmosphere was gloomy and black (p.156). It was winter, but the poor did not have proper house to live in. In contrast, the rich people stayed in a big warm house with a beautiful fireplace in it.

Bleak, dark, and piercing cold, it was a night for the well-housed and fed to draw round the bright fire and thank God they were at home; and for the homeless, starving wretch to lay him down and die (p.165).

Here, Dickens brings his readers to see the real condition of the poor people, which is undebatably in an awfully condition. He wants to show that poor people were indeed in a very bad condition. They lived in absolutely poverty and lived in filth as they could not fulfill one of the basic needs to acquire a proper house.

Hunger. Food is necessitated to keep human being alive, especially those who live in areas with four climates. In winter time people must have sufficient food to keep them warm, without which they will be miserable. Dickens captures this condition into his novel where they live in hunger with the extreme worst condition of dying from starvation (p.36). From the portrayal above, we can see that hunger causes death if it was not met by good response. In a trying time like that children were sent to orphanage, since their parents could not support them any longer. In fact, rather than being fat they were cruelly mistreated and starved to death. Cruel mistreatment of children in the orphanage seems to be prevalent during those days, and Dickens even shows instances of this.

Oliver Twist and his companions suffered the tortures of slow starvation for three months: at last they got so voracious and wild with hunger ...that unless he had another basin of gruel per diem, he was afraid he might some night happen to eat the boy who slept next him. (p.12)

A small bowl of gruel is good for children who are dieting, meanwhile, when children are in the growing period, it is normal when they have an excellent appetite to support their growth. They were totally desperate with hunger until they were afraid of eating each other if they were not given some more food. What a gruesome impact of hunger it is, when the children become beasts rather than human if they are extremely hungry.

Clothing. Another human's basic need is clothing, which should be fulfilled by all human beings. It is not only for covering the body, but also protects the body against the climate. However, to those who live under the poverty line, the old and torn ones are supposed to be enough. As long as it can cover their body, it is considered to be sufficient for them. Even the poor infants, in this case Oliver, an old yellow rag was prepared and wrapped around Oliver when he was just born in the workhouse.

What an excellent example of the power of dress, young Oliver Twist was! Wrapped in the blanket which had hitherto formed his only covering...that he was enveloped in the old calico robes which had grown yellow in the same service. (p.3)

A newly born-infant, indeed, needs a warm comfortable clothing since he still cannot adapt himself to the weather directly. But what had happened to the infant in the orphanage, an old blanket which had turned to yellow is all he had. So far the discussion has been focused on poverty because the condition of poor people in England especially poor children at that time was thoroughly bad. The cause that may be directly connected with their bad conditions is that they did not have enough money to support themselves and their family. This is reflected in their house, meal and clothing which were far below the standards. All of these, of course, affected their health condition especially those who had inadequate food.

The child was pale and thin; his cheeks were sunken; and his eyes large and bright. The scanty parish dress, the livery of his misery hung loosely on his feeble body; and his young limbs had wasted away, like those of an old man. (p.121) Here, Dickens described Dick, a friend of Oliver in the workhouse where they were beaten and starved by the workhouse master, as an example of poor children's condition at that time. He shows that insufficient food made them lose weight and became very pale. The more so, they lived in slum which became an additional threat to health. Many diseases are endemic, but mostly they are connected with the problem of hunger. These conditions run to extreme when poor people mostly die because of starvation. "I say she was starved to death. I never know how bad she was, till fever come upon her; and then her bones were starting through the skin. There was neither fire nor candle; she died in the dark!-in the dark! (p.36)"

That she died in the dark indicates the very poor condition of the house in which there is no ventilation, and such a house is not adequate to support health. Bad housing with its poor

facilities- bathing, toilets, kitchen, and also ventilation, creates many diseases, take for instance, skin disease, tuberculosis, etc. From the fact above, it can be concluded that inadequate food and poor housing with its poor facilities are direct factors that are hazardous for health.

Orphanage. It cannot be avoided that the prevalence of poverty will produce many social problems: housing, health, starvation, education and crime. It is because poor people or the immigrants themselves are badly prepared for the new way of life related to the newly developed industrial system. Unemployment and street children become rampant. One solution to this problem can be achieved by providing social care, such as workhouses and orphanages for the poor and abandoned children who used to be street children. This social care also helps the government to control the poor. Kaste (1965:8) further stated:

A new concept was adopted to deal with the vexing issue of pauperism. The Poor Law of 1834 provided that all able-bodied paupers must reside in workhouse. This plan was successful from one standpoint, for within three years the cost of poor relief was reduced by over one-third.

However, this concept was taking them away from a world in which they were comfortable, since this system brings them into starvation, instead. This is illustrated by Dickens when the inmates of the workhouse became the victim of the Poor Law. They were suffering from hunger since they only got only smallest portion of food from Mrs. Mann the matron of the workhouse. She was the of the opinion that providing the children with the smallest portion of the weakest possible food (p.5) was the best policy in handling the children, whereas she regarded herself as needing the biggest portion of food.

Following Mrs. Mann's system, Dickens considers that the inmates of the workhouse become the victims of social injustice because he sees corruption deliberately done by Mrs. Mann. She let poor orphan suffer from hunger, on the other

hand she lived in prosperity. Dickens then mocked her in his ironical statement that the elderly female was a woman of wisdom and experience; she knew what was good for herself. The unfortunate orphans not only suffered from hunger but they were also exploited by the workhouse authorities. They should work for the workhouse and receive only seven pence-halfpenny per small head per week (p.4).

...that Oliver should be 'farmed', or, in other words, that he should be dispatched to a branch-workhouse some three miles off, where twenty or thirty other juvenile offenders against the poor-laws, rolled about the floor all day, without the inconvenience of too much food or too much clothing, under the parental superintendence of an elderly female, who received the culprits at and for the consideration of seven pence-halfpenny per small head per week. (p.4)

From the quotation above, it can be seen that the poor orphans in orphanages were cruelly maltreated. They were forced to work with very low wages, less food and clothes. They were absolutely exploited. Dickens then, shows this exploitation and puts them into his novel. He, indirectly, wants to promote reform and simultaneously eliminate the abuses and malpractices in the orphanages. The orphanages which were at first intended to help the poor children, in practice they were used by the administrator of the workhouse where they committed corruption.

Oliver Twist's vile poverty as deceptively simple

Although the prevailing Victorian mindset towards poverty and criminality can now be seen as antiquated and somewhat barbaric, it showed progress from former assumptions. As explained, earlier theories attributed criminality to mental abnormalities. While the Victorians progressed to considering environmental causes, poverty being one, these extrinsic factors were regarded more as qualities; the desperation of poverty did not lead a person to commit a crime, but the person was simply

villainous, which coincides with poverty. This trait or quality of being poor was viewed as something to fix or overcome.

Those men who managed to overcome poverty, or move farther away from it, gained respect and the spoils of success. Those who remained in poverty, whether criminal or not, were met with disdain. This being the case, the poor did not need handouts for necessities; they needed to work their way up to civilized living. Criminals, though, earned the shame of not only remaining poor, but trying to overcome their poverty through dishonesty, rather than work. For the rest of society, wealth and property became extensions of the respectability of success, the accumulation of trophies, a thought that logically led to the Great Exhibition of 1851.

This rigid theology against the poor did not allow for opportunities for social advancement. This works against the very idea of social mobility, even though Victorians applauded those who worked their way to riches. The advancement of the poor becomes even more improbable when considering the tendency for the wealthy to gain more money at the expense of the poor. With factories looking for the cheapest labor to produce the cheapest goods, public houses owners choosing the edges of the slums to set up shop, and residential landlords making more profit as housing conditions worsened, it is little surprise that Victorian success proved an unrealistic dream for most.

The ironic twist is that while Dickens acknowledges this in the text with his portrayal of the workhouses and the lure of children into the criminal world, he is himself a Victorian success story, in spite of his struggles with the workhouse system as a child. The characters of *Oliver Twist* do not work themselves out of terrible conditions; Oliver, who is born poor and has wealth at the end of the book, is plucked out of poverty and criminality because he is discovered to have been wealthy all along (328).

Dickens, therefore, validates the dogmatic Victorian ideas regarding poverty.

FINDINGS:

In the light of findings and conclusions of the study, following recommendations were made:

- 1- Literature of Dickens should be from essentials at English teaching and learning.
- 2- Teachers should be highly trained in the field of literature so as to reflect the English cultures adequately.
- 3- Students should be exposed for more literary texts.
- 4- Teachers should be aware of student's interest when choosing literature syllabus.
- 5- Highly qualified teachers in public sector universities of Sudan are appointed.
- 6- It is therefore recommended that teacher's salaries be increased at the level where they can direct their efforts for teaching only.

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