The Novelist as Social Critic Dickens Use of Realism, Romanticism, and Satire in Oliver Twist, Hard Times, and Great Expectations

Waleed Khalid Almasaedi

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THE NOVELIST AS SOCIAL CRITIC: DICKENS' USE OF REALISM, ROMANTICISM, AND SATIRE IN OLIVER TWIST, HARD TIMES, AND GREAT EXPECTATIONS

THESIS

WALEED KHALID ALMASAEDI

2013
THE NOVELIST AS SOCIAL CRITIC: DICKENS' USE OF REALISM, ROMANTICISM, AND SATIRE IN OLIVER TWIST, HARD TIMES, AND GREAT EXPECTATIONS

THESIS
Presented in Partial Fulfillment of the Requirements for
the Master of Arts in the Graduate School
of Texas Southern University

By
Waleed Khalid Almasaedi, B.A.
Texas Southern University
2013

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THE NOVELIST AS SOCIAL CRITIC: DICKENS' USE OF REALISM, ROMANTICISM, AND SATIRE IN OLIVER TWIST, HARD TIMES, AND GREAT EXPECTATIONS

By
Waleed Khalid Almasaedi, M.A.
Texas Southern University, 2013
Dr. Michael A. Zeitler, Advisor

The novels of Charles Dickens move easily back and forth between comic satire, romanticism, and harsh realism. In *Oliver Twist, Hard Times, and Great Expectations*, Dickens’ understanding of these literary traditions enabled him to be a universal and comprehensive writer but also specific to his time, place, and the social conditions of nineteenth-century England. Throughout his literary career, he used these elements and traditions of the past periods in his role as a social critic. The first chapter, an analysis of *Oliver Twist*, discusses the theme of poverty and its influence in creating a generation of criminals, depicting the harsh reality in urban Victorian society. In Dickens’ portrayal of those who administer the law, his anger at injustice exhibits the satiric sense he inherited from Swift. Further, the common language used by the criminals, Oliver’s innocence, and the contradiction between city and countryside remind readers of Wordsworthian romanticism.

The second chapter, focusing on *Hard Times*, highlights the influence of the Industrial Revolution and its turning individuals into machines for the sake of increased industrial production and profit. However, Dickens’ satire is revealed through Mr. Gradgrind's
explaining utilitarian pedagogical theory and trying to force it upon the schoolmaster and pupils that they need to learn nothing but facts and logic. On the other side, Cecelia's preference for emotions, feelings, instinct, and intuition, common features of Romantic literature, owes a debt to Dickens' Romanticism and the influence of Wordsworth and Blake.

The third chapter, on Great Expectations, raises the issue of social class conflict, comparing London life to the countryside. Pip is eager to be a gentleman, but he eventually comes back with nothing but with what he inherited from Joe. Nevertheless, the description of Pip's rural background, Joe's plain character, and Magwitch's sponsorship of Pip highlight Dickens' Romanticism. Yet satiric characters exemplify the undeserved admiration given to the wealthy. Chief among these hypocritical worshippers of wealth and status is Uncle Pumblechook, who falsely assumes credit for Pip's advancement. The conflict between Great Expectations' Romanticism and its Realism continues to the very end, unresolved in the two alternative endings Dickens wrote for the novel.
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*Note: The content within the brackets is emphasized.*
VITA

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In tracing the history of English literature, it is customary to divide the subject into distinct and well-defined periods such as the Age Enlightenment, the Romantic Era, and/or the Realistic Imagination. Although each of these periods represents the spirit of its time, the relationship between them is perhaps better conceived as dialectical rather than progressive, and overlapping rather than specifically contained. Therefore, literary periods transfer to another time with elements and influences that continue, overlap, and often clash with each other. Thus, while Romanticism can be seen as a revolt against eighteenth-century Enlightenment, Byron's use of satire remains indebted to the satire of Swift and Pope, and Wordsworth's *Lyrical Ballads* interests in nature and the language of the common man prefigure the realistic fictions of the nineteenth century.

This study will focus on the way these aesthetic movements interact and reinforce each other in the writing of a literary giant whose novels move easily back and forth between comic satire, romanticism, and harsh realism: Charles Dickens. In *Oliver Twist*, *Hard Times*, and *Great Expectations*, Dickens' understanding of these literary traditions gives him what T. S. Eliot defines in his *Tradition and the Individual Talent* as "this historical sense, which is a sense of the timeless as well as of the temporal and of the timeless and of the temporal together" (Eliot 2320). For Eliot, this sense is "what makes a writer traditional. And it is at the same time what makes a writer most acutely conscious of his place in time, of his contemporaneity" (Eliot 2320). Dickens had the kind of the connectedness to the past and traditions of these periods to understand the sense of Wordsworth and Blake, and equally that
of Swift and Pope. Dickens' understanding of these literary traditions enabled him to be a universal and comprehensive writer but also specific to his time, place, and the social conditions of nineteenth-century England. Throughout his literary career, he used these elements and traditions of the past periods in his role as a social critic.

Realism is the genre Dickens uses to depict the factual life in the Victorian Age instead of idealizing it or presenting it in a form that can be far from reality. In *The Rise of the Novel*, Ian Watt defines Realism as "attempts to portray all the varieties of human experiences and not merely those suited to one particular literary perspective" (11). And realistic fiction, according to M. H. Abrams, "is written to give the effect that it represents life and the social world as it seems to the common reader, evoking the sense that its characters might in fact exist, and that such things might well happen" (269). Therefore, Dickens' presentation of the urban Victorian life was a realistic image of the age to give his sense of "truth" about the reality of the people in the nineteenth-century England. Dickens, however, did not pick out the dark side of the age to portray and neglect the good side. He balanced between his imaginative and realistic views of life. Therefore, Dickens' novels discussed varied experiences of people in England and their real problems, not only ideal and imaginative themes that fit to a specific social class or a group of people. He wrote about the poor and rich, working class and bourgeois, gentlemen and commoners. Dickens' realistic description in all of his novels includes city description, where what is often presented is the evil side of life. Therefore, he was a famous critic of urban moral life and values. Yet Watt also argues that "the novel's realism does not reside in the kind of life it presents, but in the way it presents it" (11). Therefore, Dickens' presentation of unreal and sometimes ridiculing images for real problems or situations is based upon his keen literary realistic imagination of the problems. Hence, the three novels discussed here, *Oliver Twist, Great Expectations*, and *Hard Times*, are good examples of nineteenth-century realism.
Nevertheless, no one can deny the balancing influence of the Romantic Era on the realistic and dark view of society and individuality of the century. By the third decade of the nineteenth century, the end of the Romantic period, according to English literary history, is determined when Samuel Taylor Coleridge and Sir Walter Scott died, and the subsequent passage of the 1832 Reform Bill in the Parliament. However, the legacy of this period was still hanging over both people and writers of nineteenth-century England. The romantic themes of nature, pure fancy and imagination, rustic and simple life, and simple language, which are derived from William Wordsworth's *Lyrical Ballads*, and the themes of innocence and suffering childhood in city misery and the holistic and integrative view derived from William Blake's poetry, especially his "Songs of Innocence" and "Songs of Experience," are embraced by Dickens to form a balance between the factual and imaginative themes he presents in his novels.

Yet this presentation is sometimes introduced to readers humorously and satirically, much in memory of eighteenth-century figures like Swift and Hogarth. The knowledge of literary traditions that should exist in the writer, as Eliot points out, is also examined in this paper. No doubt, Dickens was knowledgeable about the Enlightenment Age and its literary genre such as satire that was used as a device to criticize society or the human race in general. Therefore, Dickens was famous for using the eighteenth-century satire to criticize and poke fun at the problems of his own era. As a social critic and reformer, Dickens presents his theme satirically to ridicule a situation or a social phenomenon. Like Swift or Hogarth, Dickens' satire exposed the hypocrisy inherent in Victorian values and morals, especially around issues of social class.

The chapters of this study successively examine these three techniques in each of afore mentioned novels. Chapter One, an analysis of *Oliver Twist*, discusses the themes of poverty and the systematic starvation practiced on paupers in the workhouses, and the
influence of poverty in creating a generation of criminals and outcasts to depict the harsh reality in the urban Victorian society. As an orphan protagonist, Oliver Twist is born and raised for the first nine years of his life under harsh circumstances. The opening episode of the novel sheds light on life in the workhouses that were spread around England to provide shelter and food for the poor and homeless. Dickens' realistic view is derived from his close observation of the Poor Law Amendment Act 1834 in the Parliament. He criticizes the law; because of it, the inmates have hard work without wages, reduced quantities of food, and cruel treatment in these facilities. Dickens criticizes legalized victimization of the outcasts in these institutions that are supposed to be a safe haven instead of placing the homeless in jeopardy. He is a bitter critic of the city; therefore, London is attacked because of its dirty and nasty sanitation. Dickens' concern is not about nature or the beauty of meadows and gardens; rather he is realistic about illustrating urban life in this big metropolitan city. He draws attention to crime, prostitution, and the exploitation of children. But Oliver's innocent and angelic spirit in the middle of a world of cruelty, starvation, crime, and prostitution parallels Blakean innocent heroes of poems such as "The Chimney Sweeper." Another sign of Dickens' Romanticism is his optimistic view. In spite of Dickens' dark depiction of the city and events of the novel, he always concludes his plot with a happy and satisfactory conclusion. Dickens does so because of the nineteenth-century trend of people that makes a romantic ending a happy one. Dickens' romantic view of nature is clear in his attack on the city and praise of the countryside and beautiful nature. This contradiction between city and countryside is aligned with Wordsworth's romanticism and his sense of nature. Further, in his portrayal of those who administer the law and sit in judgment, and his anger at injustice, exhibit the satiric sense Dickens inherited from Swift. Swift's *A Modest Proposal*, which is a criticism of British policy of starving the Irish, finds a place in *Oliver Twist* in the authorities
who starve children in the workhouse and make them bony and faint creatures. In ironic contrast, in Dickens' description, those who sit in judgment are fat and round-faced people.

Chapter Two, focusing on *Hard Times*, highlights the influence of the Industrial Revolution on English society in the nineteenth century and its turning individuals into machines for the sake of increased industrial production and profit. Dickens attacks and satirizes two main problems in his age: industrialization and the theory of utilitarian social planning. When this novel was published in 1854, it was under the title *Hard Times for These Times*, so that the theme and title of the novel highlight problems in the English society in the mid-nineteenth century. In the Penguin Classics Introduction to *Hard Times*, David Craig writes that *Hard Times* is "saturated in the habits, social forms, and events of his own age, and enters so directly into its struggles, that we can best understand why such works appeared at just that juncture if we consider that trends in his own development and in English literature as a whole that had led up to the situation at mid-century" (*Hard Times* 12). Dickens attacks the utilitarian manufacturing principle which claims that increased production of material goods equals increased individual happiness. However, Dickens' inheritance of Wordsworth's natural imagination is represented by his hero Sissy or Cecelia. Cecelia's preference for emotion, feeling, instinct, and intuition, which are common features of romantic literature, rather than rationality and intellect, are attributed to Dickens' romanticism and the influence of Wordsworth, Coleridge, and Blake. Dickens criticizes the Victorian society for the spread of self-interest as a result of the Industrial Revolution. His satire is revealed through Gradgrind's explaining utilitarian pedagogical theory and trying to force it upon the schoolmaster and his pupils that they need to learn nothing but facts and logic and take everything else out of their minds. This utilitarian theory of teaching the young generation factual knowledge with the goal to make them more productive is presented satirically by the writer. In creating characters such as Bitzer, Dickens satirizes the
production of such theories and their influence in creating a selfish generation with thinks only of self-interest.

The third chapter, on *Great Expectations*, raises the issues of social class conflict and the falsity of gentility. Pip is eager to be a gentleman, but he eventually comes back with nothing but what he inherited from Joe his working class mentor and his original life in the country. Dickens calls attention to the social decay of Victorian society because of the distinction and discrimination practiced against the lower classes. This realistic description of the distinction and discrimination is illustrated by the kinds of relationships existing among characters. The economic theme and the importance of individual wealth are important reasons for thinking, at least apparently, that a poor or lower class individual can be turned into a gentleman. Nevertheless, the description of Pip's life in the countryside, Joe's plain character, and Magwitch's sponsorship of Pip show the Romantic characteristics depicted in Dickens. Dickens presents romantic natural scenes in order to revive the hope in his readers in the middle of a morally decayed society. But characters' redemption and forgiveness give another dimension to the romantic sense in Dickens. In this novel, Dickens draws redeemed characters that indeed seek forgiveness such Miss Havisham and Estella. Dickens' realistic ending to the love story between Pip and Estella is rejected by the Victorian readers, which makes Dickens rewrite an alternative and conventional romantic ending. The conflict between *Great Expectations*' Romanticism and its Realism continue to the very end, unresolved in the two alternative conclusions Dickens wrote for the novel. Further, Dickens satirizes the false conception of gentility in England. He attacks society for being blind to the innate characterizations of individuals. The humorous character of Uncle Pumblechook is a good representative of Dickens' evident humor. He falsely assumes the credit for Pip's social advancement. Dickens' satire is directed against the theme of misunderstanding gentility in the nineteenth century. In this regard, *Great Expectations* is a work of moral satire in the
eighteenth-century tradition of Samuel Johnson's "The Vanity of Human Wishes" and William Hogarth's "The Rake's Progress."

CHAPTER 2

OLIVER TWIST

As a journalistic reporter working for *The Mirror of Parliament* (1811-12), *True Sun* (1812-15), and *The Morning Chronicle* (1834-36), Charles Dickens had the opportunity to document poor neighborhoods and the squalid slums of London, which became rich material for his novels, and to have a close look at the harsh conditions developing in the nineteenth-century England. After Dickens published *Sketches by Boz* in 1836, he was encouraged to try his hand at prolonged fictional works that could be more comprehensive thematically than his short works and literary rather than simple journalistic reports. Riding on the success of *The Pickwick Papers* in 1836, *Oliver Twist* (*The Parish Boy's Progress*) was serialized in 1837, a book which, as Fred Kaplan wrote in his 1993 preface to the novel, "struck the English and American reading public as a bold, powerful portrayal of aspects of early Victorian life that literature (let alone polite literature for a middle-class reading audience) had mostly kept away from" (*Oliver Twist* ix).

Although *Oliver Twist* is a back-and-forth journey of a small orphan caught between two opposite worlds, Dickens wanted to reveal the hidden life in the workhouses, the corrupt guardians, the suffering of the inmates, and the criminals of the underworld - Dickens' London becomes, what Wordsworth calls in his poem "London 1802," "a sea of stagnant waters," inhabited by the brutal Fagin, the merciless gentleman with white waistcoat, the diabolical Peggoty, and the wicked Sikes. However, on the other side of this dark reality of the city, there is the world of beauty, tranquility, and peace. It is the world of the softhearted Miss.
CHAPTER 2

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Mrs. Maylie, the kind Mrs. Bedwin, and the gentle Mr. Brownlow. Thus, Dickens highlights particular themes that can be traced as they are contrasted to each other in these two worlds.

Moreover, reading Oliver Twist leads one to a different state of mind for the gloomy side of life in Victorian England, the exploitation, the gang of thieves, destitute people, brothels, class segregation, the harsh regulated life in the workhouses, and the harsh laws.
Rose Maylie, the kind Mrs. Bedwin, and the genteel Mr. Brownlow. Thus, Dickens highlights particular themes that can be traced as they are contrasted to each other in these two worlds. Moreover, reading *Oliver Twist* leads readers to a sorrowful state of mind for the gloomy side of life in Victorian England, the exploitation of children, gangs of thieves, outcast people, brothels, class segregation, the harsh regulated life in the workhouses, and the harsh laws.

Obviously, the issues Dickens raises are not of those raised by fashionable writers like Theodor Hook, who wrote about high class families who lost their mansions, or money or about a love story between two rich partners. Rather, Dickens presents other kinds of very different characters and themes similar to the ones that he confronted during his career as a journalist. Further, Dickens' readers can also trace connections and discover how Dickens' works were influenced by William Blake and William Wordsworth and their varied romantic themes and views. *Oliver Twist* is a good example of the powerful influence Romantic attitudes had on nineteenth-century novels. The Romantic influence is presented through the power of nature, the innocence of childhood, the natural goodness of human beings, and emphasis on the plain language of common men. Nevertheless, the reader, in the middle of the novel's realistic and sorrowful situations, may find himself laughing loudly at the satire inherent in those same situations. As other Dickens' novels such as *Hard Times* and *Great Expectations*, *Oliver Twist* looks back to the eighteenth century, to Swift's satires on fashionable society and Hogarth's paintings of London low life. For Dickens often uses a poignant satire to poke fun at those who, like Mr. Bumble, hold governmental positions in the parishes and workhouses, as causing the chaotic situations that damage the lives of the children and the poor.

Because Charles Dickens is one of the Victorian novelists who brought literature from the countryside to city and from brightness to gloom, *Oliver Twist* has two kinds of contradictory realms and characters. The city and its wicked persons such as the beadle, the
criminals, and all those who harm Oliver Twist serve as the dark side of London and its reality in the novel. Oliver Twist is obliged to pass through this realm and forced to live and confront its rough conditions. Therefore, Oliver's journey serves as a realistic mirror to the Victorian society and its problems from high to low.

As with realistic fiction generally, Dickens does not draw his protagonist from the upper classes; rather he presents him as a tiny orphan child, who was born homeless and raised for the first nine years of his life in one of the workhouses around London. Oliver is one of many other children in the workhouse who make Dickens and his readers sympathize with them and feel sorry for their lives in that miserable place. From the first chapter, *Oliver Twist* realistically depicts the people, places, and harsh circumstances its hero meets and passes through. However, before giving a description of the place where Oliver was born, Dickens wants people to realize that, although the conditions in the workhouse are severe, it is still, at least, a shelter offering a better chance for survival than the London city streets:

> Although I am not disposed to maintain that the being born in a workhouse, is in itself the most fortunate and enviable circumstance that can possibly befall a human being, I do mean to say that in this particular instance, it was the best thing for Oliver Twist that could by possibility have occurred. (*Oliver Twist* 17)

In spite of Dickens' satiric view of the workhouse—that it is the best thing that has occurred to Oliver Twist—he hints at the more intolerable life condition it would be to leave a child without a shelter. To some degree, young Oliver is luckier than many other children who were left in the dark corners of life. They either have the fate of criminals or face death. "It was," Dickens writes, "the very place for a homeless boy, who must die in the streets unless someone helped him" (*Oliver Twist* 60). Nevertheless, Dickens discloses the evil life in the government-run places to the English reading public. "Oliver was the victim of a systematic course of treachery and deception. He was brought up by hand. The hungry and destitute situation of the infant orphan was duly reported by the workhouse authorities to the parish authorities" (*Oliver Twist* 19). Oliver and all the workhouse paupers are victimized by
the systematic treachery and deception practiced upon them by the supposed public guardians and authorities who neglect the reports received from the workhouse. This victimization occurs as a result of new social legislation, the Poor Law Amendment Act of 1834 that discouraged the poor from staying in the workhouses. This discouragement is implemented by hunger, long hours of labor, and humiliation enforced on the indigent population by those who run these facilities. Therefore, "Oliver Twist's ninth birthday found him a pale thin child; somewhat diminutive in stature, and decidedly small in circumference" (Oliver Twist 21).

There are more than social and economic reasons behind this intended hunger of children and other paupers in these dire institutions. The intended starvation practiced upon the inmates serves to force them to leave the workhouses quickly and to be independent and unburden the government from extra expenses, but also it is to weaken and suppress the revolutionary spirit in them. In discussing Dickens' realism, G. K Chesterton notes how the workhouse has "made all the children utterly crushed, not daring to speak at all, not expecting anything, not hoping anything, past all possibility of affording even an ironical contrast or a protest of despair" (48). When called to control Oliver's wave of anger at being denied sufficient food, Mr. Bumble is astonished by Oliver's outrageous "ingratitude." In his conversation with Mrs. Sowerberry, Mr. Bumble ironically attributes Oliver's state to the overfeeding of meat:

It's not Madness, ma'am,' replied Mr. Bumble, after a few moments of deep meditation. 'It's Meat.' 'What?' exclaimed Mrs. Sowerberry. 'Meat, ma'am, meat,' replied Bumble, with stern emphasis. 'You've over-fed him, ma'am. You've raised an artificial soul and spirit in him, ma'am unbecoming a person of his condition: as the board, Mrs. Sowerberry, who are practical philosophers, will tell you. What have paupers to do with soul or spirit? It's quite enough that we let 'em have live bodies. If you had kept the boy on gruel, ma'am, this would never have happened' (Oliver Twist 56)

Accordingly, another reason behind keeping the children starved and weak-spirited is that they will not ask for their rights as humans nor revolt against their benefactors or the
authorities. The systematic hunger intended by the government and authorities is but one way to have them weak-spirited and controlled. Feeding Oliver a nourishing meal and providing him with better life conditions might encourage him to ask for more. The guardians and the authorities have this idea when they are starving Oliver. They are afraid that the free spirit in Oliver may encourage him to protest against them one day. This explains the beadle's analysis of Oliver's condition of anger, and that "three meals of thin gruel a day, with an onion twice a week, and half a roll on Sunday" (Oliver Twist 26) are enough to keep him alive. Nevertheless, Dickens' goal of social reformation is also evident in this passage, as he wants the reader to have an accurate and factual sense of the life Oliver has in the charity workhouses. Brian Murray notices in his book Charles Dickens that "Dickens wanted his better-off readers to look poverty straight in the face. The 'fundamental aim' of Oliver Twist, Walder suggests, is "to move us, as Mr. Pickwick was moved in the fleet, into sympathy and charity for the poor" (79).

After Oliver is selected by his fellows to ask for more gruel, his free spirit pushes him to do so: "Please, Sir, I want some more" (Oliver Twist 27). According to Harold Bloom, "Oliver demands not simply more food, but recognition's of his right to live" (31), but the consequences of his demands are heavy for a nine-year-old child. Dickens wants to let the English people know what demanding one's rights in such a place can bring to the complainer: "that boy will be hung." Yet, hanging will have been more merciful than what is done to Oliver. The reality is that a child is offered for a trade to a heartless chimneysweeper, Mr. Gamfield, just because he asked for more gruel. Nor is Mr. Gamfield any more concerned about Oliver's fate, (which might be the same as the previous three children who under his care passed away because of suffocation), as much as he is concerned about the economic benefit from taking Oliver into his employment. Therefore, poverty plays a significant role in hardening the English people and turning them to be merciless towards...
each other. Indirectly, Oliver's possible death is still a viable and unquestioned outcome for the workhouse board. Dickens highlights the cruelty of the board towards those broken and weakened paupers who ask for their simplest rights. Sending Oliver away is a good device to get rid of an orphan whose death will lessen the public expense. The board members are indifferent as to whether sending Oliver to sea will give him a new chance in life or, more likely, accelerate his death.

In addition to his journalistic reporting, Dickens' understanding of poverty and life in the underclass was autobiographical. Dickens' own life was full of agony. He went to work at an early age and was exposed to a treatment similar to the one that Oliver received. As a part of his realistic view of the suppression children had in England, Dickens reflected on his childhood pain through writing *Oliver Twist*. In a letter written to his contemporary biographer John Forster (1812-1876), author of *The Life of Charles Dickens*, Dickens expressed the effects of his early experience of poverty on his subsequent life:

> It is wonderful to me how I could have been so easily cast away at such an age. No words can express the secret agony of my soul as I sunk into this companionship; compared these everyday associates with those of my happier childhood; and felt my early hopes of growing up to be a learned and distinguished man crushed in my breast. The deep remembrance of the sense I had of being utterly neglected and hopeless; of the shame I felt in my position; of the misery it was to my young heart to believe that, day by day, what I had learned, and thought, and delighted in, and raised my fancy and my emulation up by, was passing away from me, never to be brought back and more; cannot be written. My whole nature was so penetrated with the grief and humiliation of such considerations, that even now, famous and caressed and happy, I often forget in my dreams that I have a dear wife and children; even that I am a man; and wander desolately back to that time of my life. (Forster 1.21-23)

Moreover, it is obvious that a part of Dickens' personality is illustrated in the boy Oliver. In Oliver's sufferings, Dickens embodies his experiences when he was sent to work at Warren's Blacking Factory at the age of twelve. Elizabeth Browning, another Victorian writer, also recorded this fact in her poem: "The Cry of the Children," to raise the social issue of children exploitation in factories. She draws the agony and suffering that children experience during the period of the Industrial Revolution because they are exploited to work in the coal mines...
and factories. They are exploited to provide more hands with lower wages for the increased production demands placed on factories:

For, all day, we drag our burden tiring
Through the coal-dark, underground,
Or, all day, we drive the wheels of iron
In the factories, round and round. ("The Cry of the Children" lines 73-6)

Therefore, the agony imprinted on Dickens' soul is clear in Oliver's statement when he is escorted to Mr. Sowerberry's house to work as an apprentice. Oliver's words are full of sadness and sympathy, and reflect an agony of a child who feels lonely in a merciless and a wild world and who has no one to protect him, so he asks for mercy and pity from his master:

No, no, sir; I will be good indeed; indeed, indeed I will, sir! I am a very little boy, sir; and it is so—so—'So what?' inquired Mr. Bumble in amazement. 'So lonely, sir! So very lonely!' cried the child. 'Everybody hates me. Oh! sir, don't, don't pray be cross to me!' The child beat his hand upon his heart; and looked in his companion's face, with tears of real agony. (Oliver Twist 40)

Dickens does not limit his scrutiny of the public and social scene to the workhouse. He leaves the workhouse and its life and goes out to people in slums who are not lucky enough to be settled in a pauper house. When Mr. Sowerberry accompanied by Oliver prepares a funeral for a poor woman, Dickens explores the conditions and circumstances surrounding her death:

I say she was starved to death. I never knew how bad she was, till the fever came 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! She couldn't even see her children's faces, though we heard her gasping out their names. I begged for her in the streets: and they sent me to prison. When I came back, she was dying; and all the blood in my heart has dried up, for they starved her to death. I swear it before the God that saw it! They starved her! (Oliver Twist 48)

In this passage, Dickens goes further than the starvation and bad treatment of the children in the workhouse. He lets the reader visualize the pathetic situation of a poor family living in the slums. It is a close, mimetic report of the poverty that dominated English society. The woman is starved to death in a dark and cold place where she cannot even see her children. The husband fails to save his wife's life because he is imprisoned by the authorities for begging.
Therefore, the paupers are on the horns of a dilemma. They cannot live in workhouses for the restrictive regulations that must be followed, and they are jailed if they ask for public help.

Searching for a better life than that in the workhouse or in Mr. Sowerberry's funeral parlor, Oliver escapes to London, where he is swallowed up in the crowd. It is the world of thieves and criminals, with the likes of Fagin and Bill Sikes. London, overcrowded with unsanitary buildings and dirty streets, is the world where Oliver struggles to survive, not only from systematic hunger, but also from the systematic criminality of the London street gangs. Oliver's fight is not for food anymore but to protect his pure nature as a good boy.

Throughout Oliver's involvement in the criminal world, Dickens represents Fagin's den as a dirty and blackened place. The den, where Oliver is brought and which then becomes his accommodation for the period he spends with gang of boys, is described thus: "the walls and ceiling of the room were perfectly black with age and dirt" (Oliver Twist 65), giving the reader the impression of the underworld life.

Although Dickens is well-known for his social criticism and gloomy picture of English life, he is still one of the authors influenced by the Romantic Era. The suffering, suppression, injustice, prostitution, petty theft, burglary, and social drugs are Dickens' concerns in Oliver Twist, but still the good human soul, forgiveness, purity of nature, and hope in the middle of darkness are equally presented. The rough treatment, the systematic starvation, and the abuse Oliver receives in any of the hideous places where he is mistreated should make Oliver another Dodger or Sikes. Such places breed criminality. In a realistic or a naturalistic sense, Oliver Twist is supposed to be influenced by the external factors he is exposed to in the workhouse or in Fagin's den. Yet Oliver appears as an innocent and angelic child throughout the novel. Thus, Dickens instills an unbreakable angelic soul in his tiny hero, whose foes become disabled before his strong immunity. Try as they might, they fail to
turn him into a diabolical figure. In Dickens' Preface to *Oliver Twist* in 1841, he states that he wants to show the little creature surviving in every poisoned in every poisoned circumstance:

In this spirit, when I wished to show, in little Oliver, the principle of Good surviving through every adverse circumstance, and triumphing at last; and when I considered among what companions I could try him best, having regard to that kind of men into whose hands he would most naturally fall; I bethought myself of those who figure in these volumes. (*Oliver Twist* 3-4)

When Dodger brings Oliver to the den, Fagin tries to teach him to be a pickpocket, Oliver's innocence prevents him from even uttering the word "prig" "It's a the—; you're one, are you not?" (*Oliver Twist* 127). Therefore, Fagin tries to prove his ability to turn Oliver into a thief by focusing on his angelic nature. Yet Oliver simply wants to please. Oliver does not know the profession that Fagin wants him to learn. Therefore, he is satisfied with what Fagin tries to do: "Very much, indeed, if you'll teach me, sir," replied Oliver" (*Oliver Twist* 69).

Fagin tries every available device to poison Oliver's innocent nature to convert him. In Fagin's conversation with Monk, he reveals how Oliver is different from other children. Although Oliver is born and raised in the same circumstances of other children, he is still reluctant to trainings and instructions. Of course, Fagin gives up eventually:

I saw it was not easy to train him to the business,' replied the Jew; 'he was not like other boys in the same circumstances.' ‘Curse him, no!’ muttered the man, ‘or he would have been a thief, long ago.’ ‘I had no hold upon him to make him worse,’ pursued the Jew, anxiously watching the countenance of his companion. ‘His hand was not in. I had nothing to frighten him with; which we always must have in the beginning, or we labour in vain. (*Oliver Twist* 179)

Dickens goes further in expressing Oliver's innocence and purity. When Oliver is recaptured and led to Fagin's den by Nancy and Sikes, he is not worried about his own safety; rather, he is concerned about Mr. Brownlow's books and money, which he has to return to the bookstore. Although Oliver is aware of the risk he faces with the criminal gang, he begs the gang to keep him and send the books and money back to the store. Oliver does not want Mr. Brownlow to think that he stole the books. Rather, he wants to keep his promise at the expense of his own personal safety. Thus, the innocent soul William Blake always instills and
illustrates in the child heroes of his "Song of Innocence" surfaces again in *Oliver Twist*. However, Blakean innocence is not instilled in poor Oliver only. Dickens also instills this kind of innocence in vicious characters to make them more attractive to readers and to revive his romantic heritage. Therefore, Dickens has been accused of romanticizing his characters.

Indeed, Thackeray attacks Dickens' *Oliver Twist* exactly because of the romantic characters such as Nancy and Oliver:

No one has read that remarkable tale of *Oliver Twist* without being interested in poor Nancy and her murderer; and especially amused and tickled by the gambols of the Artful Dodger and his companions. The power of the writer is so amazing, that the reader at once becomes his captive, and must follow him whithersoever he leaves; and to what are we led? Breathless to watch all the crimes of Fagin, tenderly to deplore the errors of Nancy, to have for Bill Sikes a kind of pity and admiration, and an absolute love for the society of the Dodger. All these heroes stepped from the novel on to the stage; and the whole London public, from peers to chimney-sweeps, were interested about a set of ruffians whose occupations are thievery, murder, and prostitution. A most agreeable set of rascals, indeed, who have their virtues, too, but more good company for any man. We had better pass them by in decent silence; for, as no writer can or dare tell the whole truth concerning them. And faithfully explain their vices, there is no need to give exparte statements of their virtues. (Thackeray 408-9)

Thackeray protests against Dickens because of the way Dickens represents his brutal characters. Thackeray's objection to these characters is that they are supposed to be introduced realistically rather than romantically or sentimentally. Readers are supposed to be disgusted by these characters for their hideous deeds rather than find interest in them. They encounter Nancy, for example, as a prostitute who is involved in Oliver's misery, but who then turns out to be one of the novel's virtuous characters. The sudden shift in her attitude towards Oliver and her thus becoming a good person is unrealistic according to Thackeray.

Thus, the shift in Nancy's behavior reflects Dickens' romantic treatment of her. Indeed, Dickens was forced to defend his characteristics of Nancy in the Preface to the third edition of *Oliver Twist* in 1841:

It is useless to discuss whether the conduct and character of the girl seems natural or unnatural, probable or improbable, right or wrong. It is true. Every man who has watched these melancholy shades of life knows it to be so. Suggested to my mind...
long ago -- long before I dealt in fiction -- by what I often saw and read of, in actual life around me, I have, for years, tracked it through many profligate and noisome ways, and found it still the same. From the first introduction of that poor wretch, to her laying her bloody head upon the robber's breast, there is not one word exaggerated or over-wrought. It is emphatically God's truth, for it is the truth He leaves in such depraved and miserable breasts; the hope yet lingering behind; the last fair drop of water at the bottom of the dried-up weed-choked well. It involves the best and worst shades of our common nature; much of its ugliest hues, and something of its most beautiful; it is a contradiction, an anomaly, an apparent impossibility, but it is a truth. I am glad to have had it doubted, for in that circumstance I find a sufficient assurance that it needed to be told. (Oliver Twist 6-7)

When Romanticism emerged by the end of the eighteenth century, the movement took nature as a source from which the Romantic poets gained inspiration, beauty, tranquility, and optimism. No doubt, Dickens was influenced by such pioneers of the Romantic period in England as William Wordsworth and William Blake. In his Preface to Lyrical Ballads, Wordsworth had prioritized nature for its simplicity and originality. He considered nature the source of tranquility and the peaceful state of mind. Dickens followed the same path of Wordsworth in Oliver Twist, portraying nature as a source of peace to Oliver and giving it a power of healing the wounds the city caused him. Therefore, Dickens always looks to the city as an evil that corrupts and poisons human nature, as Bloom says:

It soon becomes apparent that the country world is rather the reverse of the subterranean city world than its opposite. The country world combines the freedom Oliver had when he lay dying in the open with enclosedness of the claustral interiors to produce a protected enclosure which is yet open to the outside and in direct contact with it. It is a paradise not of complete freedom but of a cosy security which looks out upon openness and enjoys it from the inside. (59)

Thus, Dickens draws a line between the city and the countryside to show the distinction between Oliver's experiences in each of these diverse locales. Oliver's happy reaction to the natural environment suggests that he is delighted, and free because nature supplies him with peace and safety, so that Oliver travels alone without any sense of danger in the wild fields when he escapes from Mr. Sowerberry and heads to London. It is true to call Oliver Twist a Wordsworthian novel, as Dickens makes a comparison between two different worlds: the world of city and the world of countryside. Dickens describes the countryside as the beautiful
world in which Oliver regains his health. "Who can describe the pleasure and delight, the peace of mind and soft tranquility, the sickly boy felt in the balmy air, and among the green hills and rich woods, of an inland village!" (Oliver Twist 214). Reading this passage is like reading a poem by Wordsworth because every beautiful thing is attributed to nature. Nature becomes the source of Oliver's recovery, safety, and bright future. It is obvious that whenever Oliver is far from the city and its malignity, he becomes healthier, happier, and freer.

Unfortunately, the distinct line Dickens creates between city and country is always in jeopardy and ready to be breached by the evil of Fagin and his companions. Yet the resisting nature always rejects receiving the evil that comes from the city. As John Lucas notices in his book The Melancholy Man: A Study of Dickens's Novels, "the image of social malignity irresistibly spreading into the nature world is, of course, most marvelously presented in the episode of Sikes's and Oliver's journey from London to Chertsey which is the more horrific because it is charted with such meticulous accuracy" (37). The journey that Sikes and Oliver make from London to Chertsey to rob Mrs. Maylie is the progress of the social malignancy from the city representing, evil, ugliness, crowdedness, experience, to the countryside representing, goodness, beauty, tranquility, and innocence. Symbolically, Sikes represents all malice of London and wants to transfer it to the country, but nature has an immunity to such malice and diseases hosted by a city. Therefore, Sikes fails to rob the house and Oliver is injured and captured (actually liberated) by the house inhabitants.

Another characteristic of Dickens' romanticism is the happy and satisfactory endings to his novels. This merit is also inherited from the romantic writings to revive hope in the hearts of outcasts. In "Songs of Experience," William Blake's "The Chimney Sweeper" gives a good example of an optimistic view and the torch of hope it carries for children's future:

And by came an Angel who had a bright key,  
And he open'd the coffins & set them all free;  
Then down a green plain leaping, laughing, they run,  
And wash in a river and shine in the Sun.  
("The Chimney Sweeper" lines 13-16)
This poem summarizes Oliver's life and all those who like Oliver have been sold to work as chimney sweepers. The poem has the same structure as *Oliver Twist*, as it draws from the lives of sweeper children such as Oliver who are locked in the misery of labor, but they are suddenly freed from these miseries by an angel who comes from nowhere to rescue them.

Blake's romantic view of rescuing these children who are forced to work in chimneys finds a place in Dickens' treating his protagonist when he is rescued many times whether by the judge when the board wants to trade him with the Mr. Gamfield, or when he was helped by Mr. Brownlow, or by Nancy, or finally by Mrs. Maylie. The boy undergoes the sorrows as he is sold by his father to a chimney sweeper while he is still very young. It is Oliver who is about to be given to Mr. Gamfield as an apprentice while he is still very young, but he is given to Mr. Sowerberry who lets him sleep among the coffins. Although Oliver suffers a great deal in the first nine years of his life, in the end he gains an optimistic and happy life.

In addition to the romantic scenes and happy endings of his hero, Dickens uses a satiric sense of humor in *Oliver Twist*. He is considered one of the most successful humorists and satiric novelists of his age. No doubt, reading *Oliver Twist* gives a sad impression of adolescent life among the paupers in the Victorian age. Nevertheless, *Oliver Twist* has satiric passages in which Dickens calls attention to critical social issues. In these passages, his aesthetic debt to eighteenth-century novelists is clear. Most of his evident satire is concentrated on the workhouse and its circumstances. The reduced diet and ragged clothing provided for children are the core for Dickens' satire. He attacks the woman who is in charge of raising Oliver and other children in the parish. She is corrupt enough to manipulate the authorities and keep some of the money for herself. Dickens compares her to the philosopher who feeds a horse a straw a day, in order to criticize the workhouse for starving the children:
Everybody knows the story of another experimental philosopher who had a great theory about a horse being able to live without eating, and who demonstrated it so well, that he had got his own horse down to a straw a day, and would unquestionably have rendered him a very spirited and rampacious animal on nothing at all, if he had not died, four-and-twenty hours before he was to have had his first comfortable bait of air. (Oliver Twist 21)

Dickens compares Oliver to that weakened horse, which is barely fed. As an experiment has a theory, this philosopher tries to make a spirited and rapacious person out of Oliver on almost nothing. Dickens raises the question: How can England have a spirited generation out of these starving children. Starving paupers in the workhouse are not presented realistically but reflect the true reality that children are starving. The brutality of the gentleman with white waistcoat and his outspoken judgment upon Oliver: "That boy will be hung" because Oliver asks for more gruel, refers to the ridiculousness of the harshness that children undergo in the workhouse. The systematic starvation raises great fear in Oliver Twist and his companions to devour each other at night:

Oliver Twist and his companions suffered the tortures of slow starvation for three months: at last they got so voracious and wild with hunger, that one boy, who was tall for his age, and hadn't been used to that sort of thing (for his father had kept a small cook-shop), hinted darkly to his companions, 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, who happened to be a weakly youth of tender age. (Oliver Twist 26-7)

This form of satire reminds one of Jonathan Swift's "A Modest Proposal" in which he criticizes the British repressive legislations and heavy taxes that impoverished Ireland. Swift is moved by witnessing first-hand injustice and suffering caused by British legislation on the Irish. Therefore, he pokes fun at the landlords. It is reasonable to assume that Dickens has read this literary piece by Swift, implying the same sort of satire in his Oliver Twist to criticize the poverty and hunger that paupers suffer within the workhouse walls:

I have been assured by a very knowing American of my acquaintance in London, that a young healthy child well nursed is at a year old a most delicious, nourishing, and wholesome food, whether stewed, roasted, baked, or boiled; and I make no doubt that it will equally serve in a fricassee or a ragout. ("A Modest Proposal" 174)
Swift and Dickens both urge that society should help the poor in the workhouse or in Ireland. They call attention to the paupers who cannot feed themselves. Yet their satire is different because Swift's satire has political orientations in the contexts of the prolonged political conflict between Irish and British, but Dickens' satire is more comprehensive, universal, and eternal:

This is where Dickens's social revolt is of more value than mere politics and avoids the vulgarity of the novel with a purpose. His revolt is not a revolt of the commercialist against the feudalist, of the Nonconformist against the Churchman, of the Free-trader against the Protectionist, of the Liberal against the Tory. If he were among us now his revolt would not be the revolt of the Socialist against the Individualist, or of the Anarchist against the socialist. His revolt was simply and solely the eternal revolt; it was revolt of the weak against the strong. (Chesterton 46)

Thus, *Oliver Twist* is written in three distinct sections. Each of these sections represents a world in which Oliver has a specific experience, whether in the workhouse or London or the countryside. The first realm is that of the workhouse that carries harm and despair to Oliver, but at the same time it carries sympathy and laughter to readers for its sorrowful and satiric situations. It is the world of unmerciful people who utilize Oliver for their own self-interest. The second is the realm of London: dirt, mud, prostitution, chaos, and crime. It is the home of Fagin, Sikes, Dodger, and Nancy. In this world, Oliver determines his social identity to be a gentleman rather than a thief, a good and not an evil person. Oliver fights to protect his identity from the drugs and criminality of the city. It is a Blakean city, the London of Blake's poem by the same name—a world where children suffer and undergo agonies, but where the innocents are protected. These protectors are the angels who have the "bright key" to open the coffin and release Oliver from the agony. These angelic guardians usually live in a peaceful world, the countryside. So it is this third world, in which Oliver always feels free, where nature, tranquility, peace, and beauty exist. It is the world of Wordsworth that he describes in his *Lyrical Ballads*. *Oliver Twist* depicts realistic life of English people in the nineteenth century as it examines social phenomena such as poverty
and crime. Nevertheless, it is a romantic novel, once described by Ruth Glance as, "Oliver Twist is one of Dickens' most Romantic novels"(53), wherein voices of William Wordsworth and William Blake reverberate in the sense of innocence, prioritizing nature, and a happy, integrative and renewing ending.
CHAPTER 3

HARD TIMES

When the Industrial Revolution occurred in the late eighteenth and early nineteenth centuries, it changed English society from a mostly agricultural to a largely industrial society, and London became one of the biggest industrial cities in Europe. This revolution was a turning point in the human history since it enabled man to use steam power to run machines for the first time. Therefore, large cities like London were polluted with the smoke of industrial development of factories and buildings were blackened. In his short novel, *Hard Times*, Dickens depicts the influence of this revolution on the Victorian society and how the smoke polluted not only the air or blackened the buildings but, at least metaphorically, also the minds of the people. For Dickens, it seemed as though men were there as much to serve the needs of machines as the reverse.

On January 23, 1854, the same day Dickens wrote the first page of *Hard Times*, he sent a letter to his friend Angela Burdett-Coutts telling her that his novel contained the same idea they had been discussing: "The main idea of it, is one on which you and I and Mrs. Coutts have often spoken; and I know it will interest you as a purpose" (*Hard Times* X). This idea is kept unrevealed to readers. But by tracing Dickens' other letters and his other short publications, readers can infer what he meant. In late January of the same year Dickens' serialized *Hard Times*, he paid a visit to Preston, where there was a prolonged worker's strike. He came back to London and published his article "On Strike" on February 11, 1854.

Associating these events with each other and digging in the text itself, readers can clearly...
understand the social evils targeted by the writer. By reading *Hard Times*, it is clearly more specific in the number of its themes than the author's previous novels, as Gwen Watkins notices "*Hard Times* seems to me more like a sketch for a novel that a novel itself, because so many of the themes that had become important to Dickens by that time are merely hinted at, not explored" (Watkins 78). Dickens challenges the current dominated utilitarianism philosophy, which seeks achieving the greatest happiness to the greatest number of people, to the institutions and dominating the individuals by using facts and measurement. Economic facts and utilitarian principles dominated the industrial city of Coketown. Dickens juxtaposes the theme of using facts, statistics, and measures to the Romantic legacy of imagination and fancy to call attention to the importance of balancing between "Facts" and "Fancies" in human beings. While Dickens' presents these two themes, he is satirizing those who adopt this theory of "Fact" and neglect "Fancy." Mr. Gradgrind and Mr. Bounderby want people to think in a factual way to be more practical in the age of increased productions and profits. It is the age of the Industrial Revolution.

Undoubtedly, Dickens was concerned about crucial social issues and moral values that could crush the society spiritually. It was the Industrial Revolution that seemed to turn everything into a machine. The Industrial Revolution was accompanied with two major problems as Dickens depicted in this novel: the problem of creating a utilitarian system which is based on self-interest, and the problem of utilizing people for productions and neglecting their imaginative power. Dickens draws attention to its impacts on society concerning utilitarian education. The three parts of the novel—Sowing, Reaping, and Garnering—give the reader the idea of causes and consequences, and the ideas that are planted in the children's minds by the educational system, which lead to tragic aftermaths.

Dickens utilizes the concept of education as a substance for his realistic criticism of a problem existing in the educational system in England. Dickens begins the novel by
introducing the theme of education because of its direct influence upon the children's lives as they grow into adulthood; therefore, Mr. Gradgrind's educational policy will shape the events of this story. The wrong concept of education is raised at the very beginning of the novel to explore its defects and potential impact on the future of children as they receive it in their tenderest ages. Three victimized pupils appear in the opening episode of a classroom where Mr. Gradgrind applies his utilitarian theory of education, which is based on teaching facts and excludes imaginations from the syllabus, and on whom these same theories will have tragic consequences: Bitzer, Louisa, and Tom, the two latter are Mr. Gradgrind's own children.

Mr. Gradgrind is the founder and sponsor of the utilitarian theory of education because he believes that the most important thing for man is to learn facts and mathematics for measuring happiness and evil in life. His first appearance comes in the classroom where he gives instructions to the new headmaster to use only "Facts" in teaching the children because he believes that "Facts" are the only useful things that they can get in life:

NOW, what I want is, Facts. Teach these boys and girls nothing but Facts. Facts alone are wanted in life. Plant nothing else, and root out everything else. You can only form the minds of reasoning animals upon Facts: nothing else will ever be of any service to them. This is the principle on which I bring up my own children, and this is the principle on which I bring up these children. Stick to Facts, sir! (Hard Times 7)

Mr. Gradgrind instructs the new schoolmaster to take everything else out of the students' minds and instill facts instead. Therefore, his first objection is about Sissy's name, that she should be called Cecilia instead of Sissy because he thinks "Sissy" is an imaginative and soft name. Thus, Dickens presents Mr. Gradgrind as "...a man of realities." A man of facts and calculations. A man who proceeds upon the principle that two and two are four, and nothing over ... With a rule and a pair of scales, and multiplication table always in his pocket ... ready to weigh and measure and parcel of human nature"(Hard Times 8). It is obvious that Mr. Gradgrind does not consider fancy or imagination. He is like a machine that does not need any imagination to work properly. By illustrating Mr. Gradgrind in this manner,
Dickens criticizes a social realistic phenomenon that people are seeking factual knowledge to keep pace with time's need. In a commentary on *Hard Times*, George Bernard Shaw illustrates the effects of the nineteenth century on people. While the first half of the century was fruitful because it despised the social vicious heritage of the Middle Ages, the second half fails to recover faith, art, and humanity in the society:

The first half of the XIX century considered itself the greatest of all centuries. The second discovered that it was the wickedest of all the centuries. The first half despised and pitied the Middle Ages as barbarous, cruel, Superstitious, ignorant. The second half saw no hope for mankind except in the recovery of the faith, the art, the humanity of the Middle Ages. (Shaw 334)

The picture Dickens presents about the educational system in Victorian England reflects the realistic social problem that faces the new generations. Robert Barnard raises this issue in his article "Imagery and Them in *Hard Times*" by commenting that *Hard Times* "is aimed, in fact, at all the tendencies of the age to repress the free creative imagination of men, to stifle their individuality, to make them cogs in a machine—mere numbers in a classroom, or "hands" without bodies or minds" (81). Dickens describes his age as the spring season of the mechanical inventions and education based on reason. He argues that it does not make any efforts to cultivate the people's imagination or sentiments:

Herein lay the spring of the mechanical art and mystery of educating the reason without stooping to the cultivation of the sentiments and affections. Never wonder. By means of addition, subtraction, multiplication, and division, settle everything somehow, and never wonder. Bring to me, says M'Choakumchild, yonder baby just able to walk, and I will engage that it shall never wonder. (*Hard Times* 41-2)

Dickens was aware of the risk of this "mechanical art and mystery of educations" in his age. The school becomes an educational institution which can only graduate sentimentally disabled people, causing further disorder in social relations. Dickens diagrams the events in his novel as a cause and effect; the influence of utilitarianism on an individual's mind by reducing human sympathy to mathematics causes a disorder in the social relationships because they rely on self-interest, not on affection. Therefore, Dickens illustrates the risk of
the systematic fact-based education through the conclusions of the three typical victims of the Fact-theory: Louisa, Tom, and Bitzer.

The marriage proposal Mr. Bounderby, who is the second "fact man" after Mr. Gradgrind, makes to Louisa is a good example of the self-interest concept. Although Mr. Bounderby is older than Louisa by thirty years, Mr. Gradgrind works hard to convince Louisa to approve this proposal. But what are Mr. Gradgrind's reasons and justifications to encourage Louisa to marry Mr. Bounderby, and how or on what conditions should Louisa accept Mr. Bounderby's proposal? As a fact man, Mr. Gradgrind does not mention a single word about the affection or love that one might suppose to exist between couples. Rather he forms his analysis on measures and statistics about the number of marriages that have such disparity in age between partners in England and Wales:

There is some disparity in your respective years, but in your means and positions there is none; on the contrary, there is a great suitability. Then the question arises, Is this one disparity sufficient to operate as a bar to such a marriage? In considering this question, it is not unimportant to take into account the statistics of marriage, so far as they have yet been obtained, in England and Wales. I find on reference to the figures, that a large proportion of these marriages are contracted between parties of very unequal ages, and that the elder of these contracting parties is, in rather more than three-fourths of these instances, the bridegroom. It is remarkable as showing the wide prevalence of this law, that among the natives of the British possessions in India, also in a considerable part of China, and among the Calmucks of Tartary, the best means of computation yet furnished us by travellers, yield similar results. The disparity I have mentioned, therefore, almost ceases to be disparity, and (virtually) all but disappears. (Hard Times 77)

Though this passage satirically attacks the utilitarianism that pervades and destroys the social norms of marriage, Dickens wants to show the weakness in Louisa's ability to defend herself as a human being. From one side, Louisa now is in her weakest state because she has already imbibed a good deal of the factual knowledge that her environment supplied her. Louisa becomes disabled because there is no balance between "Facts" and "Fancy" in her mind, so she cannot interpret her affections and feelings. She cannot protest against the proposal...
because her imagination is stifled although she realizes that there is no affection between her and Mr. Bounderby.

Louisa and Tom have their own utilitarian relationship because they are the products of their father's and the environment's utilitarianism. Tom utilizes his sister's love for him to encourage her to marry Mr. Bounderby. The relationship between Tom and Louisa is also based on utility because Tom uses his sister as an employment opportunity in Mr. Bounderby's Bank. The "problem" is with Louisa's state of affections and feelings. However, Louisa is still different from Tom and Bitzer because she is the only one who realizes her need to claim her feelings. Therefore, her acceptance of marrying Mr. Bounderby is to satisfy her affection for Tom, as he is the only one for whom she cares. Hence, Louisa's failure is the first harvest Mr. Bounderby reaps from his utilitarian theory.

Tom and Bitzer are thus, the antithesis of Louisa because both are affectionless. Although Tom does not embody the complete success of Mr. Gradgrind's theory, he is still a good example of a utilitarian outcome as he grows up selfish, a gambler, and a robber. He exploits his sister to gain some personal benefits. In his conversation, or "confab," with Mr. Harthouse, Tom explicitly expresses his selfishness towards his sister, who has all love and affection for him. Tom does not consider the sacrifice Louisa had made: getting married to a man thirty years older.

I may have wanted more than she was likely to have got. But then she ought to get it. She could get it. ... you know she didn’t marry old Bounderby for her own sake, or for his sake, but for my sake. Then why doesn’t she get what I want, out of him, for my sake? She is not obliged to say what she is going to do with it; she is sharp enough; she could manage to coax it out of him, if she chose. Then why doesn’t she choose, when I tell her of what consequence it is? But no. There she sits in his company like a stone, instead of making herself agreeable and getting it easily. I don’t know what you may call this, but I call it unnatural conduct. (Hard Times 133)

Bitzer, however, becomes the perfect invention, that Mr. Gradgrind should be proud of because Bitzer embodies the typical example of Utilitarianism that Dickens criticizes.

Bitzer is the admirable pupil among his peers, as he consumes the largest quantity of facts
during his schooling time. When Mr. Gradgrind asks him to define horse, with no hesitation Bitzer answers the question that horse is "quadruped. Graminivorous. Forty teeth, namely twenty-four grinders, four eye-teeth, and twelve incisive. Sheds coat in the spring; in marshy countries, sheds hoofs, too. Hoofs hard, but requiring to be shod with iron. Age known by marks in mouth" (Hard Times 9). However, the quantity of facts he receives during his schooling period makes out of him a "successful utilitarian, but at the price of losing his humanity. His blood is white, and he has no heart—none, that is, except for the physiological organ that pumps his corpuscles around his bodily frame after the manner described by Harvey" (McMaster 414).

However, his admiration of Bitzer turns against Mr. Gradgrind himself. When Mr. Gradgrind wants to help Tom leave for North America, Tom is grabbed and held by Bitzer who wants to bring him back to Coketown. Bitzer adheres to the utilitarian principle that "everything was to be paid for" because he wants to improve his position as an employee at the bank. His argument with Mr. Gradgrind, who asks him to release Tom, illustrates his theory of self-interest. Although Mr. Gradgrind reminds Bitzer that he was a pupil at his school for many years and he should release Tom to return the favor, he shows neither pity to his classmate nor respect to his old school owner: "My schooling was paid for; it was a bargain and when I came away, the bargain ended.... I don't deny, added Bitzer, 'that my schooling was cheap. But that comes right, sir. I was made in the cheapest market, and have to dispose of myself in the dearest" (Hard Times 212). This kind of attitude is created by the increasingly materialistic values that invaded the Victorian society. People are looking for their private interests only. Accordingly, Dickens' realistic criticism springs from what he feels are the distorted social relations between people that are damaged by the Industrial Revolution. Dickens attacks the inhuman aspects of the Industrial Revolution on his society as represented by philosophical Utilitarianism.
In *Hard Times*, as in Dickens' other novels, he presents a realistic description of the environment of his characters. Coketown is the only completely imaginative city in Dickens' novels. It is a sample of an industrial and monotonous city. The negative influence of rapidly expanding industrial growth on people and cities is clear in his description. Although economic improvement accompanied the Industrial Revolution, Dickens criticizes the dominant mechanical idea of human beings and the poisonous smoke the factories produce. When Mr. Bounderby says that smoke is like meat and drink, and "it's the healthiest thing in the world in all respects, and particularly for the lungs. If you are one of those who want us to consume it, I differ from you. We are not going to wear the bottoms of our boilers out any faster than we wear 'em out now, for all the humbugging sentiment in Great Britain and Ireland" (*Hard Times* 96), Dickens rhetorically criticizes the humanitarian state of individuals. According to Mr. Bounderby, people become like the machines, and the poisonous smoke does not influence them. Besides poisoning thoughts, the smoke poisons the city of Coketown. The buildings' bricks were reddened and blackened because of the massive serpents of smoke that come out the tall chimneys, replacing the natural would:

> It was a town of red brick, or of brick that would have been red if the smoke and ashes had allowed it; but, as matters stood it was a town of unnatural red and black like the painted face of a savage. It was a town of machinery and tall chimneys, out of which interminable serpents of smoke trailed themselves forever and ever, and never got uncoiled. It had a black canal in it, and a river that ran purple with ill-smelling dye, and vast piles of building full of windows where there was a rattling and a trembling all day long, and where the piston of the steam-engine worked monotonously up and down, like the head of an elephant in a state of melancholy madness. (*Hard Times* 22)

Dickens' depiction of the city points out the controlling power of the monotonous, routine, and practical life people live in. Dickens criticizes the dull design of the city which echoes the mechanized people. This picture of Coketown is a live image of the side effects of industrial society that were becoming the model society during the nineteenth century. In fact, this description explains Dickens' indignation of people's transformation into machines.
Streets are alike; people are alike, and they go to work at the same time in the morning, and all walk on the same pavement by the same rhythm. Their today is like their yesterday and is like their tomorrow; their year is counterpart to their last and to the one which follows:

It contained several large streets all very like one another, and many small streets still more like one another, inhabited by people equally like one another, who all went in and out at the same hours, with the same sound upon the same pavements, to do the same work, and to whom every day was the same as yesterday and tomorrow, and every year the counterpart of the last and the next. (Hard Times 22)

Dickens' project in Hard Times is a social reformation of the Victorian society that has been transformed by the industrial world into a mechanical society. By Dickens' criticism of this social transformation, he wants to revive a romantic sense of innocence. Dickens relies on imagination in people to understand, help, and respect each other as human beings rather than mere machines. He criticizes the system of factual education, as it is a part of his realistic criticism of schools and teachers in England such as Mr. McChoakumchild; at the same time he praises imagination and fancy in human beings, and he calls for encouraging their existence in children to balance their thinking. The balance between facts and fancy was also raised by another great Victorian intellectual, Charles Darwin. In Darwin's autobiography, he addresses the importance of fact and fancy. Darwin confesses that was he mistaken to fill his head with facts only without any fancy that comes from reading a poem or listening to a piece of music:

My mind seems to have become a kind of machine for grinding general law out of large collections of facts ... and if I had to live my life again I would have made a rule to read some poetry and listen to some music at least once every week; for perhaps the parts of my brain now atrophied could thus have been kept active through use. The loss of these tastes is a loss of happiness, and my possibly injurious to the intellect, and more probably to moral character, by enfeebling the emotional part of our nature. (311)

Dickens' inheritance from the Romantic Era is illustrated by his use of the romantic themes that rely on using fancy and imagination in Hard Times to help some characters to have a peaceful and more meaningful life. When Dickens juxtaposes some pupils, such as
Sissy using imagination as a device to understand their surroundings, to pupils using facts instead, such as Bitzer, Louisa, and Tom, Dickens shows the significance of balancing between facts and fancy, illustrating the romantic aspects in human psychology in the age of industry, and the influence of this revolution on the generation to come.

Readers encounter Mr. Bounderby giving a lecture to students in Mr. Gradgrind's factual-knowledge institution about the falsity of imagination compared to the truth of facts. Mr. Bounderby tests the students by asking a fact-based question: "would you paper a room with representations of horses? (Hard Times 10), to highlight the idea of facts and logic in understanding and analyzing. The gentleman explains his theory about not papering the room walls or carpeting the room with representation of flowers by raising another question: "Do you ever see horses walking up and down the sides of rooms in reality- in fact? Do you?" (Hard Times 10) so that his second question is answered by the majority of the pupils as convention that paper or carpet does not have representations of horses or flowers upon it. However, Sissy Jupe answers "Yes," that she can use carpet with flowers in her room. She explores her answer that the flowers on the carpet "would be the pictures of what was very pretty and pleasant, and I would fancy—(Hard Times 11) and she is "very fond of flowers" and "would not hurt them" because she is imagining these flowers not using them. Hence, the romantic aspect in Sissy is presented by her ability to use imagination and fancy in conceiving things. Sissy is the only one among her classmates who answers Mr. Bounderby's question according to her imagination and fancy, and not according to the conventions or the facts her classmates use. She could not define the horse to Mr. Gradgrind, as he wanted it to be based on factual information. Therefore, Mr. Gradgrind accuses her of not knowing facts about the commonest animals. "Girl number twenty possessed of no facts, in reference to one of the commonest of animals!" (Hard Times 9). In Oliver Twist the conflict is between nature and city, between beauty of the countryside and ugliness of city, but in Hard Times, it is
between imagination and facts. Therefore, from the beginning of the novel, the conflict between logic and fancy, between reality and ideality in the educational process in the society of Coketown is evident.

Thus, Dickens expresses his romanticism in *Hard Times* through the theme of imagination as used by some characters and neglected by others. He attacks the social repression of thinking, creativity, and imagination in human beings by the industrial education put in place to serve the needs of an increasingly material and mechanized society. The first actual repression of all is practiced on Sissy. She is asked by Mr. Gradgrind to change her name from Sissy to Cecilia Jupe. Because she is a daughter of a clown who breaks horses and makes people laugh in a circus, she is raised in a world of creativity and imagination. Accordingly, she looks at life from an imaginative rather than factual perspective. Therefore, she finds it is difficult to get along with other pupils who attend Mr. Gradgrind's school and is excluded and reprimanded by the school for her imaginative nature rather than fact-based responses.

Dickens' representation of Sissy as the only character who uses imagination reflects on the moral failure of people in the Victorian society, which becomes an enormous machine with the people as its material parts. Therefore, Dickens insists that human beings should balance between their factual and fanciful knowledge. As Sylvia Bank Manning argues, fancy should not be supplansted but supplemented in human beings. In doing so, she draws from Matthew Arnold's idea of balancing between Hellenism and Hebraism:

Fancy should not supplant but supplement the basis of fact entailed by life in the world. A balance is what is sought—union between the masculine and feminine, fact and fancy, business and charity, science and poetry. But just as Matthew Arnold, preaching in *Culture and Anarchy* the need for a balance of Hellenism and Hebraism, felt that the present preponderance of Hebraism required him to attempt a balance through and equal overemphasis upon Hellenism, so Dickens in his argument of "Fact" and "Fancy" stresses the need for the neglected aspect more than the ultimately desirable harmony of the two. (144-5)
Dickens creates Sissy to balance the two worlds of "Facts" and "Fancies." Sissy is not impacted by the world of Mr. Gradgrind or Mr. Bounderby. She is a diamond in a heap of coal. Therefore, she leaves the school of facts on a recommendation of Mr. Gradgrind based on her inability to digest their facts. In actuality, excluding her from that school is for her welfare because if she continues there, the educational system used there will murder the innocence in her and cause her the same pain Louisa experiences. Although she is accused by Mr. Gradgrind of being ignorant of facts and using only fancy and imagination, Sissy, nevertheless, becomes a shelter, which Mr. Gradgrind uses for moral support to himself and his collapsed daughter, Louisa.

As mentioned above, the themes of romanticism and realism are overlapped in this novel. Dickens criticizes the moral defects that strike the Victorian society because of the Industrial Revolution. He attributes these defects to the educational system, which is imposed on pupils in the schools. This sort of education in its turn generates a lame generation of individuals who are morally or emotionally disabled, such as Louisa, Tom, and Bitzer. However, Dickens portrays characters that are infected by neither the poisonous thoughts nor smoke of Coketown's institutions and chimneys. They are the circus people, Mr. Sleary and his team of performers. Looking closely at their attitudes, the reader finds that they are discrepant from other factual and utilitarian characters. These contradictory attitudes reflect Dickens' romantic sense that he instilled in the circus people, and which Dickens encourages his readers to nurture and develop.

Dickens keeps Mr. Sleary and the rest of his group away from the corrupted environment of Coketown. The unspoiled spirit of Mr. Sleary, the circus proprietor, encourages him to offer Mr. Gradgrind assistance to help his son, Tom, to leave to North America. On the contrary, Bitzer, who academically grows in Mr. Gradgrind's school, shows no assistance towards Mr. Gradgrind or Tom, but he drags and holds Tom to bring him back
to Coketown. The point is that Bitzer's moral sense and virtue are infected by the new industrial age that encourages materialism rather than romanticism or sentiment. This infection is implemented by the factual educational system, which is the result of the Industrial Revolution.

The same influence of environment on an individual's feelings and affections is illustrated by Dickens' presentation of the concept of guilt in Tom and Mr. Jupe. Tom runs away because he is afraid of a just punishment because of his robbery. He does not show any regret or feel shameful about what he has done to his brother-in-law or his family members. Tom is senseless and shameless about his robbery because he had been raised in Mr. Gradgrind's school as a machine of self-interest. Mr. Jupe, on the other hand, runs away and abandons Sissy because he feels guilty for not making people laugh in the circus. He is ashamed because he has lost his creative ability. Thus, while each one of them has built up his own world, Tom's world is constructed of solid materials that cannot be influenced easily by external factors, while Mr. Jupe's world is built of soft and imaginative materials that are more sensitive. Dickens creates these romantic characters with their imaginative abilities to fulfill his romantic scheme of the conflict between "Fact" and "Fancy," or between "Experienced" and "Innocent" that he inherits from the Romantic tradition of Wordsworth and Blake.

Nevertheless, Dickens creates "absolute fact" characters such as Bitzer and "absolute imagination" characters such as Sissy or the circus band. However, he also creates characters that retrieve their ability of imagination such as Louisa. Louisa understands her defect and the cause of her disability to communicate effectively. Therefore, she comes back to Sissy for an education in the sentimental life: "Forgive me, pity me, help me! Have compassion on my great need, and let me lay this head of mine upon a loving heart!" 'O lay it here!' cried Sissy. 'Lay it here, my dear' (Hard Times 168). Louisa admonishes her father for rooting out
sentiments and fancies from her mind. She curses herself for being born because he made her lose her instincts of imagination:

"I curse the hour in which I was born to such a destiny... How could you give me life, and take from me all the inappreciable things that raise it from the state of conscious death? Where are the graces of my soul? Where are the sentiments of my heart? What have you done, O father, what have you done, with garden that should have bloomed once, in this great wilderness here? (Hard Times 161)

Through Louisa's words, Dickens stresses his romantic sense of life; he does not want people to become "a stone blind," as Louisa describes herself. Dickens believes that people will be "a million times wiser, happier, more loving, more contented, more innocent and human in all good respects" (Hard Times 162) if they have romantic views of life.

In contrasting the realistic and romantic themes of education, utilitarianism versus imagination and fancy, Dickens' use of satire is still central to his main purpose in Hard Times. In Hard Times, Dickens satirizes the age of mechanizing people who become affectionless. In a letter he wrote to Charles Knight, he tells him that he is satirizing those who think of figures and average because he thinks that those people will bring a great misery to the society:

"satire is against those who see figures and averages, and nothing else—the representatives of the wickedest and most enormous vice of this time—the men who, through long years to come, will do more to damage the real useful truths of political economy that I could do (if I tried) in my whole life. (Hill 113)

From the very beginning of the novel, Dickens satirizes Mr. Gradgrind and Mr. Bounderby as teachers who want to root out fancy and instill facts instead in their pupils, as if they are vessels and these teachers take and put in anything they want. Accordingly, these two characters "exhibit in all respects the defects Dickens's satire attacks. As they treat people like machines, they themselves become robots and their human relations mere forms of utter impossibilities" (Manning 135). Dickens' satire against Mr. Gradgrind is that he represents the new group of teachers appearing in England who were trained to teach factual knowledge. Mr. Gradgrind instructs the school teacher, Mr. M'Choakumchild, to teach only facts. He
hopes to have "a board of facts, composed of commissioners of fact, who will force the people to be a people of fact, and of nothing but fact. You must discard the word Fancy altogether" (Hard Times 11).

Dickens does not hide his political satire. He makes fun of Mr. Gradgrind when he becomes a Parliamentarian representing Coketown. He describes him as a dumb, blind, lame, and dead gentleman because he becomes a representative of ounce weights, measurements, and multiplication tables. He is a dead representative who will not bring any good to this dead city:

Except one, which was apart from his necessary progress through the mill. Time hustled him into a little noisy and rather dirty machinery, in a by-corner, and made him Member of Parliament for Coketown: one of the respected members for ounce weights and measures, one of the representatives of the multiplication table, one of the deaf honourable gentlemen, dumb honourable gentlemen, blind honourable gentlemen, lame honourable gentlemen, dead honourable gentlemen, to every other consideration. Else wherefore live we in a Christian land, eighteen hundred and odd years after our Master? (Hard Times 73)

Although Dickens satirizes Mr. Gradgrind as a Member of Parliament, he now satirizes the Parliament as a legislative institution whose members all are simply "national dustmen," doing nothing but entertaining each other with their noise: "The national dustmen, after entertaining one another with a great many noisy little fights among themselves, had dispersed for the present" (Hard Times 160).

Like Mr. Gradgrind, Mr. Bounderby is a fact-believing gentleman who shares Mr. Gradgrind's beliefs. Dickens satirizes Mr. Bounderby because he creates a halo around his past by fabricating a story about his background that his mother abandoned him to his drunk grandmother. He is boasting that he is a self-made man. He is always proud of himself and thinks that he is superior to the others: "Your daughter don't properly know her husband's merits, and is not impressed with such a sense as would become her" (Hard Times 179).

Dickens raises the issues of class through Mr. Bounderby's opinion about himself. When Louisa leaves Mr. Bounderby to her father's house, Mr. Bounderby reveals the pride of his
social class. Through Mr. Bounderby's words, Dickens repeats the two words "born" and "family" that are linked to class distinctions in the British society. Mr. Bounderby is still an old-fashioned man in his thinking of the social class concept: "You know my origin; and you know that for a good many years of my life I didn't want a shoeing-horn, in consequence of not having a shoe. Yet you may believe or not, as you think proper, that there are ladies—born ladies—belonging to families—Families!—who next to worship the ground I walk on" (Hard-Time 179). In her commentary about the concept of gentility during the nineteenth century in England in her Great Expectations chapter, Ruth Glancy says that the Industrial Revolution comes with a new concept of gentility it become easier than the concept of the Middle Age:

By the nineteenth century, though, the Industrial Revolution had made the title less easily defined because new class of wealthy industrialists had risen from humble origins. Many of the new self-made men were disdainful of the class from which they had risen and were anxious to reject this new class on the grounds that they had no pedigree and they were engaged in "trade." (128)

Dickens satirizes Mr. Bounderby because he thinks that he is a real gentleman and he is superior to others from one side, and because he abandons his mother and fabricates a false story about himself from another side. However, Hard Times is considered by some critics as moral satire rather than a social critique because Dickens satirizes the moral collapse in British society in his age because of the Industrial Revolution.

As mentioned above, Dickens' satiric sense has roots in eighteenth-century satire. Therefore, Dickens' use of satire is largely attributed to Jonathan Swift's humorous satire of society. For example, in Gulliver's Travels, Swift attacks people's factual thinking and their neglect of imagination and fancy by presenting the fictional world Laputa. The inhabitants of the fictional floating island of Laputa are all mathematicians and astronomers who use nothing but sciences and facts on their flying island. Swift satirizes them because of their ignorance of "imagination" and "fancy," observing that even their language does not have
expressions for these two concepts: "Imagination, fancy, and invention, they are wholly strangers to, nor have any words in their language, by which those ideas can be expressed; the whole compass of their thoughts and mind being shut up within the two aforementioned sciences" (Gulliver's Travels 138). The factual thinking of men in Laputa and their neglecting of imagination force their wives to leave the island and live on land forever. Hence, Dickens' use of satire against factual learning is derived from Swifts' humorous satire of Laputa's society. Also, his illustration of the failed relationship between Louisa and Mr. Bounderby echoes the failure between these mathematical thinking people of Laputa and their wives, who are looking for sexual satisfaction. Both satirists raise the issue of discrepancy in the way of thinking between imaginative and factual individuals, and that using only factual learning generates a weak society.

As a social critic and reformer during the post Industrial Revolution period, Charles Dickens wants to heal the wounds in his society that are caused by the machine era. He criticizes the pollution that such a revolution brings to his city. Dickens is concerned about a generation of children becoming like robots without any feelings or sentiments. Therefore, he is the first who used child heroes in his novels to represent his concerns about the lives of children. He is wary about what is being instilled in their heads in the schools. He protests, wanting to go back to the world of purity and tranquility associated with Wordsworth's sense of "deep feelings recollected in tranquility." He wants to revive virtue and morality in human beings by cultivating their imagination, and to revive the natural sense of human beings to the beauties of the natural world. Dickens warns about spoiling the humanitarian sense by exploiting people for economical productions and turning them into producing machines, neglecting or murdering their natural human instincts of imagination. He is humorous and sarcastic about the characters and life of the machine age. An optimist who believes in the natural healing of the human spirit, Dickens wants a society that can be aware of its problems
and be able to fix them. He wrote a letter to a friend telling him about his hope to make the rising generation more imaginative and less utilitarian and hard: "I hope I have done my part to make the rising generation 'more childish,' in rendering them a little more imaginative, a little more gentle, and a little less conceited and hard, than they would have been without me. I desired to do nothing better" (Glancy 25). *Hard Times*, as other Dickens' novels, is a social study of the Victorian age through the analysis of its themes, and an attempt to revive the romantic side of human beings. It presents these two themes by a realistic description and also by a humorous and sarcastic technique.
In mid-September 1860, Dickens wrote to his friend, John Forster, telling him that "a very fine, new, and grotesque idea opened upon me, that I begin to doubt whether I had not better cancel the little paper, and reserve the notion for a new book" (Hornback 12). Dickens' "new book" would become one of the best of his novels, Great Expectations. It is Dickens' second autobiographical novel, after David Copperfield in 1850, in which he used the first person narrator. However, in Great Expectations, Dickens emphasizes the idea of self-improving and gaining a new social status, which had been evident in David Copperfield, to address issues of social class consciousness that dominated the Victorian British society.

Through Pip's growth from boyhood to maturity, from an apprentice to a gentleman, from poor to wealthy, Dickens explores his themes of gentlemanliness, the social classes, and obstacles that British society suffers because of increased capitalization and materialism. Dickens' project is to shed light on these social evils as evidenced through Pip's desire to change his social status.

Dickens' social and realistic critique is directed at an individual's greed and selfishness for social upgrading. In another letter written to Foster, Dickens tells him: "I have put a child and a good-natured foolish man, in relations that seems to me very funny.... pivot on which the story would turn is grotesque tragic-comic conception" (Hornback 13). Dickens also expresses his romantic and satiric senses in criticizing the social issues in the Victorian society. Readers find that although the social evils darken the novel's atmosphere in general, and Pip's life in particular, Dickens creates sincere and reliable characters such as
Joe, Biddy, and Wemmick to balance the struggle between good and evil in Pip's life.

Dickens' description of places and his idealization of some characters are added to the romantic project in the novel. Thus, he concludes his story with an alternative romantic ending to satisfy his Victorian readers who are still under Wordsworth's influence. Dickens' romantic scheme is not limited to producing romantic characters but also idealizing country life, plain language, optimism, and a generous world view. At the same time, Dickens' satiric attack on Victorian society is humorously presented by the importance of social class for Pip and the hypocrisy of this society in valuing people according to their wealth and titles.

Drawing from the tradition of Samuel Johnson, William Hogarth, and Jonathan Swift, Dickens satirizes the Victorian society because it gives itself over to false morals and virtues. As with many other Dickens' protagonists, Pip is introduced as a working class, poor orphan. He lives in the Kentish marshes with his elder sister, Mrs. Joe, who raised him by hand, and her husband, Mr. Joe. Pip grows up as a working class "chap," an apprentice in Joe the blacksmith's forge. Introducing Pip as a helpful and kind working class boy, Dickens wants to prepare his reader to understand the role wealth and social class play in his protagonist's personal experience. Pip and his social class, who live in the countryside, look to the upper class as superior to them, and the upper class people look down at them as inferior creatures. Dickens' point of drawing a distinct line between Pip's people and the bourgeois class people is to highlight the gap between classes in his society. This gap is clearly shown and uttered in the first meeting between Pip and Estella. In contrast to Pip, Estella is a cruel, heartless, and spoiled orphan girl who lives with her bourgeois adopter, Miss Havisham. The important role Estella plays, besides being a breaker of men's hearts, is to be the motivating factor of Pip's great expectations. Pip finds in Estella the device that can expose him to the dreams of gentility and to root him out of his poor and rustic life. Estella motivates Pip to change his class because she keeps reminding him of his low and poor social...
origins and class by belittling and disdaining him. Dickens utilizes this first meeting between Pip and Estella in Satis House to illustrate the growing class distinctions, which were becoming a problem in nineteenth-century England.

In addition to the class distinction Pip feels since his first visit to Miss Havisham, Dickens emphasizes the aggressive environment in which Pip had been raised. His low and abusive social environment serves as another source of motivation for his eagerness to become a gentleman. As a child, Pip experiences the injustice of his sister and some other adults, producing in him a strange sense of the world's injustice:

"In the little world in which children have their existence whosoever brings them up, there is nothing so finely perceived and so finely felt, as injustice. It may be only small injustice that the child can be exposed to; but the child is small, and its world is small, and its rocking-horse stands as many hands high, according to scale, as a big boned Irish hunter. Within myself, I had sustained, from my babyhood, a perpetual conflict with injustice. I had known, from the time when I could speak, that my sister, in her capricious and violent coercion, was unjust to me. I had cherished a profound conviction that her bringing me up by hand, gave her no right to bring me up by jerks. Through all my punishments, disgraces, fasts and vigils, and other penitential performances, I had nursed this assurance; and to my communing so much with it, in a solitary and unprotected way, I in great part refer the fact that I was morally timid and very sensitive." (Great Expectations 53-4)

By the mid-nineteenth century, the rights of children had become a major social controversy, and Dickens addresses this issue in Great Expectations. Like Oliver Twist, Pip becomes the victim of social oppression and ill-treatment. Pip is always beaten and abused by his sister, and he finds no protector but Joe. Therefore, he finds this abuse and ill-treatment as another motivation for changing his social class. William Axton raises this point in his essay "Great Expectations Yet Again," noticing, "it could hardly be otherwise, for his sister's regimen has not only made Pip feel blameworthy, but also bred in the boy a no less morbid sensitivity to his humble station as a blacksmith's apprentice" (281), producing yet another reason for Pip's desire to change his station.

Thus, the reasons Dickens presents as motivations for Pip's willingness to become a gentleman are both internal and external. Dickens directs his social critique against the
radical changes in Victorian individuality. People ignore their identities as innocent and simple people to move to the vicious falsity of city and upper class society. The idea of becoming a gentleman is planted in Pip's head and encouraged when he pays a visit to Miss Havisham's mansion. Comparing Satis House to his rough environment encouraged him to embrace this idea from another side. Through Estella's attitude towards Pip, Dickens illustrates the class discrimination and prejudice ever present in Victorian society. When Miss Havisham asks Estella to play with Pip, Estella's reply is: "with this boy! Why, he is a common laboring-boy!" (Great Expectations 51), which makes Pip unsatisfied with his social status and his life in the forge: "I am not at all happy as I am. I am disgusted with my calling and with my life. I have never taken to either, since I was bound. Don’t be absurd" (Great Expectations 101).

In Pip's rejection of the forge and his work as an apprentice for Joe, he succumbs to a fascination with the slothful and lazy or easy and soft bourgeois life that relies on inherited wealth and comfort. Pip corrupts his relationship with Joe and Biddy, who stand on the opposite side of his ambitions. Dickens' point about Pip's newly acquired laziness and his rejecting of the hard work he used to do in the forge together with Joe is that the public tendency of people in the nineteenth century was about making easy and quick wealth. The desire for social betterment is the basic passion that leads Pip to fall in the corruption of individuality. Pip's human values are corrupted by his keenness for social betterment, so that he breaks the affectional bond that ties him to Joe and Biddy. Pip betrays his morals, innocence, and human kindness towards Joe when he gives up his friendship with him for the sake of gentility. Dickens criticizes the materialistic influence on individuals, which turns them into greedy and selfish people, since Pip expresses no evidence of his dislike to his working class life at the beginning. But his visit to Satis House upsets his sense of his modest life. Although Pip finds in Joe spiritual and affectional love, he deserts him once he is
exposed to upper class society. Dickens' humorously attacks Pip's understanding of the concept of gentleman. Kathleen Sell's critique of Pip is based on Pip's limited vision and knowledge about the concept of gentleman as well as his repudiation of his innocent life:

Initially, Pip sees in Joe's character qualities which elicit his admiration. But with Pip's exposure to Satis House, he comes to define "gentleman" as someone who would be worthy of Estella's attentions, in other words someone with a genteel veneer both in manners and body, and as someone with expectations. This leads him to repudiate his "former" life. (205)

Dickens is concerned about the moral decay of Victorian society because of its materialistic influence and exploitation of individuals for self-interest. Therefore, the theme of exploiting some characters for self-interest and the implementation of personal schemes is targeted by Dickens. In *Hard Times*, Dickens criticizes Victorian Utilitarianism because of the self-interest that appeared in nineteenth-century England due to the Industrial Revolution. Mr. Gradgrind, Mr. Bounderby, and later Bitzer are examples of the private interest of wealth and position. However, in *Great Expectations* Dickens expresses tactics of self-interest, but self interest is twisted by the desire for revenge. The revenge theme in this novel is evident in case of both Miss Havisham and Magwitch. Both characters have schemes to achieve their private interests by using other people. Miss Havisham is making use of Estella to revenge herself on all of the male sex. She is willing to punish males to revenge the humiliation she suffered on her wedding day when she was abandoned by her fiancé. Magwitch's making use of Pip is exemplified by his making him a gentleman. But ironically, Magwitch's revenge is carried out in terms beneficial for Pip.

Nevertheless, Magwitch wants revenge on the society that oppressed and misjudged him. To be more specific, he wants revenge on the upper-class society that judged him by his outward façade and low social class. In his discussing Compeyson's character, Axton argues why Magwitch becomes Pip's benefactor. Axton reasons out Magwitch's action that Compeyson's "exploitation and eventual betrayal of his partner in crime, Magwitch, generates
the latter's resolve to revenge himself not only against Compeyson, but against the whole class of gentlemen he represents, by creating his own gentleman in the person of Pip" (287). Therefore, he wants to make out of a poor boy a gentleman, regardless of his modest social status, to see himself in him.

After Pip's visit to Satis House, he starts thinking the same way Miss Havisham and Estella think. Although Pip is still a Kentish apprentice, he considers himself superior to Joe and Biddy. His arrogant and snobby thinking is revealed when he roots himself out of his origins and innocent relationship to Joe and Biddy. Pip's attitude reflects the arrogance that is practiced by the upper classes upon the lower class. Pip is not different from Estella when she jibes about his rough hands as he is now ashamed of Joe. Moreover, Pip asks Biddy to educate Joe to be able to change his social status "If I were to remove Joe into a higher sphere, as I shall hope to remove him when I fully come into my property, they would hardly do him justice" (Great Expectations 116).

Pip first confesses his little secret to Biddy: "I want to be a gentleman." 'Oh, I wouldn't, if I was you!' she returned. 'I don't think it would answer.' 'Biddy,' said I, with some severity, 'I have particular reasons for wanting to be a gentleman.' 'You know best, Pip; but don't you think you are happier as you are?' (Great Expectations 101). But Pip's understanding of the concept of gentleman is limited to the façade and external factors.

Dickens attacks the Victorian class structure because it becomes the institution that unjustly gives social identities to individuals. The hypocrisy of the society treats people according to their social class and wealth. Joe, for example, is not a gentleman by wealth or manner, but he is a gentleman by heart: "No man who was not a true gentleman at heart, ever was, since the world began, a true gentleman in manner" (Great Expectations 142). Unfortunately, Pip cannot see that gentleman as Joe. In Joe's case, Dickens criticizes the English people because they are blind to such gentility of heart. As a result of the Industrial Revolution and the
economic changes of the nineteenth century, the concept of gentleman changed from England's aristocratic past. People are now looking for materialistic gentility concerned with appearance rather than innate features. Miss Havisham, Estella, and Drummle do not belong to the type of gentility that Dickens instills and praises in the poor fellow, Joe. Although Pip spends a long period of time with him, he is still blind to the merits of his spiritual benefactor. In *The Idea of a University*, Newman defines a gentleman as "one who never inflicts pain...the true gentleman avoids...whatever may cause a jar or jot in the minds of those with whom he is cast;—all clashing of opining, or collision of feeling.... He has his eyes on all his company... he throws himself into the minds of his opponents" (Hennessee 305). For Pip, a gentleman is no longer about inherited title or on family background. In applying this definition to the three characters mentioned above, they have few merits of a gentleman or a lady. Since society becomes materialistic in understanding the concept of gentility, there is always a consideration for Miss Havisham's property as she is an inheritress of a wealthy brewer. Therefore, the purpose of sending Pip to Miss Havisham is for a material advantage, which later becomes Pip's obsession for many years. Again Dickens realizes the materialistic influence upon the English society. In *The Dickens World*, Humphrey House makes a clear statement about Dickens' critique of the materialistic view of the English society that money can transfer an individual from one class to another:

*Great Expectations* is the perfect expression of a phase of English society: it is a statement, to be taken as it stands, of what money can do, good and bad; of how it can change and make distinctions of class; how it can pervert virtue, sweeten manners, open up new fields of enjoyment and suspicion. The mood of the book belongs not to the imaginary date of its plot, but to the time in which it was written; for the unquestioned assumptions that Pip can be transformed by money and the minor graces it can buy, and that the loss of one fortune can be repaired on the strength of incidental gains in voice and friends, were only possible in a country secure in its internal economy, with expanding markets abroad: this could hardly be said of England in the 'twenties and thirties.' (159)

Like the eighteenth-century satirists, Dickens attacks the moral hypocrisy of a culture that confuses outwards appearance and inner reality. One of the techniques Dickens uses to
attack the social distinction is the outer appearance of his characters. The society neglects the virtuous elements of individuals and focuses instead on the superficial veneer. Estella, for instance, scorns Pip's "coarse hand," "thick boot," and social class as he is a common laboring boy so that her consideration is about Pip's semblance rather than his innate elements. Therefore, Dickens criticizes society for evaluating people based on their monetary value. Humorously, Pip for the first time is called Mr. Pip after it is publicized that he gained some property. Society now looks at Pip differently than before because he has property. Another character Dickens uses to demonstrate this hypocrisy is Uncle Pumblechook, an archetype of a hypocritical social climber. Once it is circulated that Pip has gained property, Pumblechook becomes a different person. He receives and treats Pip as if he is a gentleman, while he used to treat him as a mere apprentice. Uncle Pumblechook considers wealth as a part of gentility; therefore, when Pip tells him about his new wealth, he becomes more welcoming and kind to him. An individual is now valued by the amount of property he has. It is the material that makes an individual important and recognized in English society. Magwitch also makes Pip a gentleman by appearance rather than by heart. Therefore, the reader finds Magwitch concentrates on the materialistic changes in Pip, as he has a gold watch, fancy clothes, and books. This view points out that society looks to one side of the individual, which is how much the property he or she possesses, and ignores the innate elements and classic virtues.

Magwitch's intervention pushes our protagonist into the upper-class world, the world of Miss Havisham, Estella, Drummle, and Mr. Jaggers. Pip encounters all these characters whose vengefulness, rudeness, viciousness, and greediness are the characteristics that Dickens uses to reflect the false sense of superiority of their social class. By juxtaposing Pip to these upper-class characters, Dickens draws a line between these two classes. Pip's attitude in the course of the novel takes different shapes according the circumstances he encounters. In the beginning, Pip comes across as an innocent boy, but once he is upgraded to a
gentleman he becomes like any other vicious characters in the novel. However, Dickens romanticizes his hero, much as he did with Oliver Twist, by providing him with the immunity of a natural goodness that works as a shield against the moral vices of society. Dickens brings Pip back to his old and natural life to remind his readers of the importance of the real life he had in the forge. Therefore, Pip comes back to Kent as a knowledgeable young man. In transferring Pip from the lower class to the upper class, Dickens does not want to break the line that divides the British society as much as he wants to show the blindness of the aristocratic community.

On the other hand, Pip's changed circumstances also introduce him to such positive characters such as Herbert and Wemmick. His experience lets him realize the importance of his social class and the falsity of the upper class. Pip becomes aware of the good things he receives from his old life and the simple people who value him as a human, not as a gentleman. Dickens attacks those who, when transferred by property into the upper class, fail to remember their origins or their values. Pip, as one of those who are uplifted by property into upper social status, practices his selfishness upon his first and best friend, Joe. The visit Joe pays to Pip in London clearly reveals the change in Pip's personality. Pip becomes concerned about his social position and reputation rather than his friendship with Joe, and he feels ashamed of him: "As the time approached I should have liked to run away, but the avenger pursuant to orders was in the hall" (Great Expectations 169). Pip, who now speaks with more decorated language and wears fanciful clothes, does not receive Joe in London because of "his clumsy manner of coming up-stairs—his state boots being always too being for him—and by the time it took him to read the names on the other floors in the course of his ascent" (Great Expectations 169) so that: "if I could have kept him away by paying money, I certainly would have paid money" (Great Expectations 169). Despite the awkward welcome by Pip, Joe remains that person who knows the real meaning of friendship:
If there's been any fault at all to-day, it's mine. You and me is not two figures to be together in London; nor yet anywheres else but what is private, and beknown, and understood among friends. It ain't that I am proud, but that I want to be right, as you shall never see me no more in these clothes. I'm wrong in these clothes. I'm wrong out of the forge, the kitchen, or off th' meshes. You won't find half so much fault in me if, supposing as you should ever wish to see me, you come and put your head in at the forge window and see Joe the blacksmith, there, at the old anvil, in the old burnt apron, sticking to the old work. I'm awful dull, but I hope I've beat out something nigh the rights of this at last. And so GOD bless you, dear old Pip, old chap, GOD bless you! (Great Expectations 173)

Joe does not blame Pip, but he blames himself for coming to London with his old-fashioned clothes. He thinks he is wrong because he is out of his forge, kitchen, and marsh. He knows that he does not belong to London or to the upper class. Dickens's point here is that individuals cannot violate the borders of their social class to another one, not because they are not able to customize themselves to live a different life, but because they risk abandoning their morals and virtues. Like Biddy, Herbert, and Wemmick, Joe does not give up his friendship or affection for Pip, but he sticks to his good and free spirit to help Pip. They are free from the mutual interest process that seems to dominate the upper-class communities.

Dickens praises the working class in British society but he condemns the upper and bourgeois class. Through these characters, Dickens' view of the basic goodness is still alive in the English working classes.

The infection of social discrimination spreads to reach the judicial system as well. Dickens attacks the judicial system because it is prejudiced against the lower classes. Dickens draws both Compeyson and Magwitch as criminals, but Magwitch is using his physical abilities for robberies while Compeyson is using his mind to plan robberies because he is better educated. Dickens uses these two characters as representatives of the upper and lower classes, respectively, to illustrate the social discrimination that is practiced on those who are unprivileged. Therefore, Magwitch is victimized not only by society but also by the judicial system. He undergoes the full oppression of the law because he is judged by his outer
appearance. Dickens attaches all wrongdoings to the false values of the upper class. Thus, Compeyson is the representative of the upper class, but Dickens uses him to represent the criminal class in the British society. Magwitch describes Compeyson as they are on the Hulk: "when we was put in the dock, I noticed first of all what a gentleman Compeyson looked, wi’ his curly hair and his black clothes and his white pocket-handkercher, and what a common sort of a wretch I looked" (Great Expectations 262) to emphasize the importance placed on appearance to judge people. Through the episode of Magwitch’s and Compeyson’s trial, Dickens raises the theme of social discrimination by the externalities rather than interiorities of the individual. Magwitch bitterly relates this unjust trial to remind Pip of his suffering because of social discrimination:

But, when the defence come on, then I see the plan plainer; for, says the counsellor for Compeyson, ‘My lord and gentlemen, here you has afore you, side by side, two persons as your eyes can separate wide; one, the younger, well brought up, who will be spoke to as such; one, the elder, ill brought up, who will be spoke to as such; one, the younger, seldom if ever seen in these here transactions, and only suspected; t’other, the elder, always seen in ‘em and always wi’ his guilt brought home. Can you doubt, if there is but one in it, which is the one, and, if there is two in it, which is much the worst one?’ And such-like. And when it come to character, warn’t it Compeyson as had been to the school, and warn’t it his schoolfellows as was in this position and in that, and warn’t it him as had been know’d by witnesses in such clubs and societies, and nowt to his disadvantage? And warn’t it me as had been tried afore, and as had been know’d up hill and down dale in Bridewells and Lock-Ups? And when it come to speechmaking, warn’t it Compeyson as could speak to ‘em wi’ his face dropping every now and then into his white pocket-handkercher - ah! and wi’ verses in his speech, too - and warn’t it me as could only say, ‘Gentlemen, this man at my side is a most precious rascal’? (Great Expectations 262-3)

Through the theme of social class and discrimination, Dickens raises the theme of exploitation, as some characters victimize others. Miss Havisham exploits Estella to revenge herself on all of the male sex, and Magwitch exploits Pip to execute his plan by making a gentleman out of a working class boy. Magwitch himself is exploited by Compeyson to carry out his vicious schemes such as forging and robbery. Hence, in his "Great Expectations Yet Again," William Axton links the trial episode of Magwitch and Compeyson and the theme of social exploitation. Axton raises the issue of making a criminal of Magwitch and exploiting
him for wrongdoings then abandoning him by Compeyson and to be a victim of prejudiced judicial system. Both characters are joined in a relationship of master and follower. The same case of Compeyson and Magwitch, in which Axton claims that upper class first creates and exploits the lower class, then eventually condemns and punishes it:

the manifest injustice of the trial is underlined by two other scenes in which Dickens stresses the fact that, by neglect and exploitation, respectable society and its institutions create an criminal class like that represented by Magwitch, and by their legal and penal machinery condemn and punish such creatures in a way that absolves themselves and their class not only from any responsibility for the existence of criminals, but also from any relationship to them at all. For they are either executed en masse or conveniently shipped anyway to the Antipodes, never to return. (288)

However, the harsh realistic view of the Victorian society that Dickens draws is not his only dominant theme. Dickens' thematic heritage from the Romantic Era is manifest both in his characters and descriptions of nature. In spite of the dark moral landscape of the Victorian society Dickens describes, he begins and ends his novel with pastoral natural scenes in order to revive the hope readers in the middle of a morally decayed society. Therefore, it is worthy to notice the resemblance between the first and the last scenes in the novel. Dickens opens his novel with a beautiful Wordsworthian natural scene with a Blakean orphan child:

The dark flat wilderness beyond the churchyard, intersected with dykes and mounds and gates, with scattered cattle feeding on it, was the marshes; and that the low leaden line beyond, was the river; and that the distant savage lair from which the wind was rushing, was the sea; and that the small bundle of shivers growing afraid of it all and beginning to cry, was Pip. (Great Expectations 9)

Pip describes the beautiful and quiet landscape where the sea, the marshes, and the river lie. This beautiful description of nature does not differ from any other description of nature in Wordsworth's Lyrical Ballads. Accordingly, the alternative ending sums up the novel with a romantic meeting between the two lovers in the beautiful ruins of Satis House. After the long years of false expectations in London, he comes back to Kent to live his old life and with his
old people. In Pip's visit to the ruins of the Satis House where he reunites with Estella, Dickens turns the reader to a highly changed description of nature:

There was no house now, no brewery, no building whatever left, but the wall of the old garden. The cleared space had been enclosed with a rough fence, and, looking over it, I saw that some of the old ivy had struck root anew, and was growing green on low quiet mounds of ruin. A gate in the fence standing ajar, I pushed it open, and went in. A cold silvery mist had veiled the afternoon, and the moon was not yet up to scatter it. But, the stars were shining beyond the mist, and the moon was coming, and the evening was not dark. I could trace out where every part of the old house had been, and where the brewery had been, and where the gate, and where the casks. I had done so, and was looking along the desolate garden walk, when I beheld a solitary figure in it. (Great Expectations 356-7)

Dickens' description of the ruins of Satis House and romantic associations and memories it engenders in Pip recalls the Wordsworthian themes in "Tintern Abbey," in which Wordsworth describes the ruins of ancient ruins of Abbey located on the Welsh borders. The resemblance between Pip's and Wordsworth's persona in both literary pieces is that both of characters visit the ruins of old places in which they have memories. Visiting the Abbey's ruins, after five years, Wordsworth describes it as Edenic. Wordsworth revives fancies and daydreams that come across his mind on his summer visit. He travels through his personal history to relive his beautiful dreams and old tranquil experiences he once had. "Thy memory be as a dwelling-place"/ For all sweet sounds and harmonies; oh! then,"("Tintern Abbey" 141-2). Wordsworth is remembering the good times he spent on the borders of Wales. The scene of the ruins and the landscape becomes dear to his heart after many years of absence:

That after many wanderings, many years
Of absence, these steep woods and lofty cliffs,
And this green pastoral landscape, were to me
More dear, both for themselves and for thy sake! ("Tintern Abbey" lines 156-9)

In a similar fashion, Pip's revisit to the ruins of the Satis House reminds him of the place where his false expectations emerged and where his heart infatuated with his first love, Estella. It is the place where his dreams and expectations were born. Yet everything Pip
received in this house was fake: fake patronage, fake love, and fake aristocrats. The landscapes Dickens describes are the debt of Wordsworth's *Lyrical Ballads*.

However, Dickens' romantic heritage is not confined to description of nature, but it expands to creating romantic characters. Dickens is well-known for creating romantic characters such as Joe, Miss Havisham, and Wemmick, so that most of Dickens' romantic aspects in *Great Expectations* are illustrated through some romantic characters' attitudes and their relations with each other. As Pip is the major character, his attitudes towards and relationships with other characters reflect Dickens' romantic project in *Great Expectations*. It is important to examine Pip's relationships and the changes he experience before and after his expectations to detect the characteristics Dickens adds to his hero in order to make him a romantic hero. Pip is an innocent and helpless orphan who encounters a dreadful creature that appears to him from the graves with a "dreadful" man:

A fearful man, all in coarse grey, with a great iron on his leg. A man with no hat, and with broken shoes, and with an old rag tied round his head. A man who had been soaked in water, and smothered in mud, and lamed by stones, and cut by flints, and stung by nettles, and torn by briars; who limped, and shivered, and glared and growled; and whose teeth chattered in his head as he seized me by the chin. (*Great Expectations* 10)

But Pip builds an intimate relationship with this a dreadful man. Although the cannibalistic threats of the convict to Pip to bring him food and file, otherwise he will have his heart and liver out, Pip calls him "my convict" and "my dreadful acquaintance." Dickens concentrates on the innocence of the child who encounters a dreadful convict and still freely helps him. Dickens goes further in exploring Pip's innocent attitude toward the convict through the suffering he undergoes to secure him some food and steal him some liquor. "On the present occasion, though I was hungry, I dared not eat my slice. I felt that I must have something in reserve for my dreadful acquaintance, and his ally the still more dreadful young man" (*Great Expectations* 15). This example of angelic and pure thinking of childhood reflects Dickens' romantic influence: its optimistic view of human beings. Pip feels that the fugitive, whom he
does not know, is his fellow sufferer, so that Pip, although he is hungry, willingly reserves his butter and bread for this dreadful convict.

Innocence in Dickens' characters is not limited to children. Joe is an adult whose innocent character is similar to Wordsworth's character in the poem "Simon Lee." Simon Lee is physically strong huntsman who lives with his wife, Ruth, in the countryside. He is man of a natural goodness and innocence who speaks a plain language and whose life is centered on his land and his work as a huntsman: "He all the country could outrun / Could leave both man and horse behind" ("Simon Lee" lines 74-5). The same as Wordsworth, Dickens draws Joe as an unchangingly innocent, virtuous, and hard-working man throughout the course of the novel. He is a simple working-class fellow who has a forge to work in every day. Joe has a very forgiving and kind heart. He is the only character who receives abuses without abusing others in turn. He is Pip's spiritual and emotional protector because he always protects him from his sister's cruelty. Simon Lee is left like Joe by his closest friends alone in the world: "But, Oh the heavy change! -bereft / Of health, strength, friends, and kindred, see!/ Old Simon to the world is left/ In liveried poverty" ("Simone Lee" lines 27-8). Joe's language is Wordsworth's language of poetry, the language of the common man. In the "Preface to Lyrical Ballads," Wordsworth prioritizes the common man language in poetry because, Wordsworth claims, it does not obstruct the overflow of emotions and feelings of man. The simple language of the countryside man is pure and sincere because it obtains its originality for nature. Therefore, Joe's language is a representative of innocence and purity of man. He is a real gentleman; he is a touchstone of morality. Joe excuses the convict who stole food and drinks from his house: "God knows you're welcome to it - so far as it was ever mine,' returned Joe, with a saving remembrance of Mrs. Joe. 'We don't know what you have done, but we wouldn't have you starved to death for it, poor miserable fellow-creature. - Would us, Pip?" (Great Expectations 36).
Dickens also creates an ambiguous and mysterious world of Gothic Romance in Satis House and in the character of Miss Havisham. Her house, her dress, her ghostly countenance, her expectations of revenge on all men, and the change in her character into a fairy mother and asking for forgiveness from Pip, all represent Dickens' Romantic sense of fantasy and imagination: "The world of Miss Havisham is for Pip the world of fairy tales and fantasy as opposed to reality" (Ginsburg 116). She poses like a picture and flies like a ghost in her strange room. She is dressed in old white satins, long white veil on her hair, and white shoes, sitting in her strange room wherein "I saw that her watch had stopped at twenty minutes to nine, and that a clock in the room had stopped at twenty minutes to nine" (Great Expectations 50). The Gothic technique Dickens uses in describing Satis House indicates these romantic aspects in the novel. Miss Havisham's house gives the same gothic impression as its mistress:

Within a quarter of an hour we came to Miss Havisham's house, which was of old brick, and dismal, and had a great many iron bars to it. Some of the windows had been walled up; of those that remained, all the lower were rustily barred. There was a courtyard in front, and that was barred...The cold wind seemed to blow colder there than outside the gate; and it made a shrill noise in howling in and out at the open sides of the brewery, like the noise of wind in the rigging of a ship at sea. (Great Expectations 48)

Symbolically, the description of Satis House offers another impression beside the ghostly and fearful shape. Dickens describes it as he describes an old prison that is built of old bricks with rusty bars. It is the Hulk which is "lying out a little way from the mud of the shore, like a wicked Noah's ark. Cribbed and barred and moored by massive rusty chains, the prison-ship seemed in my young eyes to be ironed like the prisoners" (Great Expectations 36). Connected as symbol, both Hulk and Satis House are prisons from which Dickens' characters must escape or die in.

Another technique Dickens uses to reveal his romantic sense is the theme of redemption and forgiveness. Hence, William Harvey argues in his essay, "Charles Dickens and the Byronic Hero," that "the only complexity of which Dickens is capable is to make one
of his noxious characters become wholesome, one of his clowns turn into a serious person" (305). Thus, Dickens allows some of his wicked characters, such as Miss Havisham, to be as redeemed characters asking for forgiveness for their wrongdoing. Dickens idealizes his characters, as he is doing with Nancy and Oliver Twist. Thereby, at the end of *Great Expectations*, some characters regret their wrongdoing and ask their victims to forgive them.

At the beginning of the novel, Miss Havisham, for example, is seen by Pip "enclosed within a wall, unknown to the world at large, with its clocks all stopped and its windows and doors locked, the world of Satis House appeared to Pip as strange, and Miss Havisham, its mistress and emblem, is "the strangest lady I have ever seen, or shall ever see" (Ginsburg 116). She turns this house into a prison to isolate herself from society and seeks revenge on men. By using Estella to act out her revenge on Pip through the humiliation he has received from Estella, Miss Havisham hurts and breaks his heart: "You can break his heart" (*Great Expectations* 51). Nevertheless, she later repents what she has done to Pip and asks him to write down that he forgives her. "What have I done! What have I done! She rung her hands, and crushed her white hair, and returned to this cry, over and over again. What have I done!" (Great Expectations 297). Miss Havisham's need for forgiveness is similar to Nancy's in *Oliver Twist*. After all Nancy has done to hurt Oliver, she becomes redeemed and repentant; therefore, she offers to provide some intelligence to save Oliver. Similarly, Miss Havisham, who had hurt Pip deeply, tries to fix her past actions by asking for Pip's pardon and offering him to help his friend, Herbert Pocket.

Dickens utilizes the same technique to reveal the romantic transformation in Estella's character. After Estella's husband, Drummle, dies, she comes back to the ruins of Satis House and reunites with Pip. Like her adopter, Estella asks Pip to forgive her:

But you said to me,' returned Estella, very earnestly, 'God bless you, God forgive you!' And if you could say that to me then, you will not hesitate to say that to me now - now, when suffering has been stronger than all other teaching, and has taught me to understand what your heart used to be. I have been bent and broken, but - I hope - into
a better shape. Be as considerate and good to me as you were, and tell me we are friends. (Great Expectations 358)

Dickens' romantic themes in this scene are not only about the change in Estella's character, but the whole episode is a romantic description of the moment. In the original ending of the novel, Dickens's setting for the meeting between Estella and Pip is London. He chooses London to reflect the realistic sense of the novel, but because the nineteenth-century reading public was still accustomed to the romantic writings of Wordsworth, Dickens wanted to satisfy his readers' appetite for romantic endings. Therefore, the setting and dialogue between the two characters indicate the romantic theme in the novel. The setting is the ruins of Satis House, which recalls Wordsworth's ruins of Tintern Abbey: "I took her hand in mine, and we went out of the ruined place; and, as the morning mists had risen long ago when I first left the forge, so, the evening mists were rising now, and in all the broad expanse of tranquil light they showed to me, I saw no shadow of another parting from her" (Great Expectations 358).

Like Dickens' other novels, Great Expectations has satiric views of the nineteenth century that can be attributed to eighteenth-century aesthetics. In Great Expectations, Dickens centers his social satire on the social distinction of class and moral weakness of a society based on wealth and position rather than virtue. The novel deals with characters fascinated with gentility, wealth, and aristocracy. Some characters represent Dickens' satire of glorifying external elements such as wealth, possessions, and status. Uncle Pumblechook is one of those who consider social class as the major remark of an individual's identity. He credits himself as Pip's earliest benefactor because he first introduced Pip to Miss Havisham. "'To think,' said Mr. Pumblechook, after snorting admiration at me for some moments, 'that I should have been the humble instrument of leading up to this, is a proud reward' " (Great Expectations 119). When he hears about Pip's new property, he, Pip, narrates, "was waiting for me with great impatience ... he had prepared a collation for me in the Barnwell parlour" (Great Expectations 119). His attitude and tone of language change to be kind and
welcoming while he abused and treated Pip roughly when he was a child. He rudely reminds Pip of being brought by hand by his sister so he needs to be a grateful to her: "be grateful, boy, to them which brought you up by hand" (Great Expectations 26). Sarcastically, he requests him to call him "My dear young friends." He goes further to call Pip "sir" and pretends he is Pip's old friend. It is the same thing for Estella, who is the source of Pip's ambitions to become a gentleman. Although she is an adopted child by a rich old woman, she thinks that she is superior to Pip. However, Estella's roots belong to a lower-class family; her father is convicted of robbery and her mother is convicted of murder.

Hence, Dickens' use of satire is directed against the society that creates and grants the identity to individuals rather than the individual's morals and virtues. Sylvia Manning says that "there are two Pips in Great Expectations: the growing boy, whom the novel is about, and the grown man, who is as narrator much wiser and more sober"(192). Therefore, Dickens satirizes Pip, the growing boy, for his criticizing Mrs. Pocket for her obsession with titles and nobility. Mrs. Pocket is the only daughter of "a certain quite accidental deceased Knight." The sarcasm about Mrs. Pocket's father is that he was not a real knight, but he made a conviction that "his deceased father would have been made a Baronet" (Great Expectations 148).

Furthermore, Mrs. Pocket stands twice further from the truth of her father's title. She is neither a knight's daughter nor Baronet's granddaughter. In Pip's criticizing her, he criticizes himself because he gives up his morals and people and embraces the great expectations of gentility, as she embraces the title.

The satire in Great Expectations is mainly concentrated thematically on the vanity of human wishes, which is represented by Pip's desire to be a gentleman. Dickens satirizes a human's absurd desires for wealth and status, which eventually lead one to miserable ends. His satiric theme of these absurd wishes to possess and gain wealth, power, and glory had been raised before by the great eighteenth-century poet, Samuel Johnson. The first five parts
of Johnson's poem, "The Vanity of Human Wishes," share the same satiric theme with *Great Expectations*, concluded by an answer to the question that is raised in the first five parts. Wealth, political power, wisdom, military glory, and longevity and beauty are all condemned by Johnson because they yield no joy or happiness. But Johnson praises faith, hope, and love as sources of happiness and a rested mind. The analogous satiric theme in this poem and in *Great Expectations* is the human's desire to vain wishes. Pip's desire to be a gentleman becomes a vanity when he becomes a snobbish person and eventually comes back home empty handed:

Let Observation with extensive View,
Survey Mankind from China to Peru;
Remark each anxious Toil, each eager Strife,
And watch the busy scenes of crowded Life ("The Vanity of Human Wishes" lines 1-4)

Pip's observation is not extensive enough to include Joe's and Biddy's good spirit. Johnson criticizes the blindness of human beings because they do not see the good things around themselves, and their vain desire will bring them no joy or happiness. The wealth Pip seeks "Encrease his Riches and his peace destroy" ("The Vanity of Human Wishes" line 40). In this philosophical poem, Johnson urges humanity to replace these vain wishes with real wishes of hope, faith, and love instead: For Love, which scarce collective Man can fill ... / For Faith, that painting for a happier Seat ("The Vanity of Human Wishes" lines 361-3) because "These goods he grants, who grants the Pow'r to gain; / With these celestial Wisdom calms the mind, And makes the Happiness she does not find" ("The Vanity of The Human Wishes" lines 67-68).

The satiric theme of social criticism Dickens introduces in *Great Expectations* reflects not only the influence of the eighteenth-century novelists or poets, but also the influence of satiric artists such as William Hogarth. Hogarth's *The Rake's Progress* is a good example of decaying morals in the English society. Hogarth depicts the story of Tom Rakewell, a young
man who inherits wealth from his late father and squanders it lavishly. Unlike Pip, Tom's progress is concluded miserably and tragically. Tom wasted his inherited wealth as well as gained wealth from his marriage to an old woman to end up in jail for his debts and then in an asylum. But the similarity between these heroes is that both of them try to emulate the bourgeois. Hogarth satirizes the lower class people who are eager to become bourgeois, the same as Dickens' criticism of Pip because he wants to be a gentleman. In both works, these two satirists criticize the upper class for its corruption and extravagance. However, Dickens' knowledge of the previous satirists gives him the opportunity to revive this theme but in narrative form.

Dickens' social critique of the decayed social morals and virtues in the British society is presented through the conflict between the social classes. Dickens' use of writing technique such as realism reveals the problems of the nineteenth-century English society. He reflects on the gap between the social classes. His novels in general and Great Expectations in particular have the goal of raising the social problems in attempt to fix them. Dickens criticizes individuals seeking wealth and social position since they corrupt their lives and make them forget love and faith in their family and friends. However, Dickens is still an optimistic writer about the future of his protagonists. A good evidence of his optimism is the alternative ending of the novel. Dickens's romantic ending gives an optimistic view to human being's future and poetic justice at the end of his plot. Dickens' inheritance from the Romantic Era is clear in his creating romantic characters and in his natural view of the healing power of the countryside, which both can be attributed to Wordsworth's romantic vision. Nevertheless, Dickens' satiric manner to ridicule society points out his knowledge of traditions of the previous satirists in the eighteenth century such as Hogarth and Johnson. His use of satire targets the morals and virtues that, to Dickens, had been corrupted by wealth and social class. Great Expectations,
then, is a novel about the nineteenth-century problems but retains the sense of the eighteenth-century satire and romantic idealism.

CHAPTER 5

CONCLUSION

Nineteenth-century English literary history witnessed two major literary movements: Romanticism and Realism. In addition, the cultural and literary heritage of the eighteenth-century remained relevant throughout nineteenth-century works of literature. One of those who informed their overlapping historical aesthetics and projected and shaped them into a new literary narrative form was Charles Dickens. Dickens' knowledge of the literary traditions of the eighteenth-century literary works, and his early exposure to the flourishing years of Romanticism, helped him to represent the pressing concerns at the heart of Victorian urban life realistically, yet always supplemented by his romantic and satiric views.

Blake's and Wordsworth's romantic poetry was the prominent literary genre during the first quarter of the nineteenth century. Yet Dickens' realistic imagination recontextualized this romantic sense of nature as it grappled with the darkness of the modern industrial city. This romantic sense disappeared in many of the new generation of literary writers, who now focused on accurate descriptions of city and society. Yet it was hard for the reading public to accept this harsh reality of the dark city, especially with the legacy of the Romantic Era still hanging over them. Charles Dickens supplied this romantic sense in a realistic form to present a new picture of imaginative realism. Here Dickens appears to hold up a new kind of fiction, successfully synthesizing the realistic and romantic traditions. This is the spirit of knowledge of literary traditions. T.S. Eliot emphasizes in The Tradition and the Individual Talent as "this historical usage, which is a sense of the timeless as well as of the temporal and of the timeless and of the temporal together" (Eliot 2020). For Eliot, this sense is "what
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makes a writer traditional. And it is at the same time what makes a writer most acutely conscious of his place in time, of his contemporaneity" (Eliot 2320). Dickens believed in Wordsworth's concept of nature and its beauty and simplicity. Like Wordsworth, Dickens celebrates in novels like *Great Expectations* and *Oliver Twist* the countryside, village life, common folk, and common language. He imitates Blake in his creation of innocent children heroes for his novels and in his optimistic vision of their future. Although his novels' plots are full of misery and agony, Dickens was an optimistic writer. Therefore, he always envisioned a shiny future for his child protagonists: Oliver, Sissy, and Pip.

However, Dickens' knowledge of literary traditions was not limited to his consciousness of Romanticism, but he also was aware of the importance of the eighteenth-century satire that is represented by great artists and writers such as Jonathan Swift, William Hogarth, and Samuel Johnson. Dickens realized the importance of satire in directing the public's attention to crucial social issues. As a social reformer and critic, Dickens was concerned with the problems from which his society suffered. Therefore, he used satire to address these social problems. For example, in *Oliver Twist*, Dickens' use of satire reminds us of Swift's *A Modest Proposal*, of people devouring to each other. Furthermore, Swift's *Gulliver's Travels* echoes in *Hard Times* in the context of praising factual knowledge over imaginative thinking. Similarly, in *Great Expectations*, he satirizes the whole society instead of a specific institution or a group of people. Dickens' use of satire here echoes Hogarth's moral satire of social corruption and Johnson's satire on the vanity of human wishes.

Combining the influences of both romanticism and satire, Dickens finds his own genre to write about the problems of his age. His realistic view of urban Victorian life gives a harsh picture of the social costs of rapid urbanization. His career as a reporter revealed the horrors of poor life in the streets and slums of London. Dickens was concerned with the regular people who inhabit these dirty slums. He dragged literature from the beautiful
countryside and natural landscape to the gloomy and dark life of the city to shed light on reality rather than ideality. *Oliver Twist* is reflecting a real image of life in the workhouses in England and the suffering of homeless children in the streets. *Hard Times* is a reflection of the British society’s suffering because of the Industrial Revolution. It criticizes the factual knowledge taught in schools because it creates generations unable to develop affective social bonds. Dickens’s social criticism is against the exploitation and self-interest principles in the society. Finally, *Great Expectations* is a criticism of Victorian social decay and corruption. It criticizes the social distinctions and discriminations against lower classes. It focuses on the corruption and prejudice of the upper classes and the corrupted values in British individuals.

Thus, Dickens’ works are a reflection on three literary movements: Enlightenment, Romanticism, and Realism, and a sharp critical view of Victorian conditions and values.
BIOGRAPHY


