

Children as Social Victims in Charles Dickens' *Oliver Twist* and *David Copperfield*

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ABSTRACT

Charles Dickens (1812-1870) is a remarkable Victorian novelist whose novels are highly admired by critics and still read and academically taught all over the world. Dickens' novels are considered as literary vehicles by which he managed to criticise both society and government for the suppression, misery, hunger and injustice that were in vague then. His novels give a faithful picture of the Victorian life with all its diversities and complexities. His ideas lead many critics to consider him as a social reformer who called for a radical change in every aspect of people's life so as to reform society. Dickens' main concern was children as being an essential part of the society. He focused on the children characters in his novels *Oliver Twist* and *David Copperfield* so as to show how childhood was destroyed by the absent justice of both society and government. Dickens himself suffered a lot in his childhood therefore his novels convey true feeling to the extent that his novels are described as being written by a pen made out of his blood.

Section One: An Introduction

The novels of Charles Dickens (1812-1870) are not merely novels to be read rather they are reflections of an age. They give a faithful picture of a life with all its varieties and complexities, misery and suffering, ironies and paradoxes, physical and spiritual loss. Dickens uses his novels as a vehicle for the criticism of society through giving us



a living picture of suppression, misery, hunger and injustice that were in vogue in the Victorian England. Dickens was known as a social reformer, as some critics call him because he diagnosed the malady in his society and portrait that successfully in his novels which attracted even the attention of the government to the problem in question. Dickens had an immense popularity among the reading public as his remarkable talent in exposing the abstract evils moves his readers' feelings and arouse a sense of responsibility towards their society (Grant, 1984:6).

The Victorian Age was an age of great complexity, change, contradictions, of doubt and skepticism, of misery and welfare, of extremity in almost every aspect of life (Chapman, 1970:22). Many factors led to the form of such a sophisticated society and the first and foremost factor that played a significant role was the advent of the Industrial Revolution and the flowering of its progress in the middle of the nineteenth century. Ironically, such Progress of Industry, which is supposed to serve humanity and cause in its happiness and general welfare, causes as many tribulations and miseries to human beings as one may imagine. The Industrial Revolution resulted in many social problems, which were either totally absent or insignificant before; class conflict; religious strife, ignorance, deterioration of health, starvation and limitless, somehow immoral exploitation of women and children (Tolling & Bloom, 1973:9).

Because of the unsystematic immigration from the countryside to the industrial cities, there appears an over-population in such cities. This over-population has resulted in the increasing of the "hands", which subsequently created a great deal of unemployment and low wages. Furthermore, it created bitter health condition and food-crisis. Besides, there was a failure for many years in corn harvests of England, somewhat ascribed to the neglect of agriculture (Chapman, 1970:23).

Another dimension of the problem was the growing of inadequate shelters and slums of workers, and the majority of the poor were left instead. This problem led the government to establish some public shelters like the warehouses and the orphan houses, which, ironically, aggravated the matter. Such houses, in which men and women, boys and girls, of different families were crowded together, encouraged the moral dissolution and, in the long run, resulted in a great number of natural children whose fathers were unknown. When the government amended the Reform Act of 1832 and in 1834, the poor laws attempted to make conditions better in the



workhouses. But such laws, as Dickens angrily criticized them, were inhuman. Such houses, Allan Grant remarks “were intended to be as like prisons as possible, with separation of the sexes and families into male and female wards, strict discipline and a diet worse... than in a prison” (Grant, 1984:60).

In addition to the physical suffering which resided in hunger, disease and painful toil, there was the spiritual one, Religion was almost absent in such a society constructed on materialistic and economical basis. The church played no significant role in fortifying the spiritual aspects of people who, in their turn, had no spare time to go the empty shell of belief, the so-called church. The worker, who toiled for long hours in a dim factory or mine so as to earn his few shillings-wage which hardly covered his basic necessities, found no use going to the church to be instructed to love his brother where no brotherhood existed at all. The relationships governing the society were no longer of love, sentiment and brother-hood, they become materialistic, economical, a matter of Cash-payment, or cash-nexus, as Thomas Carlyle described them (Tolling & Bloom, 1973:75). A sense of hatred, and antagonism was evident in the social relation. People lived in a state of competition and rivalry, not of fraternity and love. The upper class hated the upper-middle class which, in turn, despised the workers. Each felt superior and each directed its hatred toward the workers who were viewed as anima-like creatures, this degradation and in human treatment was not only used with the workers as individuals during their work-hours, but used with all their families and children. The capitalist owned them in general. Almost like a property, or enslaved them.

Due to the deterioration of their life, the working people were obliged to apprentice their women and children in the factories and mines. They were exploited savagely by industrialization. The children’s share of agony and degradation was great. Many critics and historians described their misery, but no truer and more accurate picture of the suffering child than that given in the novels of Dickens.

In the Victorian England, orphan and natural children were gathered in some institutions which were intended to help them and to teach them and take care of them until they grow up. Such institutions as the college of infants and charity schools, ironically, deteriorated into establishments for exploiting child labour. Children were exploited in domestic industries and in factories as well. They had to work for long



hours under horrible conditions. Also, they were employed in the mines where they were treated like animals with savagery and cruelty. Along with the progress of the Industrial Revolution in England, there was a long journey of torture and toil, of exploiting and murdering the innocence of the English children. Children were the first victims of industry and machine, besides being the victims of the capitalists. An adequate description of the situation of the Victorian children is given by Ivy Pinchbeck and Margret Hewilt in *Children in English Society* (1969: 227) where they remarked that:

The children of England... were bound like slaves to the machine... orphaned, destitute, and friendless children were sent up in cartloads to the mill-owners from the slums and workhouses of London and other big cities by the Parish authorities. They were consigned to their employers at the age of seven and until they were twenty one they belonged to them and were completely at their mercy.

The Victorian working-class children were like fathers and mothers, if they have any employed in every available kind of work, and were treated inhumanly as if they were adults, in some jobs, children were fitted better than adults, due to their small size, like chimney-sweeping which killed so many, and textile industry and cotton industry and collecting due to their small and smooth fingers (Chapman, 1970:27). Such children were not allowed, even in their dreams, of proper school learning. So the utter illiteracy was predominant. Besides, love, sentiment and human treatment were all things beyond the limits of their dreams. Even from their families, which were almost damaged by the common economic crisis, children received no sympathy, here; we see the materialistic spirit has crept even to the family relationships and replaced love and sentiment by new kinds of relations viewed in terms of supply-and-demand. In no time in history, fathers and mothers carelessly treated, ignored or jilted their own children as in the Victorian age. This was a dangerous phenomenon, which caused much fear and anxiety to the men of letters and intellectual people. It



was treated by many Victorian writers and poets among whom Charles Dickens who was himself a victim of such ill million (Chapman, 1970:27).

Children, religiously speaking, were also ill-treated, this aggravated their situation. They were considered little devils and the Church should exercise the evil spirit from them. This was an Evangelical belief, which considered children naturally and originally sinners. In this sense, the miserable Victorian child had no outlet, nobody to understand him and sympathize with him, no safe warm cradle to shelter him. He received but cruelty and savage treatment from whatever possible direction by whatever possible means. So, he was victimized in the great and literal sense of the word. He was either to die, so did so many children, or to toil, suffer and starve, a case in which they die in life (Collins, 1965:13).

One of the themes that have been frequently reflected in the novels of Charles Dickens is the employment of little children in English factories and mines, and their subsequent suffering. Dickens himself has associated himself with the suffering childhood. He is uniquely celebrated as the novelist of childhood (Grant, 1984:92). He well knows the pathetic suffering of the child employed in the factories and mines of England. And in his novels like *Oliver Twist* (1837-8) and *David Copperfield* (1849-50), he portrays the miserable child as a center figure in the novel. Through vivid picture of their suffering, he tried to awaken the conscience of an “age remarkable for stupidity and heartlessness in the treatment of poor children” (Collins, 1965:256). Dickens himself has a personal experience of suffering as child and “he was exposed to the full horrors of life in Regency London in the cruelest possible way at the most impressionable age”.

This happens when he was sent to work at Warren’s blacking factory after his father’s imprisonment for debt in the Marshalsea where his family was confined to obligatory residence. Thus, Dickens was obliged to take care of himself and live alone in a very mean lodging while working in the degrading warehouse. He said “I was so young and children and so little qualified-how could I be otherwise? To undertake the whole charge of my own existence” (65). Although this experience did not last for a long time, it left a permanent painful scar in his memory that he never could forget. What caused him an extraordinary pain and left a wound in him that never healed was the fact that when his father brought him home from the blacking factory, his mother



wanted him to return back to the same work, since he could earn his living there. In that work, Dickens felt totally humiliated and degraded and cut off from the family, and he kept the bad bitter memory of this experience till his death. The core of his remembrance of the nine month he had spent there was his sense of having been neglected to the point of abandonment. The feeling of abandonment was not due to the fact that he, a middle-class child who was always class-conscious, had been consigned to work among the laboring poor. What disappointed him most was his mother's situation which, also caused him a sense of emotional abandonment, his family failed to recognize his as "a child of singular ability, quick, eager, delicate, and soon hurt", as he himself stated, "bodily and mentally. No one made any sign. My father and mother were quite satisfied. They could hardly have been move so, if I had been twenty years of age" (Grant, 1984:20). It seems that he never forgot the wound, especially of his mother's attempt to reconcile him with the factory-manager. Years later, he wrote: "I never afterwards forgot, I never shall forget, I never can forget, that my mother was warm for my being sent back" (Allan, 1954:165). He loathed the place to such an extent that he never even visited, or passed by the place in which he had been working all his later life.

Section Two: The Analysis of *Oliver Twist*:

For it is good to be children sometimes,
And never better than at Christmas,
When it is mighty Founder was a child Himself.

- *Oliver Twist*, Charles Dickens-

Dickens' experience, along with his sympathy with children's misery are all transferred into his novels of which *Oliver Twist* and *David Copperfield* are the epitome in this regard. Through *Oliver Twist*, Dickens directed his satire and criticism against the Poor Laws of 1832 and the later amendment of 1834, which was misapplied and ill-used to intensify the misery of the poor and the orphans. One of Dickens's common themes is exposing the miserable conditions of little children. In *Oliver Twist*, the scene is dominated by wretched figures of children who are almost all parentless, helpless and unwanted; the background of the novel is full of such children who appear in the parish situation in the warehouse, and in Fagin's hide-out.



Also, the city-streets are inhabited by such children who either beg or steal due to the abnormal circumstances in which they live. Oliver himself is no more than a symbol, a typical representative of such orphaned and fatherless children. He is selected from among many orphan children in the warehouse to be the main interest of the novel; it seems that in the Victorian England, such a state of little children was very common, due to the elements insofar discussed (Cecil, 1966:8).

Dickens tells us that he is “a parish child-the orphan of a work house” (Dickens, 1969:4), then he appears “half starved” and “despised by all, and pitied by none” (4). This is a natural outcome of many economic, social and moral elements which all conspired against the destiny of a large class on children. Herewith, Dickens starts his novel with emphasis on the idea that “Oliver as the victim of a systematic course of treachery and deception” (7). Oliver is also a vehicle to draw the attention to this class of pauper children who were savagely and inhumanly treated by those, who were supposed to take care of him.

When Oliver is born in the workhouse of some an unidentified town, a hint to indicate the commonness and universality of misery in all the English towns, neither his father nor his mother are identified to the reader. Therefore, “He was badged and ticketed and fell into his place at once – a parish child”. (4)

His mother dies soon to leave him to his father future tribulations. The work-house provides next to nothing to Oliver nor to the others. He is kept there for ten months and escaped death by miracle in a place of intended carelessness so as to make the majority die (Chapman, 1970:32). Then he is transferred to a private asylum run by Mrs. Mann whose institution prospers by starving the children and stealing most of the allowance dispensed for their sustenance. So, the youngsters die regularly “but investigation always sustains the report that death was due to natural causes or “accident”. Pinchbeck & Hewitt (1969:217) believe that the brutal and inhuman circumstances by which the child is victimized. This is by no means an exaggerated description done by the author so as to arouse the sentiment and pity of his reader, though Dickens is sometimes accused of exaggeration (219). Also, the maltreatment exposed to Oliver and the others is noteworthy. Dickens, ironically, says that Oliver has lived nine years under such “gentle system of charity” and his birthday is celebrated with beating and confinement in the coal cellar.



The deepest and most profound attack against the poor law is set by Dickens through Oliver' most famous request for some more food. The paupers, who are no longer satisfied with small portion of food, and the animal-like treatment, select someone to ask for some more food. The lot falls on Oliver to make this "audience experiment". Then he delivered his despairing yet courageous cry: "PLEASE SIR, I WANT SOME MORE [capitals mine]" (Dickens, 1969:8). This statement overwhelmed the master of the ware-house with astonishment, as if Oliver has committed the most deniable crime over known in history. The same statement has sunk deep in the English consciousness as Allan Grant remarks (Grant, 1984:98). It is an outcry against the severity and brutality of the oppressors. Such children, who have no sin except being alive, or being born in their own a malicious environment are rendered to the level of non-human things, they are numbered not named. Sometimes, animals have more dignity than them. A child of nine, in this statement, sums up the problem of all the children of his kind. What they badly need is food only as a basic necessity to make them live they do not ask for anything more than what is required.

Dehumanization, degradation and humiliation are all shown in the process of naming Oliver Twist. Since his mother dies without giving him a name, the beadle has named him arbitrarily, for the latter explains that the found lings are provided with names in this manner. They select names for them in an alphabetical order. Consequently, Oliver Twist comes between Swubble and Unwin. This process of acquiring an appellation is governed by the operation of chance and portends that capricious fortune is in store for that lad. Accordingly, Oliver is martyred by fate when he falls to his lot to make the perilous attempt to get more food, as stated above (Cecil, 1966:23).

After what he has committed, Oliver suffers the hardest and severest possible kinds of physical and spiritual degradation and torture. He is kept in a solitary prison and is not allowed to get out except for the rituals of being flogged every day before the assembled boys so as to be a warning for them not to do the like, or not to ask for human rights. Also to be exhibited at prater time as an example of consummate wickedness. This is ascribed to the previously stated belief of the Evangelical doctrine to exorcize the evil which resides in the spirit. Furthermore, such children as Oliver and the others attain no fornication, no rights. They have no significance in the



utilitarian Victorian milieu in which they should produce more than what they consume.

The next morning, a note is posted on the gate of the warehouse offering five pounds to anyone who will accept Oliver Twist as an apprentice, regardless of the lucid of the employment or the employer. To get rid of an innocent who demands no more than his human right, they offer money. Oliver has no right to refuse the apprenticement of Gamfield as a chimneysweeper, but it is the magistrate who rejected the idea. Then he is entrusted to an undertaker to use him in an extremely horrible job for little children. Here, the spiritual victimization is perfected.

Dickens admits that the boy is “in a fair way of being reduced, for life to a state of brutal stupidity and sullenness by the ill-usage he had received” (Dickens, 1969:23). At Mr. and Mrs. Snowberry establishment, Oliver’s humiliation and degradation goes on and at his arrival he is permitted to feast on left-over neglected by the dog “Trip”. Oliver, who is extremely hungry and undignified, eats them voraciously, and as mentioned earlier, it becomes clear that the dog has more dignity than that Victorian boy.

Dickens has used this victimized child as a means to assault the conditions fostered by the poor law of 1834, which aggravated and intensified the misery of the miserable. Here, he exposes his satire to those who take advantage of the victims of poverty in order to exploit their labor at the cost of food only. Once again, Oliver is victimized in the Sowerberrys. A defense of what remains of his dignity causes Oliver to quarrel with Noah Claypole, a fellow employee, which leads to extra-physical and spiritual torture. Now, he is flogged and forced into the dust cellar, then left to spend the night among the coffins.

Another act of Oliver’s tragic victimization begins in Fagin’s institution where many orphans, paupers and families children are collected by this “red-haired Jew who employs them in stealing and begging. Besides, they are exposed to the ultimate moral corruption, sexual deviation, smoking and drinking. There, such children’s life of squalor and crime has robbed them of childhood and youth, making them old in the experience of evil (Collins, 1965:173).

What is to be noticed throughout Oliver’s journey of suffering is that he is not to be blamed, neither are those who are turned into criminals and outlaws, since they are

all victims of a variety of circumstances. With regard to Oliver, he is swallowed up by circumstances, and it is henceforth true to say “everything seems done to him, and for him, and almost nothing is done by him” (Cecil, 1966:27).

Dickens believes that to have a good generation, there should be a good society. So, first of all, the society itself should be reformed. He feels that it is his responsibility to name the evil, to diagnose the symptoms, of the illness so as to suggest the remedy. The social environment in which he is brought up victimized Oliver. Because of the common and widespread moral corruption, he is rejected by his society because he is thought of as being an illegitimate son, a fruit of sin and shameful adultery, even if all this proves to be untrue later. However, all his first tribulations are due to the hostile society and the shortcomings of life for which he is not responsible. Those who are in charge of authority, i.e., the administrative authorities, and the religious authorities fail to be up to their responsibility. They should be reformed, reconstructed in such a way which makes them fit and aware of the misery of their people in general and children in particular.

Section Three: The Analysis of *David Copperfield*:

Ride on! Rough-shod if need be, smooth-shod if that will do,
but ride on! Ride on over all obstacles, and win the race!
- *David Copperfield*, Charles Dickens -

A more profound experience of the child’s journey through misery and degradation is to be found in Dickens’s masterpiece *David Copperfield*. A novel of which Dickens himself said: “of all my books, I like this the best” (Tilk, 1997:57). Critics agree that this novel recounts Dickens’s own life. It is an autobiography of his own life. “The pen which wrote *David Copperfield* was often dipped in his own blood” as Hugh Walker says (Quoted in Tilak, 1997:16).

The novel has many things in common with Dickens own life story. Many incidents are derived from his own life, many misfortunes and tribulations have some realistic basis and the author is well acquainted with them, like that of the blacking warehouse- previously mentioned. Dickens relies heavily on his personal experiences for the subject matter of the novel by transferring them into a fictional setting for



David's misery. Likely, his portrayal of some of the character is based on realistic grounds, especially for Mr. Micawber and Mrs. Micawber who resemble his own parents. Many other similarities are not indispensable for the present paper. But, it is worth mentioning that Dickens, using the first person narrator "I" to recount his own suffering as a child and records a child's view of the world in this novel (Allan, 1954:165). David Copperfield, like Oliver Twist, has gone through suffering and misery. He has endured his share of physical and spiritual torture afflicted on him by the hostile surroundings, being born in the utilitarian England in an age of Laizzes-faire.

As the novel begins, David was born six months after the death of his father. His sensitive and fragile mother, who was not favored by his aunt, had to suffer and endure a lot for his upbringing later. She married Mr. Murdstone whose very name is quite enough to suggest how much cruelty and harshness he retained. The latter and his domineering sister distorted the life of David and his mother. David, from the very beginning, felt hatred to this man because, psychologically speaking, he felt jealous of his touches to his mother, this caused him a psychological complex as Mark Spilko remarks (Quoted in Tilak,1997:12). He couldn't stand the idea of his mother's second marriage. "If you marry a person, and the person dies, why then you may marry another person...?"(Dickens, 1950:72)

Mr. Murdstone caused a great deal of torture to David and his mother. He ill-treated and rebuked David for nothing, and he had beaten the latter severely when he failed to prepare his lessons to the satisfaction of his stepfather. This made his life miserable, wretched and unbearable to him. One day, unable to bear the merciless treatment that Mr. Murdstone inflicted upon him, David, in great desperation, bit the former finger. This made Mr. Murdstone extremely furious, and his physical punishment, as usual, knew no limits. He was imprisoned in his room, and few days later, he was sent for education to Mr. Creakl's school, Salem House. Dickens exposed and satirized the shortcomings of the Victorian educational system through this school-master and his school where not only David, but all children were spiritually and physically damaged by the institution which was supposed to prepare them for life, whereas. Ironically, it suppressed and destroyed them (Collins, 1965:123). David's life, as Salem House was very wretched. A notice "beware of the dog he bites" was



tied to his back, this happened by an agreement between his stepfather and the headmaster of the school. It caused him great dehumanization and insult. The spiritual damage was greater than the Physical; for he was a very sensitive child who could not carry on his back:

What I suffered from the placard, nobody can imagine. Whether it was possible for people to see me or not, I always fancied that somebody was reading it. It was no relief to turn round and find nobody, for wherever my back was, there I imagined somebody always to be. I recollect that I positively began to consider myself as a king of wicked boy who did bite (Dickens, 1950:80).

Here, once again, Dickens touches on an important point. It was not only the child's body, which was harmed, but his dignity was also violated. Children were rendered to the level of animals. Mr. Creakle who declared "I am a Tartar", was really and exactly the like. His savagery knew no limits. Regardless of the tears of the children, he beat the schoolboys harshly.

After his mother's death, David felt deep agony "I uttered an agonized cry, and felt an orphan in the wide world" (Dickens, 1950:86). Later, his stepfather stopped his education, which was originally designed to torture him and to remove him from the house. He was sent to work at Murdstone and Ginsby where he faced extra-hardship. There, he had to work for long hours from Monday morning till Saturday night, in extremely unfit circumstances, just for some shillings, which never covered his necessities.

When he reached his aunt, he summarized all his life to her when she first denied him in one statement:

I am David Copperfield of Blunderstone, where you came on the night when I was born, and saw my dear mama. I have been very unhappy since she died. I have been blighted, and taught nothing and thrown upon myself, and put to work not fit for me. It made me run



away to you, I as robbed at first setting out, and have walked all the way, and have never slept in a bed since I began the journey (88).

Here the narrator recalls his childhood, as his conditions aggravated, he decided to run away to go to his aunt. In the road to Dover, his belongings were stolen; he had to sell his own clothes for food and to take the long journey on foot his physical suffering was intensified by loneliness which was too much for a little boy. He slept in the wilderness, hungry, thirsty, and worn-out.

Conclusion

In Dickens's view all the political, social, religious, educational and economical systems underlying the Victorian England were responsible for the assassinating of childhood. Children were not acting in such a vast materialistic world but rather they were acted upon. Furthermore, it was not their mistake to be born poor, orphaned or fatherless but it was the moral responsibility of their society which was corrupted enough to produce them. Oliver Twist had done no evil at all and he was kind-hearted, clean living in spite of the fact that he did not know his father and the sincere and true till the end. In spite of all the misfortune and the hostility with which he was treated, he never showed violence towards others, kindness, sincerity and self-denial, though he faced so many evil wrong-doings and was acted upon by the social milieu. One of Dickens's views which can be traced in his novels that he believes in the natural goodness of human beings. Man is born good and what makes him evil is his society. It is society, which makes criminal. Children are born naturally pure and without sin. Their surroundings either make them good or sinful. Accordingly, this leads the critic Michael Wheeler to describe Dickens as a "Romantic Idealist" (Wheeler,1985:75). As for the Victorian surroundings, they were enough to turn any pure and innocent child, if exposed to tribulations akin to those of Oliver Twist and David Copperfield, into a barbarous criminal. The society and religious institutions which were unable to meet people's needs are responsible for the continuous process of victimizing which was going on then.

Also what inflected David Copperfield in his childhood from degradation, humiliation, despise and other psychological agonies left more negative effects on him than the

physical torture. The degradation of human beings to the level of non-human things was a typical feature, which marked the Victorians which were the natural outcomes for the extension of machinery and the spirit of materialism at the expense of sentiments and emotions. Dickens put the responsibility of the damaging of childhood and the murder of their innocence on the society .He used his novels as a means to warn his society about that there would be no promising future to England as long as their children were victimized. Ironically, it was England herself who was victimizing their own children.

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الأطفال كضحايا اجتماعيين في روايات تشارلز ديكنز أوليفر تويست وديفيد كوبرفيلد

الملخص:

كان تشارلز ديكنز (1812-1870) روائياً فيكتورياً رائعاً يحظى بإعجاب كبير من قبل النقاد ولا يزال يقرأ ويدرس أكاديمياً في جميع أنحاء العالم. تعتبر روايات ديكنز بمثابة وسائل أدبية تمكن من خلالها من انتقاد كل من المجتمع والحكومة بسبب القمع والبؤس والجوع والظلم الذي كان غامضاً في ذلك الوقت. تعطي رواياته صورة مخلصاً للحياة الفيكتورية بكل تنوعاتها وتعقيداتها. تفود أفكاره العديد من النقاد إلى اعتباره مصلحاً اجتماعياً دعا إلى تغيير جذري في كل جانب من جوانب حياة الناس من أجل إعادة بناء مجتمع جيد. كان قلق ديكنز الرئيسي هو الأطفال باعتبارهم جزءاً أساسياً من المجتمع. ركز على شخصيات الأطفال في رواياته (أوليفر

تویست) و (دیفید کوبرفیلد) لإظهار کیف دمرت الطفولة بسبب العدالة الغائبة للمجتمع والحكومة. عانی دیکنز نفسه کثیراً فی طفولته، وبالتالي فإن رواياته تنقل شعوراً حقیقاً لدرجة أن رواياته توصف بأنها كتبها قلم مصنوع من دمه.

مندالہ کان وہک قوربانیی کۆمه لایه تی له رۆمانه کانی چارلز دیکنز، ئۆلیقه ر تویست و ده یفد کۆپرفیلد

پوخته:

چارلز دیکنز (1812-1870) به ناوبانگترین رۆمانووسه که له سهرده می قیکتۆریادا ژیاوه و رۆمانه کانی له لایه ن په خنه گرانه وه زۆر بایه خی پیدراوه، تا ئیستا له ناوه نده ئە کادیمییه کان له سهرانسهری جیهان ده خویندری. رۆمانه کانی دیکنزه نامرازیکی ئە ده بیی گرنگ داده نریت که ئە و توانیی له ریگه یه وه په خنه له کۆمه لگه و حکومه ت بگریت له بواره کانی سهرکو تکردن، ئە شکه نجه، برسبییه تی و نادادپه روه ری که له و کاتدا زۆر نادیار بوو. رۆمانه کانی وینیه کی راستگۆ یانه ی ژیا نی قیکتۆریای نیشانده دا به هه موو جو راجۆ ریتی و ئالۆ زییه کانیه وه. بۆیه بیرۆکه کانی وای له په خنه گره کان کرد که وه کو ریفۆرمخوازیکی کۆمه لایه تی دابننن که بانگه شه ی گۆرانکاری ریشه یی ده کرد له هه موو بواره کانی ژیا نی خه لک بۆئه وه ی کۆمه لگایه کی ته ندروست دووباره بناتبیتته وه. نیگه رانیی سهره کی دیکنز مندالہ کان بوو له بهرئه وه ی ئە وان به شی هه ره سهره کیی کۆمه لگه ن. هه ربۆیه ئە و له رۆمانه کانی (ئۆلیقه ر تویست) و (ده یفد کۆپرفیلد) جه ختی له سهر که سایه تی مندال ده کرده وه بۆئه وه ی نیشانبه ت که چۆن مندالی تیکشکا وه به هۆی نادادپه روه ری و نادیاریی کۆمه لگه و حکومه ت. خودی خۆی له مندالی زۆر نازاری چه شتو وه هه ربۆیه رۆمانه کانی هه ستیکی راسته قینه ده گوازنه وه و به شیوه یه کی وا ویناکرا ون که رۆمانه کانی به قه له میک نووسرا ون له خوینیه وه دروو سترکرا وه.