

**THE SOCIAL CRITICISM OF ENGLAND IN 19th CENTURY
INDUSTRIAL REVOLUTION IN DICKENS' *OLIVER TWIST***



A Thesis

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In Partial Fulfillment of Requirement to Obtain Sarjana Degree

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REVOLUTION IN DICKENS' OLIVER TWIST**

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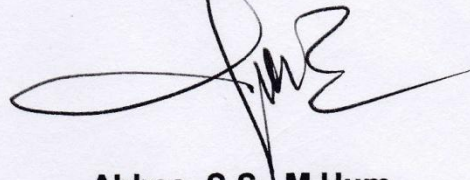
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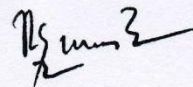
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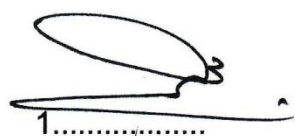
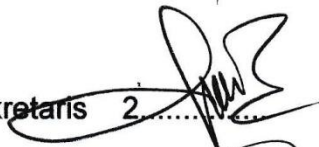
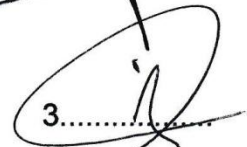

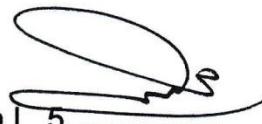
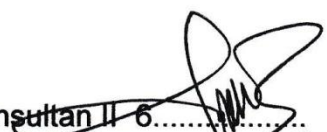
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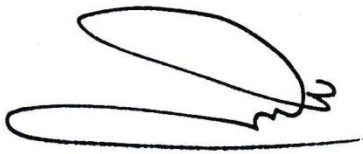
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LEMBAR PENGESAHAN

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At last, I realize that this thesis still needs constructive criticisms and suggestions from the readers to make it better. And hopefully it can

be useful for the readers, especially for students of English Department
and may Allah Subhaanahu Wata'ala bless us, Amin.

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The Writer

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ABSTRACT

SITI HARDIYANTI NURSYAM. 2014. *The Social Criticism of England in 19th Century Industrial Revolution in Dickens' Oliver Twist.* (Supervised by Burhanuddin Arafah dan Abbas)

This study aims at the finding out Oliver Twist as the main character of Dickens' Oliver Twist describes the social condition of England in 19th century industrial revolution. The author shows that there are so many social gaps happened in the novel especially social injustices that felt by the poor and orphans in England. Oliver Twist as the main character on Dickens' works clearly reflects the condition of poor children and orphans of England in 19th century industrial revolution. There are some suffering conditions experienced by Oliver in the novel that truly reflect the condition of that era such as crime and exploitation.

In this thesis, the writer uses Genetic Structuralism method which combines the intrinsic and extrinsic elements to apply the method. The intrinsic approach is applied by reading the novel in which the writer tries to analyze the intrinsic elements found in the novel. The extrinsic approach is done by reading books and articles that related to the thesis itself. The writer uses the descriptive analysis, a method which describes the object phenomena.

After analyzing the data, the writer finds that the author created the novel to criticize the social condition and social realities that happened of England in 19th century industrial revolution. The author expresses the social realities of England, such as poverty, criminality and children exploitation. Oliver Twist as the main character of novel, he is trapped to the world of crime because exploitation and poverty. In 19th century industrial revolution of England was not a good time for poor children and orphans in England. Many poor children and orphans joined in the gang of criminal and exploitation.

ABSTRAK

SITI HARDIYANTI NURSYAM. 2014. *The Social Criticism of England in 19th Century Industrial Revolution in Dickens' Oliver Twist.* (Dibimbing oleh Burhanuddin Arafah dan Abbas)

Penelitian ini bertujuan membahas bagaimana Oliver Twist sebagai karakter utama dalam novel Oliver Twist karya Charles Dickens menggambarkan kehidupan sosial di Inggris pada masa revolusi industri abad ke-19. Pengarang memperlihatkan bahwa ada begitu banyak kesenjangan sosial yang terjadi di dalam novel terutama dalam hal ketidakadilan sosial yang dialami oleh rakyat miskin dan anak yatim piatu. Oliver Twist sebagai karakter utama dalam karya Dickens jelas mencerminkan kondisi anak-anak miskin dan anak yatim piatu di Inggris pada masa revolusi industri abad ke-19. Ada beberapa kondisi penderitaan yang dialami oleh Oliver dalam novel yang benar-benar terjadi pada masa itu seperti kriminalitas dan eksploitasi.

Dalam skripsi ini penulis menggunakan metode Strukturalisme Genetik yang menggabungkan pendekatan intrinsik dan ekstrinsik. Pendekatan Intrinsik dilakukan dengan membaca novel tersebut dengan mengkaji unsur-unsur Intrinsik yang terdapat dalam novel. Sedangkan pendekatan ekstrinsik dilakukan dengan membaca artikel dan buku-buku yang memiliki kaitan dengan novel tersebut. Selanjutnya data-data tersebut dianalisis secara deskriptif, sebuah metode yang menggambarkan fenomena apa adanya.

Setelah menganalisis data dalam penelitian ini, penulis menemukan bahwa pengarang dalam karyanya ingin mengkritik kondisi sosial dan realitas sosial yang terjadi pada era Victoria. Pengarang mengungkapkan berbagai realitas sosial di Inggris, seperti kemiskinan, kriminalitas dan eksploitasi anak. Oliver Twist sebagai karakter utama dalam novel, dia ikut terjebak ke dunia kejahatan disebabkan eksploitasi dan kemiskinan. Revolusi Industri di Inggris pada abad ke-19 bukanlah waktu yang baik untuk anak-anak miskin dan anak yatim di Inggris. Banyak anak-anak miskin dan anak yatim piatu yang tergabung dalam geng kriminalitas dan eksploitasi.

CHAPTER I

INTRODUCTION

1.1 Background

Literature is interesting because it presents the life in the author's imagination, which might be the reflection of real life. The author uses his imagination to express feelings, ideas, emotions, observations and experiences. Literary works can provide many benefits because it can provide a lot of information to the reader about the truths of life, although described in the form of fiction.

One kind of literary work is novel. It is a literary form that is most popular in the world. This literary form most widely circulated, because the vast power of communication to the public. As literature, novel can be divided into two groups High Literature and Popular Literature.

A writer often shows social aspects in their works. Social aspect is an interesting matter in literary work because it criticizes and tells the readers about the condition of the society. Social aspects have power to entertain the readers because they show the reality in real life so that the readers learn much from novel.

During Victorian Era 19th century in England, some writers create works of literature indicates the condition of society, social class, poverty, politics, education and economics. One of the famous novels that inspired by social condition is *Oliver Twist*. This novel generally

shows the social condition of society and social criticism of England in Victorian Era.

In *Oliver Twist* Dickens shows England as a country of what Disraeli called "The Two Nation". Firstly is rich and privileged life. Then, secondly is poor in abject and dehumanizing conditions. In this case, Dickens is fully aware of the victimization of women in the Victorian Era. Nancy is forced into prostitution because of poverty, hunger and life in a corrupt environment.

'I, lady!' replied the girl. 'I am the infamous creature you have heard of, that lives among the thieves, and that never from the first moment I can recollect my eyes and senses opening on London streets have known any better life, or kinder words than they have given me, so help me God! Do not mind shrinking openly from me, lady. I am younger than you think, to look at me, but I am well used to it. The poorest women fall back, as I make my way along the crowded pavement' (OT, 2013: 506).

In *Oliver Twist* Dickens presents a portrait of the macabre childhood of a considerable number of Victorian orphans. The orphans are underfed, and for a meal they are given a single scoop of gruel. Oliver, one of the oppressed children, dares to ask for more gruel and is severely punished.

"The evening arrived; the boys took their places. The master, in his cook's uniform, stationed himself at the copper; his pauper assistants ranged themselves behind him; the gruel was served out; and a long grace was said over the short commons. The gruel disappeared; the boys whispered each other, and winked at Oliver; while his next neighbors nudged him. Child as he was, he was desperate with hunger, and reckless with misery. He rose from the table; and advancing to the master, basin and spoon in hand, said: somewhat alarmed at his own temerity: 'Please, sir, I want some more'" (OT, 2013: 19-20).

Dickens succeeded in making Victorian public opinion more aware of the conditions of the poor. He depicted persuasively the disorder,

squalor, blight, decay, and the human misery of a modern industrial city. Although the initial condition of England discourse changes into a sentimental moral fable on the subsequent pages, *Oliver Twist* is an important manifestation of Victorian social conscience.

The writer chooses *Oliver Twist* because she is interested in social topics. The writer assumed that social are not only entertaining us but also give inspiration, knowledge and touch of our social sense. Based on the assumption, the writer chooses "*The Social Criticism of England in Industrial Revolution 19th in Dickens' Oliver Twist*" as title of this thesis.

1.2 Identification of problem

After describing the background, the writer would like to identify some problems, such as:

1. The social condition of England in 19th century which unstable.
2. The industrial revolution affected the social economy of England in 19th century.
3. A literary works turns out to be used as a medium to reveal a social condition.
4. Charles Dickens saw the social condition in 19th century it was very badly including lack of attention to kids.
5. The social life of England in 19th reflected in the story of *Oliver Twist*.

1.3 Scope of problem

According to research topic that is *The Social Criticism of England Industrial Revolution 19th Century in Dickens' Oliver Twist*. The writer restricts scope of the research in the problems of social condition and the form of social criticism related to focus discussions.

1.3 Statement of problem

Having stated the problems identified from the novel, the writer restricts the scope of problems of this research as follows:

1. What is the social life of fictional characters in *Oliver Twist*?
2. What is the reflection of *Oliver Twist* towards the social condition of England in 19th century?

1.5 Objectives of writing

Based upon the statement of problems above, the writer will conduct this research to the objectives as follows:

1. To describe the social life of fictional characters in *Oliver Twist*.
2. To explain the reflection of *Oliver Twist* towards the social condition of England in 19th century.

1.6 Sequence of chapter

In this thesis, contains of five chapters to explain. The first chapter is introduction, in this chapter contains of the background of the study, identification of problems, scope of problem, statement of problem, objective of writing, significant of the study and sequence of

chapter. The second chapter explains the literature review which is consisting of theoretical background, structural approach, and the biography and the works of Charles Dickens. The next chapter consists of methodology of the study. It contains of research design, method of collecting data, method of analyzing data, method of analyzing data, and research procedure. After that Chapter IV is central of analysis. It contains the analysis of the characters traits related to social conditions and the situation of society which may happen in the 19th century in England. Finally, Chapter V describes the summary of the analyzing and suggestion.

CHAPTER II

LITERARY REVIEW

2.1 Previous Study

Previous study is one of the references which is used by writer to support her thesis. In the library of Letters Faculty Hasanuddin University, the writer found thesis about social criticism. They are Indrayani (2011), Nurfitriana Abd.Majid (2012) and Humaerah Haeruddin (2013).

Indrayani Said. Worked Social Criticm Jacob's Novel "Incident in the life of slave girl" was the Harriest Ann Jacob works that became the object of research in thesis. This research focuses on the social problems found in this novel *the purpose of the thesis to know which one of the social of blacks in Amerika became the target of the social criticism in Harriet's Incident in the Life of a Slave Girl.*

Nurfitriana Abd.Majid wrote Social Criticism in Morris West's Children of the Sun. The research aims to describe social criticism in Southern Italian especially in Naples after Second World War. The result of analysis indicated that the so many social gaps involving economic, education, and political aspects, as well as and the role of parents to form the personality of children reveal the unstable social condition at the time.

Humaerah Haeruddin finished *Social Criticism in Kanye West Song's "Diamond in Sierra Leone"*. The research describes Social Criticism in Sierra Leone, South Africa where the civil war and violence happened just for a grain of Diamond. The writer has found out many social classes discrimination that existing in the society in the period.

According to above explanation, the writer interests to analyze "*The Social Criticism of England in Industrial Revolution 19th in Dickens' Oliver Twist*". Differs from those previous studies above, the researcher attempts to focus on the reflection of *Oliver Twist* towards the social condition of England in 19th century. The writer will show the reflection and social criticism of fictional story reflected in the social life in England in 19th century. Thus, due to the different theory and analysis, the writer is in hopes that this writing is the unique one among other previous studies.

2.2. Novel

One kind of literary works is novel. It is a literary form that is most popular in the world. This literary form is most widely circulated, because the vast power of communication to the public. A novel usually tells the human life in their interaction with the environment, living particular time and place. Edgar Robert says, "*That literature is the art of written works. Literary is writing which expresses and communicates thoughts, feelings, and towards attitudes toward life*" (1995: 1).

In a novel, the author can build a new world of his or her own and can create the characters and the plot of the story then make it into a composition that is arranged into writing. The author makes every effort to direct the reader to the reality of life images through the stories contained in the novel. Novel is included into the prose fiction besides myth, parables, romance and short stories. Robert mentions, *“Prose fiction, poetry, drama, and nonfiction prose are classified as the literature genres”* (1995:2).

Based on the explanation of novel, the writer is one of human creations. General novels are usually based on the true story they are not only as an entertainment but also giving the message an deep impressions to the readers. Peck and Coyle (1984:102) say, *“Novel is prose story telling with a great amount of detail on every page, and usually reveal human values”*.

2.3. Genetic Structuralism Approach

Theoretical reference used in this research is Genetic Structural Approach by Lucien Goldman. Genetic structuralism is a branch of literary research that gives attention to both intrinsic and extrinsic elements. Intrinsic emphasize of the element to build a literary works, such as plot, character, theme and setting. Another approach that can be used in analyzing a literary works is an extrinsic approach. The writer analyzes the literary works from background of author related to fiction, the industrial of England in 19th and social criticism.

The founder of this approach is Lucian Goldman, a literary scholar from French who explains his theory in his book, *"The hidden God; a study of Tragic Vision in the Pensees of Pascal and the tragedies of Racine"*. Definitely, this approach is concerned with structure of the novel and background of the certain social condition which is created.

Genetic structuralism consists of structure of acts, world vision of author and socio culture in its origin. Thus, a literary work that is analyzed with genetic structuralism approach concerns the extrinsic factors as the sociological factors to realize that the work is created by employing imagination (Taum, 1997:40).

Genetic Structuralism is an approach of literature which appears after pure structuralism. Its emergence was a reaction to pure structuralism which disregarded the extrinsic element of literature text. It believes that a literary work is a structure, but is not a static structure.

Lucian Goldman as a pioneer of this theory stated that theory set is related to human facts which were as meaningful structure. It considers the literature text as social institution which can change and involve social conflicts. Because of that, the writer could say that the human facts were result of human efforts in his relation with the world around him, and there are some other factors related to the sky history reality that influence a literary works has been created.

Goldman mentions this literary critical method as genetic structuralism. He used the term structuralism because they are more interested in the structure of the categories that exist in a world vision, and less interested in its contents.

Literature is a social institution, using as its medium language, a social creation. Such traditional literary devices as symbolism and meter are social in literature nature. They are conventions and norms which would arise only in society. But, furthermore literature represents life and life is large measure, a social reality, even though the natural world and the inner or subjective world of the individual have also been objects literary imitation (Wellek and Warren, 1973:94).

Goldman developing his theory based on the theory of structuralism.

However, the difference is that in addition to consider the elements which built literary work from within. A literary work is formed from external factors.

The genetic structuralism can be acknowledge has the useful facets and efficient, when the researcher constantly concerns to the intrinsic elements, besides concern to the sociological factors and considers that literary work is created by a creativity and uses the imagination factors.

The research of genetic structuralism approach can be formulated as follows:

Firstly, the research should be started from the intrinsic element studies, whether partially though in tied together. Secondly, studies about the background of author social society because he is a part of a certain community society. Thirdly, the writer describes the social reality of England Industry in 19th Century.

2.3.1 Intrinsic Elements

1 Character

Character is one of the most important elements in literature, character holds the main role in a story of literature such as novel, drama, tale, and poem. In literature, the characters are not only in the form of human, but also it can be that they reflected to human behavior, the human as the characters in a story are still dominant. Characters as the person that presented in the literary work, that their appearance is interpreted by the reader as being endowed with desires, motivation, and emotional qualities that are expressed in their appearance is interpreted by the reader as being endowed with desires, motivation and emotional qualities that are expressed in their saying and action in the story. On the other word, character in the fiction work is the representative and the description of personal qualities in the real life. Therefore, although the character in the literary works is fictitious, they have the personal qualities as the real person.

Characters in a novel represent special features to distinct their role and function, which will be an important value to build a good mechanism of a plot. Gill said, "*Characters can be described by how characters speak, the appearances, the social study of characters, the name of characters, and what characters do*"(1985: 99-103).

Character is the one who share his/her experiment to create or developed the conflict in the story. Therefore he/she is one of the things that is very important in a fiction because it is impossible to have

a story without a character who creates the storylines. All conflicts or events in the fiction are expanded through the action of the figures. The characters make up central interest of many novel and drama, as well as biographies and autobiographies.

Jennifer Jordan-Henley (1998: 136) divides character into several types such as:

a. Major and Minor Characters

Major character or central character is a character that holds on an important role in the story. This character is very dominant, appears in each conflict and develops the story. While minor character is a character that only completes the story and appears few times or in short portion.

b. Protagonist and Antagonist Character

Protagonist is simply the central in a story, the one whose struggles in the story to get his or she aims. Moreover, antagonist character is the character that opposed the protagonist. The term protagonist and antagonist do not imply a judgment about the moral values. Protagonist is not always good character and antagonist is not always wicked character.

Judith (1998: 38) also describes the types of characters as follow:

a. Dynamic Character

Dynamic character is a character that changes in some significant way during the course of the work.

b. Round

Round character is a character that shows many different facets, often presented in depth and with detail.

c. Flat

Flat character is a character that usually had only one outstanding trait or feature.

d. Static

Static character is a character that does not change in any significant ways during the course of the work.

e. Protagonist

Protagonist character is a major character with whom we generally sympathize.

f. Antagonist

Antagonist character is a character with who the protagonist was in conflict, generally not sympathetic character.

In literary works character and characterization is important element that builds the story. The following is an important distinction between characters and characterization. Richard had said as follow:

A character is a person in literary work; characterization is the way in which a character is created. Characters are all the product of characterization; that's to say, they have been made in particular way. Characters are what they are like because of the way they've been made. The kind of conversation they have, the things they do, their appearances and so on are the particular ways in which the author has chosen to characterize his or her characters. We might remember the difference by saying that:

Characterization is a method and character is the product (1997: 105).

Finally, the writer concludes that the character is a person who share his/her experiment to create or develop the conflict in the story. Therefore he/she is one of the things that is very important in a fiction because it is impossible to have a story without a character who creates the storylines. All conflicts or events in the fiction are expended through the action of the figures.

2 Plot

Plot is anything that happens in a story which reveals the cause effect. The explanation of plot guides us to understand occurrence orders in the play, besides, it helps us to see the cause effect connection between events to another which influence the characterization.

Mostly plot has passed the step logically in the story. In the beginning is exposition that includes foreshadowing the background of the story. Next step are rising action, climax and resolution or denouement in the story as the same basic structure of plot. The plot of a story consequently is formed by a sense of direction. It consists of an arranged story whose parts are linked by a cause and effect relationship.

Charters (1987: 1366-1367) divides plot into four parts such as, exposition, rising action, climax and falling action.

a. Exposition

Exposition or introduction presents characters and setting, introduces the basic situation in which characters are involved. Exposition is antecedent information necessary to understand the forward progress of the action, it includes knowledge of the characters and their relation to each other, the time, the place, the situation out of which the conflicts developed.

b. Rising Action

After exposition is shown, conflicts begin to happen. In this part the antagonist always causes the problems for the protagonist and will not let the protagonist enjoy his life. There are two conflicts that are faced by the protagonist, they are internal and external conflict.

Internal conflict is the inner conflict that is faced by the protagonist while external conflict is the conflict that appears from the characters. Both conflicts happen between the protagonist and antagonist, protagonist and the other characters. This part is usually known as rising action. Rising action is the portion of the play where the complication and entanglements occurs.

c. Climax

In this parts, where the main character makes the single big decision that defines the outcome of their story that they are as a person.

d. Falling Action

In the falling action, the sense that the loose ends are being tied up. However, it is often the time of greatest overall tension in the play, because it is the phase in which everything goes most wrong.

e. Resolution

Resolution is a final confrontation between the protagonist and antagonist, where one or the other decisively wins. This phase is the story of that confrontation, why it happens the way it happens, what it means and what it is long.

3 Setting

Background elements can be divided into three main elements, namely a place, time, and social. Backgrounds on the location of the place suggest the occurrence of the events recounted in a work of fiction. Elements may be used where the places with a certain name, initials, there may be certain locations without exact name. Background of time associated with the problem of “when” of events recounted in a work of fiction problem “when” is normally associated with the factual, the time to do or be associated with historical events. Social background suggested on matters relating to the conduct of social life of the community in a place that is told. According to Kennedy said, *“the idea of setting includes the physical environment of a story: a house, a street, a city, a landscape and region”* (1991: 80-81).

Nurgiyantoro (1995: 218-219) divided setting into two parts as follow:

1. Physical Setting

Physical setting is the environment of the story that tells about certain place such as the name of town and country or certain time such as morning, afternoon and evening.

2. Spiritual Setting

Spiritual setting appears in the form of values, beliefs, tradition carried by the characters. In other words, spiritual setting is the value that covered or contained by the physical setting.

By reading the idea, the writer concludes that setting is the place and time of the story to set the scene, attempt to create in the reader's visual imagination and the illusion of a solid world in which the story take place.

4 Theme

The main idea or underlying meaning of a literary work. A theme may be stated or implied. Theme differs from the subject or topic of a literary work in that it involves a statement or opinion about the topic. Not every literary work has a theme. Themes may be major or minor. A major theme is an idea the author returns to time and again. It becomes one of the most important ideas in the story. Minor themes are ideas that may appear from time to time.

Theme is the main idea of the story. As Gill said,

That every fiction or literary works has theme. Theme includes ideas and point of view...Theme can be found by seeing the author, how they present their interest, how treat a common

theme, how they shape a moral, how they use the important speech and important event (1985: 195).

Another opinion Landy says, "*Theme of a story refers to some general idea embodiment in the story*" (1972: 198).

It is important to recognize the difference between the theme of a literary works and the subject of a literary work. The subject is the topic on which an author has chosen to write. The theme, however, makes some statement about or expresses some opinion on that topic. For example, the subject of a story might be war while the theme might be the idea that war is useless.

2.3.2 Background of Author Related to Fiction

The writer summaries the information of author related to fiction in *Oliver Twist* novel on appendix page, published in London by Vintage. Charles Dickens was the best-known novelist of his time, he considered by many to be the greatest writer of the Victorian era. A social reformer, Dickens wrote sprawling serial novels that chronicled and condemned the injustices of Victorian society. Yet he was also a deft entertainer and satirist, creating vivid characters, such as Oliver Twist, Fagin, and Nancy, who are still a part of our culture today. Dickens' observation of folly, affectation, hypocrisy, self-deception, deception of others, and the way in which people manipulate language to these ends just tickles one. Dickens does what comedy has always done, it both exposes imperfections in the world and reconciles us to it by making something entertaining out of it.

19th century of England brought in its wake not only industrialization but also social degradation. Dickens attacked the social evils of his times such as poor houses, unjust courts, greedy management and the underworld. The Themes in *Oliver Twist* reflect these evils.

The conditions prevailing in the workhouses were dismal and the management was insensitive to the feelings of the inmates. Instead of alleviating the sufferings of the paupers, they abused their rights as individuals and caused the poor further misery. The theme of the struggle of the unfortunate, in general and Oliver in particular, in a ruthless world in *Oliver Twist* is a reflection of the plight of the inmates of the workhouses.

Poverty leading to crime and crime resulting in isolation are the other Themes in the novel. Dickens had the opportunity to observe the residents of the London streets from close quarters. In order to escape the pangs of hunger and shadow of insecurity, the poor children took to crime and fell into the hands of the underworld. Nancy's story relates the tale of an unfortunate woman who had fallen into the evil hands of Fagin because of her poverty and destitution. She is haunted by her guilt and regrets her presence in the criminal world. However, she feels helpless in the midst of criminals who fail to understand her feelings and offer her no sympathy. She feels isolated from the world around her.

The author has the real of life reflects in his fictional characters as:

1. The Real *Oliver Twist*

Dickens may have based the character of the orphan *Oliver Twist* on the real life experiences of Robert Blincoe. Robert published his account of the cruel treatment of children in workhouses and factories in a newspaper in 1828. Blincoe's memoir detailed the squalid, overcrowded London Workhouse where he was brought up and how he was sent from there to a Lancashire cotton mill to endure a grueling seventeen-hour working day, malnutrition and appalling abuse at the hands of his employers. Blincoe was left deformed and disabled by his ordeal, but the publication of his story won him fame and changed his fortunes-his son went to Cambridge University.

2. The Real Fagin

The sinister Fagin was possibly modeled on a notorious villain of Dickens' day called Ikey Solomon. Solomon was a moneylender, burglar and conman who operated in East London. He was also a 'kids man', meaning someone who trains street children to be pickpockets and petty criminals. Solomon was also famous for his daring escape from the hackney cab which was taking him with his family to Newgate jail.

3. The Real Workhouse

It is likely that Dickens lived for several years on Norfolk Street, now the Southern end of Cleveland Street in north London. His home was just a few doors away from the Cleveland Street Workhouse. Workhouses were run by the parish (local government) and very poor

people were housed there in return for menial work. Inmates of workhouses were badly fed and had little or no access to medicines or support. Dickens was passionate in his criticism of workhouses and in all his novels he sought to highlight the terrible neglect or cruelty endured by London's poor.

4. The Real Thieves' Den

In Dickens' day, Saffron Hill in Clerkenwell was known as a dangerous place after dark. Dickens located Fagin's den in this area and gives us very precise directions to the 'dirty, wretched' place on Field Lane. Near Show Hill. Oliver notices the squalor and overcrowding in the muddy lanes, and the dirt-blackened walls of the thieves' lair. Nowadays the narrow streets are kept considerably cleaner and the buildings have been transformed into smart offices.

5. Nancy's Steps

The steps leading from Southwark Street to London Bridge are named 'Nancy's Steps'. Here, Noah Claypole conceals himself while he listens in on Nancy's fateful meeting with Mr. Brownlow. In the film adaptation of the musical *Oliver Twist*, Nancy is murdered by Bill Sikes near the steps (though in the novel he kills her at home). The steps are one of the few parts of the original London bridge that survive today the bridge that Dickens knew was dismantled in 1967, sold to an American tycoon and rebuilt in Arizona.

2.3.3 The Industrial of England in 19th Century

Victorian Era was the period through which Queen Victorian reigned for a longest period in the history of England. It was an era of prominent mental and ethical changes and scientific developments, which had been rooted in the socioeconomic changes of the industrial revolution.

The period of the industrial revolution was characterized by a wide range of inventions. This was because of the considerable growing population in the field of fuel supply, metal, melting, cloth and food manufacture.

The fundamental characteristic of the industrialization process was the introduction of mechanical power to substitute human and animal power. The application of mechanical power to production brought with it the efficiency of the workers productivity, it made goods abundant and cheap. The industrial revolution brought substantial progress and prosperity, which should have been bettered people's life but unfortunately.

Asa Briggs describes the social life of England as:

An English social historian, sees that the industrial revolution affected more and more people's way of living, thinking and feeling...Since this impact was morally and socially disapproving, Briggs add that "much of the early critique of industrialization was moral and sociological rather than economic (1987:223-224).

The industrial revolution had a profound effect upon society in England. It gave rise to the working and middle classes and allowed them to overcome the long-standing economic oppression that they had endured for centuries beneath the gentry and nobility. However, while employment opportunities increased for common working people throughout the country and members of the middle class were able to

become business owner more easily, the condition workers often labored under were brutal. Further, many of them were barely able to live off the wages they earned. However, the new middle and working classes that industrialism had established led to urbanization of a relatively new economic system known as capitalism. Industrialization seemed to exemplify humankind's ability to dominate and manipulate nature by understanding (through science) its laws. It also spurred cultural developments, as it enable the cheaper production of books and other printed materials, gave members of the middle class more leisure time, made consumer goods more affordable and accessible for many.

Moreover, England was developing into the first modern industrial state. It had a system of railroad tracts to carry the materials, had thousand cotton mills, and made a half the pig iron in the world. At that time, England was the most modern ant the most powerful country on the earth.

The middle class members increase rapidly and dominated the economic in England. Most of them were interest in science. Moreover, they put their money to mechanical invention and new method of products.

Many villagers came to find a job. They were small farmer who lost their livelihood which was caused by the industrial, then went to the new industrial places. There, they offered themselves as cheap labor. Most of

them had no places to live on. Therefore, they lived together in very dirty slum.

In some cases, they had suffered economically, because the factory owner just paid them with low wages, but they had to work long hours. Their jobs were paying lower and more physically demanding and dangerous. Moreover, many factories were recruiting women and children as workers. They did not get religious training, medical care for the children and education became practically nonexistent.

Immediately, the church government assumed that it was their responsibilities. Then, they tried to raise people's consciousness of morality. Sunday schools and hospitals were built, the child labor conditions were fixed and child labor in the coal mining was stopped. The government improved their conditions in factories. In 1834, the Poor Law was formed. This law claimed that poor people who were out of work were sent to the workhouse (The New Encyclopedia Britannica: 1986).

Ironically, it did not make changes for workers' lives. Many of them still lived in very bad conditions. When the middle class had a part in governing and got the right to vote, the working class still without any political power and had no right to vote. They occupied low positions. Working class occupations are characterized by low skill levels and lower education.

2.4 Social Criticism

The social criticism is a form of communication in a society that aims to serve as a control or the running of a social system or social process. According Marbun in Waska, social criticism is a phrase consisting of two words, and social criticism. As for the response or the criticism is a criticism that is sometimes accompanied by a description and good judgment, opinions. (Online, <http://indrawaska.blogspot.com>, accessed on February, 14 2014).

Based on the definition of the two words, Waska was quoted by Mahfud take a conclusion that what is meant by social criticism is an activity related to the assessment (juggling), comparisons (comparing), and disclosure (revealing) the social conditions of the people associated with the espoused values or the values are used as guidelines. (Online, <http://indrawaska.blogspot.com>, accessed on February, 14 2014).

Social criticism can also be interpreted with the assessment or circumstances at any one time in other words it can be said, as an act of social criticism is to compare and observe carefully and look carefully development of goods or bad quality of a society. As for criticizing the actions can be done by anyone, including literary and social criticism is an important variable in maintaining the existing social system.

Social means everything that related to environment of social. While criticism means acts of expressing disapproval about faults or bad quality. Moreover, provides definition about social criticism which are seen as flawed and aims at practical solution by specific measure,

radical reform or even revolutionary change. Besides, literary criticism is a view or opinion on what a particular written work means. Literature criticism is description, analysis, evaluation or interpretation of particular literary work or author's writing as a whole. Literary criticism is usually expressed in the form of a critical essay.

CHAPTER III

METHODOLOGY

In this chapter, the writer would like to explain about the method that used in analyzing of *Oliver Twist* by Charles Dickens. The analysis of literary work will be perfect by accurate methodology.

3.1 Methodological Design

Methodological is a study of method in doing the research. Method of research consist of two parts, namely quantitative and qualitative research. Quantitative research is a research that originally developed in the natural sciences to study natural phenomena and it reflects the philosophy that everything can be described according to some type of numerical system, whereas according to Punch says, "*Qualitative research is empirical research where the data are not in the form of numbers*" (1998:4). It can describe events, person and forth scientifically without the use of numerical data.

Furthermore, explaining the reflection of *Oliver Twist* towards the social condition of England in 19th century, the writer uses qualitative research methods. It is important in analyzing the literary works to explain the method clearly in order to show the aim of the research that it is accepted scientifically. The writer describes the methods of qualitative research and descriptive analysis.

3.1.1 Qualitative Method

Qualitative method is a method of human analyzing which involves the relevant social phenomenon. The researchers have a big role in using qualitative methods to analyze it. Generally, qualitative researchers attend to the experiences as a whole, not as separate variables because the aim of qualitative research is to understand experience as unified. According to Ratna, "*the qualitative method gives more concern on the correlation between data and its existence*" (2004:47).

Based on the explanation above, the writer can conclude that qualitative method is a form of methods which is specially analyze the human problems by involving the social phenomenon that is relevant.

3.1.2 Descriptive Analysis

Descriptive analysis is one of the kinds of research that describe the phenomenon which is analyzing and providing the data systematically, in order to understand and conclude it easily. The aim of descriptive analysis is to describe the facts and characteristics of population or the other particular accurately and systematically.

According to Ratna, "*Descriptive analysis is one of the ways in analyzing data that has been collecting by making its descriptive data without concluding it in general*" (2004:53).

Based on the whole description, the writer can conclude that descriptive analysis is a research that describes the data which is the phenomenon that exist to make a clear conclusion accurately.

3.2 Method of Collecting Data

The method of collecting data consist of two parts, it is primary data and secondary data. To collect the data for this work, the writer uses methodology of library research in which the writer will consult other sources from reading textbook, journal and articles.

1. Primary Data

Primary data is the main data as the object of study in a research. The primary data hold the position as the focus of the study and serves as a reference in the search for the reality of society. The primary data in this thesis is the novel *Oliver Twist* by Charles Dickens, published by Vintage in London.

2. Secondary Data

Secondary data is data that supporting the analysis. These secondary data came from the books periodically or articles that the author got from the internet and somewhere else related to the issue to analyze that is about the reflection of *Oliver Twist* towards the social condition of England in 19th century and social life of fictional characters in *Oliver Twist*.

3.3 Method of Analyzing Data

The technique of data analysis used in this research was descriptive analysis. The writer showed the detailed description about the object of analysis reflection of *Oliver Twist* towards the social condition of England in 19th century and social life of fictional characters in *Oliver Twist*.

3.4 Research Procedure

In doing this analysis, the writer used certain steps as follow:

1. Reading the novel *Oliver Twist*, the author's biography, journal and article related to the subject.
2. Analyzing the elements of the novel by apply theory or approach which has been determined before and answer the issues that have been formulated before.
3. To analyze the author's biography in order to determine the author's main ideas of *Oliver Twist*.
4. Analyzing the social life of fictional characters in *Oliver Twist*.
5. Analyzing and describing the reflection of *Oliver Twist* towards the social condition of England in 19th century.
6. Writing the result of data analysis.
7. Concluding the result of data analysis.
8. The whole analysis is formed into the thesis.
9. The thesis will be examined to achieve the degree of Sarjana Sastra (S.S.) in Hasanuddin University.

CHAPTER IV

ANALYSIS

4. 1. The Social Life of Characters in Oliver Twist

In this chapter, the writer would explain the social of characters in Oliver Twist. There are many characters in Dickens' *Oliver Twist*. The writer category the characters of fictional in two groups namely, major characters and minor characters.

4. 1. 1 Analysis of Major Characters

1. Oliver Twist

Oliver Twist is an orphan boy who was born in a workhouse, a place associated only with suffering and starvation rather than in comfort.

Oliver cried lustily. If he could have known that he was an orphan, left to the tender mercies of churchwardens and overseers, perhaps he would have cries the louder. (OT, 2013: 5).

He is an orphan child whose life depends on the mercies of the parish authorities. Dickens portrays the character of Oliver as an innocent boy. When he is nine years old, he has a very small thin body with his pale face. In this age, children should have a good shape of

body, but it cannot see in Oliver since he is very small, weak, and unhealthy.

Oliver Twist ninth birthday found him, a pale thin child, somewhat diminutive in stature, and decidedly small in circumference (OT, 2013: 9).

Oliver is one of the orphan boys who grow up in the workhouse under the parish authorities. the children often suffer in the workhouse, they eat only a smallest portion of food.

Unfortunately for the experimental philosophy of the female to whose protecting care Oliver Twist was delivered over, a similar result usually attended the operation of her system; for at the very moment when a child had contrived to exist upon the smallest possible portion of the weakest possible food, it did perversely happen in eight and a half cases out of ten, either that it sickened from want and cold (OT, 2013: 7).

When Oliver decided to escape to London, he met a man named Jack Dawkins (The Artful Dodger). After that, Dodger introduces Oliver to an old man named Fagin. Oliver becomes better acquainted with the character of his new environment where he is trained to be a pickpocket, another form of crime that he does not know before. He assumes that Fagin knows what the best is for him. Until one day, when he wants to go to work like the other children, Fagin permits him to go out with Dodger and Bates. Oliver has no idea that they are thieves until they run off and he left behind after they pick the old man's pocket.

What was Oliver's horror and alarm as he stood a few paces off,

looking on with his eyelids as wide open as they would possibly go, to see the Dodger plunge his hand into the old gentleman's pocket, and draw from thence a handkerchief! To see him hand the same to Charley Bates; and finally to behold them, both, running away round the corner at full speed...In an instant the whole mystery of the handkerchiefs, and the watches, and the Jewels, and the Jew, rushed upon the boy's mind. He stood, for a moment, with the blood so tingling through all his veins from terror, that he felt as if he were in a burning fire; then, confused and frightened, he took to his heels; and, not knowing what he did, made off as fast as he could lay his feet to the ground (OT, 2013: 112-113).

Oliver begins to realize that Fagin and the children in the house are thieves and he helped thieves. When Oliver recognizes what he does, he feels shocked for a while and anxious as if he is in fire. It can say that Oliver knows it is a kind of sins and he will get a punishment by entering to the hell. He is confused and scared, and then he decides to escape from it by trying to run as fast as possible. When Dodger and Master Bates see Oliver running, they have an idea to incite the people to hunt down Oliver and declare Oliver as the real thief. He runs because he does not agree at stealing, but what he gets is beyond his imagination, he is caught by police and brought to the court.

Do you mean to state what your complaint against this boy is, man or do you not? You have been sworn. Now, if you stand there, refusing to give evidence, I'll punish you for disrespect to the bench; I will, by- (OT, 2013: 123).

In conclusion, Dickens illustrates clearly how the character of Oliver Twist by describing the data above either physical character or character traits. Oliver here categorized into a major character since he has an important function and he has great influence in the story. He is a protagonist because he supports the story, has a good character,

and is against by the antagonist. Oliver's character rounded because he has complex characters like person in real life and he is not simply embodiments of single attitudes. Though he is treated cruelty and surrounded by roughness for most of his life, he is a pious, innocent, and his charm draws the attention of several wealthy benefactors. Oliver's life is happy at the end of the story. His identity is the central mystery of the novel.

2. Nancy

Nancy is a young prostitute and one of Fagin's former child pickpockets. She is not enough pretty but her appearance quite gives Oliver impression that Nancy was a nice girl. She comes to Fagin's place with her friend Bet.

...a couple of young ladies called to see the young gentlemen; one of whom was named Bet, and the other Nancy. They wore a good deal of hair, not very neatly turned up behind, and were rather untidy about the shoes and stockings. They were not exactly pretty, perhaps; but they had a great deal of colour in their faces, and looked quite stout and hearty. Being remarkably free and agreeable in their manners, Oliver thought them very nice girls indeed. As there is no doubt they were (OT, 2013: 107).

Nancy is also Bill Sikes's lover. She is passionate, caring and loves Bill Sikes. Nancy is long enough becomes Fagin's thief. Although her criminal lifestyle, she is among the noblest characters in the novel. When Sikes abuses Oliver and Fagin beats Oliver, Nancy comes to defend Oliver.

Coincidentally, Nancy knows about Oliver's secret, and then tells it to Rose Maylie secretly. She did it with a big risk. She arranges the meeting with Rose Maylie every Saturday night at London Bridge. Until someday, Bill Sikes, her boyfriend, knows what Nancy did and angrily he kills Nancy without listening to any explanation from her. Actually, Nancy loves Bill and wants to leave her criminal life. This can be seen when she tells about Fagin and the Gang but she does not tell about Bill Sikes.

Bill, cried the girl, striving to lay her head upon his breast, "the gentleman and that dear lady, told me to-night of a home in some foreign country where I could end my days in solitude and peace. Let me see them again, and beg them, on my knees, to show the same mercy and goodness to you; and this dreadful place, and far apart lead better lives, and forget how we have lived, except in prayers, and never see each other more. It is never too late to repent. They told me so- I feel it now- but we must have time- a little, little time! (OT, 2013: 605-606).

Nancy realizes that being a criminal only gives her suffering. That is why, she asks Bill Sikes to leave their criminal business and live peacefully. But what Nancy has done is useless. Sikes does not want to hear any excuse and cruelly killed Nancy.

From the description above, Nancy understood as the protagonist character in the story. The girl's life had squandered in the streets, and among the most noisome of the stews and dens of London, but there is something of the woman's original nature left in

her still. This is one of the example how Dickens portrays the life of the children in the 19th century England.

3. Fagin

Fagin is the main antagonist character in the story. He is a crafty old Jew and he is a buyer of other people's stolen goods. Dickens portrays Fagin has red hair like a devil and bring a fork like the weapon of devil. Fagin is clever enough to exploits the children. He takes homeless children and trains them to be pickpockets for him. He rarely commits crimes by himself, preferring to employ others to commit the crimes and often suffering legal retribution in his place. It can be seen when Fagin goes to Bill Sikes's place, asks about the robbery in Chertsey.

...'For business,' replied Sikes; 'so say what you've got to say.'; 'About the crib at Chertsey, Bill?' said the Jew, drawing his chair forward, and speaking in a very low voice. 'Yes. Wot about it?' inquired Sikes. 'Ah! you know what I mean, my dear,' said the Jew. 'He knows what I mean, Nancy; don't he?' 'No, he don't,' sneered Mr. Sikes. 'Or he won't, and that's the same thing. Speak out, and call things by their right names; don't sit there, winking and blinking, and talking to me in hints, as if you warn't the very first that thought about the robbery. Wot d'ye mean?' 'There, there,' said the Jew coaxingly. 'It was only my caution, nothing more. Now, my dear, about that crib at Chertsey; when is it to be done, Bill, eh? When is it to be done? Such plate, my dear, such plate!' said the Jew: rubbing his hands, and elevating his eyebrows in a rapture of anticipation (OT, 2013: 231).

Fagin wants Sikes to rob one of the houses in Chertsey. He asks Sikes when he wants to do it. Sikes still waits the expansion from

his friend, Toby Crakit, who has spy on that house. Later, if the robbery is succeeds, Fagin will keep the stolen goods and will sell it and share the money. That is the way of Fagin, and most of the criminal in that era.

Fagin also takes Oliver under his hand and tries to make a pickpocket out of him. He does not like to be a betrayed, and when Oliver tries to run away from him, Fagin threatening Oliver with the story about the young lad who tries to run from Fagin and the last he hanged at Old Bailey.

The wily old Jew had the boy in his toils. Having prepared his mind, by solitude and gloom, to prefer any society to the companionship of his own sad thoughts in such a dreary place, he was now slowly instilling into his soul the poison which he hoped would blacken it, and change its hue forever... 'I know he is,' rejoined Fagin. 'He's' been in good training these last few weeks, and it's time he began to work for his bread. Besides, the others are all too big... He has us now if he could only give us leg-bail again; and he must be in the same boat with us. Never mind how he came there; it's quite enough for my power over him that he was in a robbery; that's all I want. Now, how much better this is, than being obliged to put the poor little boy out of the way-which would be dangerous, and we should lose by it besides (OT, 2013: 227, 237, 239).

Fagin will do anything to save himself, because he is sly criminal. He has big power over the children under his organization. He can be so kind and nice to the children, but also be wicked if the children do not do what he wants. Fagin is one of the dangerous criminal who has good organization in London.

Finally, from the information give by Nancy, the police official can easily catches Fagin in his place and he finds guilty. While in prison awaiting execution, he disintegrates into a state of unrepentant maliciousness, but on his last night he visited by Mr. Brownlow and Oliver. Regaining some semblance of humanity, he reveals the location of some papers relevant to Oliver's interest. The next morning Fagin sentenced to hang.

The writer has stated above that Fagin is the main antagonist character in the story, because without Fagin, Oliver does not have any experiences or any adventure in the story. Fagin is also a criminal that have a job to make Oliver become a thief. Fagin has flat character, because he only has one kind of character traits, which is bad personality.

4.1. 1. Analysis of minor Characters

1. Mr. Bumble

Mr. Bumble is the beadle in the town where Oliver is born. As beadle, he is responsible for running all of the "charitable" institutions in the parish including the baby farms and the workhouse. Mr. Bumble is a parish Beadle. He is a fat man and choleric one. Dickens portrays him as officious, corrupt, a chronic mangle of the King's English, and a great source of comic relief. He is a minor parish official from Oliver's birthplace. Dickens portrays the parish official like Mr. Bumble as a fat

man, because they are corruptors who do not care about the poor people under their responsibility.

Now Mr Bumble was a fat man, and a choleric; so, instead of responding to this open-hearted salutation in a kindred spirit, he gave the little wicket a tremendous shake, and then bestowed upon it a kick which could have emanated from no leg but a beadle's (OT, 2013: 9).

Mr. Bumble takes Oliver back from branch workhouse to other workhouse to learn useful trade. He also gives name to the orphanage, shows that he is arrogant and self-important beadle.

I, Mrs. Mann. We name our fondlings in alphabetical order. The last was a S, - Swubble, I named him. This was a T, - Twist, I named him. The next one as comes will be Unwin, and the next Vilkins. I have got names ready made to the end of the alphabet, and all the way through it again, when we come to Z (OT, 2013: 13).

After Mrs. Mann speaks well of Mr. Bumble, he is so proud about his literary ability. Though Mr. Bumble preaches Christian morality, he behaves without compassion toward the paupers under his care.

In chapter 37, Mr. Bumble marries Mrs. Corney, a matron of the workhouse, he sees that Mrs. Corney has many valuable goods, and if he marries her, he will become a wealthier man than before. Mr. Bumble also becomes the witness of disappearance of the evidence about Oliver Twist's origin, his wife sells it to a stranger man. From the discussion above, Mr. Bumble includes into antagonist character,

because he is corrupt beadle and does not have pity on poor people. In the end of stories, Mr. Bumble loses his positions because he found to have a scandal with Monk and he always mistreats the poor people and poor children. At last, he becomes an inmate of the workhouse where Agnes Fleming died.

2. Mr. Sowerberry

Mr. Sowerberry is a parochial undertaker, he is professional in his job and he is quite gentlemen. He seems to have no smile in his face, may be because of he is a funeral functionary and he tries to be a professional in his job.

Mr Sowerberry was a tall, gaunt, large-jointed man, attired in a suit of threadbare black, with darned cotton stockings of the same colour, and shoes to answer. His features were not naturally intended to wear a smiling aspect, but he was in general rather given to professional jocosity. His step was elastic, and his face betokened inward pleasantry, as he advanced to Mr Bumble, and shook him cordially by the hand (OT, 2013: 38).

Mr. Sowerberry is Oliver's new master after he postpones selling Oliver to Mr Gamfield, a chimneysweeper. Mr. Sowerberry thinks that he ought to have the apprenticed children from the workhouse, since his life is to take care of the poor people's dead body. Mr. Sowerberry likes Oliver for his melancholy and wants to use it to help him in the funeral ceremony. He asks about his wife's opinion, and she agrees about that idea.

'There's an expression of melancholy in his face, my dear,' resumed Mr. Sowerberry, 'which is very interesting. He would

make a delightful mute, my love.' Mrs. Sowerberry looked up with an expression of considerable wonderment. Mr. Sowerberry remarked it; and, without allowing time for any observation on the good lady's part, proceeded. 'I don't mean a regular mute to attend grown-up people, my dear, but only for children's practice. it would be very new to have a mute in proportion, my dear. You may depend upon it; it would have a superb effect (OT, 2013: 55-56).

From that idea, Oliver begins to work in the funeral helping of Mr. Sowerberry. Moreover, Mr. Sowerberry likes him more and sympathizes to Oliver, then makes him a friend. However, this friendship makes Oliver hated by other people who live in that house.

Mr. Sowerberrys' kindness makes Oliver happy, but he does not feel for a long time, because Mr. Sowerberry loves his wife very much and he will do everything in accordance with his wife's order. When Oliver locked in the small room, Mr. Sowerberry had to hit Oliver since his wife cries and to make his wife glad he has to punish Oliver properly. Because of this, Oliver thinks that Mr. Sowerberry does not care about him anymore and Oliver had run away from Mr. Sowerberry's house. From the discussion above, we can conclude that Mr. Sowerberry is protagonist character, because he still has kind behaviors. He is includes minor character, but he has rounded character, he is men and professional in his job but he loves his wife very much and will do anything for his wife.

3. Mrs. Sowerberry

Mrs. Sowerberry is a mean, judgmental woman who her husband and she does not like Oliver so much. She gives Oliver a little

portion of food for dog to eat, because she thinks that poor people from workhouse usually eat with unpleasant food. Since the workhouse does not has any money to have a good food for the children.

'Ah! I dare say he will,' replied the lady pettishly, on our victuals and our drink. I see no saving in parish children,... There! Get down stairs, little bag o' bones." With this, the undertaker's wife opened a side door, and pushed Oliver down a steep flight of stairs into a stone cell, damp and dark:... 'Here, Charlotte,' said Mrs Sowerberry, who had followed Oliver down, 'give this boy some of the cold bits that were put by for trip. He hasn't come home since the morning, so he may go without 'em. I dare say the boy isn't too dainty to eat 'em,-are you, boy (OT, 2013: 46-47).

Mrs. Sowerberry mistreats Oliver continuously; she forces Oliver to sleep under the counter, among the coffins that make Oliver afraid. She also directly blames Oliver without listening to any explanation when Noah and Oliver fight in the kitchen and she locks Oliver in small dark place. She demands her husband to punish Oliver because she thinks that Oliver deserves treated like that.

Mrs. Sowerberry categorized into minor character, because she is rarely show in the story and only supporting character, she is antagonist character and has flat character traits.

4. Noah Claypole

He was a charity boy, and the other kids made fun of him. So as soon as Oliver arrives, Noah is pretty jazzed about having someone even lower on the social ladder than he.

'I'm mister Noah Claypole,' said the charity-boy, 'and you're under me. Take down the shutters, yer idle young ruffian!' with this, Mr Claypole administered a kick to Oliver, and entered the shop with a dignified air, which did him great credit. It is difficult for a large headed, small eyed youth, of lumbering make and heavy countenance, to look dignified under any circumstances; but it is more especially so, when superadded to these personal attractions are a red nose and yellow smalls (OT, 2013: 52).

Noah has a bad experience as a charity boy because he becomes an object of ridicule by the shop-boys in the neighborhood and he cannot reply that. Now when his master has a new poor orphan, Noah can reply his revenge to this poor boy. He often beats and ill-use Oliver, he kicks Oliver down when he asks Oliver to do something that the latter he does not know how to do it well.

Instead of guided as a new apprentice, Oliver is even insulted and kicked by Noah as a senior. Noah also feels jealous when Oliver promoted to be a friend of Mr. Sowerberry and Noah as senior still in his position. This condition makes Noah angry and uses Oliver far worse than before.

...that for many months he continued meekly to submit to the domination and ill-treatment of Noah Claypole: who used him far worse than before, now that his jealousy was roused by seeing the new boy promoted to the black stick and hat-band, while he, the old one, remained stationary in the muffin-cap and leathers (OT, 2013: 67).

Noah feels so glad to see Oliver leaved Mr. Sowerberry's house. He thinks that no more boys can be his rival to get Mr. Sowerbarry's heart and he can enjoy working in that shop. The attitude of Noah when the master gone is bad and impolite, he often has a good time

with Charlotte and do everything he likes when their master goes. Eventually, he and Charlotte run away to London after they rob the money from Mr. Sowerberry's cashbox and they join to Fagin's gang.

Noah is antagonist character in the story, he always hurt Oliver. Noah is minor character, because he only supporting character in the story.

5. Charlotte

Charlotte is a house cleaner in Mr. Sowerberry's house. She is not enough pretty as a girl, she cannot wear her clothes appropriately and she dislikes Oliver since Noah did. Wherein sat a slatternly girl, in shoes down at heel and blue worsted stockings very much out of repair.

Charlotte treats Oliver unkindly and she prefers to be Noah's friend. This attitude can be seen when Charlotte gives good food and comfortable place to Noah but, on the other hand, she gives Oliver the stale pieces of food to eat and the box in the coldest corner of the room to sit.

'Come near the fire, Noah,' said Charlotte. 'I saved a nice little bit of bacon for you from master's breakfast. Oliver, shut that door at Mister Noah's back, and take them bits that I've put out on the cover of the bread-pan. There's your tea; take it away to that box, and drink it there, and make haste, for they'll want you to mind the shop. D'ye hear?' ... "Let him alone!" said Noah. 'Why everybody lets him alone enough, for the matter of that. Neither his father nor his mother will ever interfere with him. All his relations let him have his own way pretty well. Eh, Charlotte? He! he! he!'... 'Oh, you queer soul!' said Charlotte, bursting into a hearty laugh, in which she was joined by Noah; after which they

both looked scornfully at poor Oliver Twist, as he sat shivering on the box in the coldest corner of the room, and ate the stale pieces which had been specially reserved for him (OT, 2013: 53).

Charlotte always gives a good food for Noah and likes to make Oliver as a joke to laugh, she helps Noah and defends him in any circumstances, although she is only exploited by Noah. Charlotte becomes romantically involved with Noah Claypole, which ends up running away and beginning a life of crime.

Charlotte is minor character, she only supports character in the story. She includes into antagonist character, because she is a friend of Noah and hates Oliver.

6. The Artful Dodger

Jack Dawkins is better known by 'The Artful Dodger' and his friends call him Dodger. He is an accomplished thief who finds Oliver on the way to London and introduces him to Fagin. He said that Oliver can stay with this old man, and he will give anything without retribution.

'They boy who addressed this inquiry to the young wayfarer, was about his own age: but one of the queerest looking boys that Oliver had ever seen. He was a snub-nosed, flat-browed, common-faced boy enough: and as dirty a juvenile as one would wish to see; but he had about him all the airs and manners of a man. He was short of his age: with rather bow-legs, and little, sharp, ugly eyes (OT, 2013: 90).

Dodger talks and dresses like a grown man. His attitude also likes a man, although his cloth seems over size, he looks like enjoy wearing it.

... He wore a man's coat, which reached nearly to his heels. He had turned the cuffs back, half-way up his arm, to get his hands out of the sleeves: apparently with the ultimate view of thrusting them into the pockets of his corduroy trousers; for there he kept them. He was, altogether, as roistering and swaggering a young gentleman as ever stood four feet six, or something less, in his bluchers (OT, 2013: 90).

For the first time, Oliver thinks that Dodger is a good friend, since Dodger gives Oliver food and drink without payment. Dodger also offered Oliver to join Fagin's gang. Jack Dawkins tells Oliver that Fagin will provide free lodging for the homeless especially poor children like him. Furthermore, he found that Dodger and his friends are Fagin's apprenticed and pickpockets and Oliver does not like it.

Dodger tells Oliver to be a pickpocket like him, and Oliver will not treat him badly anymore. Oliver can enjoy the life without a hard work, but Oliver refuses it. Oliver prefers to lock in the dark room than to be a thief. Dodger and his friend often treat Oliver as their servant. Jack Dawkins includes to the antagonist character, he is minor character and only support the story. Although Jack Dawkins is the cleverest of Fagin's pickpockets, in the half last chapter, the Artful Dodger gets into trouble and captured by the police.

7. Charley Bates

Charley Bates is a member of Fagin's gang and is most notable for his habit of laughing all the time, even when it is inappropriate.

Charley Bates likes to make joke to Oliver, and he is most notable for his habit of laughing all the time. When Oliver likes to be able to make pocket-handkerchiefs as easy as Charley Bates, Charley said that Oliver is so jolly green.

Master Bates saw something so exquisitely ludicrous in this reply that he burst into another laugh; which laugh, meeting the coffee he was drinking, and carrying it down some wrong channel, very nearly terminated in his premature suffocation. 'He is so jolly green!' said Charley when he recovered, as an apology to the company for his impolite behavior (OT, 2013: 105).

Charley said that Oliver is so green since Oliver does not know that he wants to be a thief without knowing what a thief. Another example when Oliver is claimed by Nancy after he saved by the old man from the ugly prison and Nancy brings Oliver into Fagin's place again. At that time, Oliver wears a superfine cloth and heavy swell cut and he becomes an object of ridicule by other children in Fagin's place.

Charley Bates really has a sense of humor more than the other children in Fagin's gang. The action above shows that Charley Bates is one Fagin's thieves who tend to laugh at everything in life, even when it is in inappropriate time. He includes to the minor character, and has flat character traits. He is antagonist character, but in the end of the story, Charley Bates knows that the way of life he has chosen is wrong, then he changes and becomes a herdsman.

8. Mr. Brownlow

Mr. Brownlow is a very respectable looking personage whose handkerchief stolen by Dodger and Bates. A well-off, erudite gentleman and he save Oliver from Mr. Fang the bad police magistrate as he looks at Oliver's piteous condition and the tenderness of his face that remind him to someone familiar.

The old gentleman was a very respectable – looking personage, with a “powdered head and gold spectacles. He was dressed in a bottle-green coat with a black velvet collar; wore white trousers; and carried a smart bamboo cane under his arm. He had taken up a book from the stall, and there he stood, reading away, as hard as if he were in his elbow-chair, in his own study (OT, 2013: 112).

Mr. Brownlow takes care of a sick Oliver for several days. He gives a fine cloth for Oliver and he will not send Oliver to anywhere. As coincidentally Mr. Brownlow owns a portrait of Agnes Fleming; Oliver's mother, who was married to Mr. Leefords, Mr. Brownlow's best friends. When Oliver has a breakfast, Mr. Brownlow surprises that the picture of Agnes is similar with Oliver. This is a very strange event and makes Mr. Brownlow curious about Oliver's origin.

‘oh no, no,’ returned Oliver quickly; but the eyes look so sorrowful; and where I sit, they seem fixed upon me. It makes my heart beat,’ added Oliver in a low voice, ‘as if it was alive, and wanted to speak to me, but couldn't (OT, 2013: 136).

From there, Mr. Brownlow begins to discover Oliver's true parentage. He meets Rose Maylie, who knows about strange story about Oliver from Nancy. From the information given by Nancy, Mr. Brownlow at last successfully find a man who wants to make Oliver as

a thief. The man is brother of Oliver; Monk (Edward Leeford). Mr. Brownlow also succeeds to force Monk to reveal his crime. Finally, Mr. Brownlow becomes Oliver's parent. Mr. Brownlow categorized into minor protagonist character, because throughout the novel, Mr. Brownlow behaves with compassion and common sense and emerges as a natural leader.

9. Mrs. Bedwin

Mrs. Bedwin is Mr. Brownlow's housekeeper who cares for Oliver. She is kind hearted, graceful, and neat.

'Never mind me, my dear,' said the old lady. 'I'm only having a regular good cry. There; it's all over now; and I'm quite comfortable.' 'you're very, very kind to me, ma'am,' said Oliver (OT, 2013: 134).

Mrs. Bedwin is unwilling to believe Mr. Bumble's negative report of Oliver's character; she still believes that Oliver is innocent boy. Although her opinion denied by her master, Mrs. Bedwin still think that Oliver is a good children, since in his opinion that boy is only forced to fall into a wrong condition. She has a strong feeling about that.

'He Was a dear, grateful, gentle child, sir,' retorted Mrs Bedwin, indignantly, 'I know what children are, sir; and have done these forty years; and people who can't say the same, shouldn't say anything about them. That's my opinion! (OT, 2013: 213).

Mrs. Bedwin suffers when Oliver's lost, she still wait for Oliver coming, and often looks outside the window hopes Oliver to come back home. Finally Rose Maylie who safes Oliver, take Oliver to see Mr. Brownlow, and Mrs. Bedwin is very happy when finally she meets

Oliver Twist in a good condition and her opinion about Oliver is innocent boy, is proved.

10. Bill Sikes

Bill Sikes is a brutal thief and a professional housebreaker brought up in Fagin's gang. Bill Sikes is also the antagonist character in the novel. His appearance is very messy, for his costume always look in unfinished and incomplete condition and never iron it. His beard in his face seems not be cut in three days.

The man who growled out these words, was stoutly-built fellow of about five-and-thirty, in a black velveteen coat, very soiled drab breeches, lace-up half boots, and grey cotton stockings, which in closed a bulky pair of legs, with large swelling calves;- the kind of legs, which in such costume, always look in an unfinished and incomplete state without a set of fetters to garnish them. He had a brown that on his head, and a dirty belcher handkerchief round his neck: with the long frayed ends of which he smeared the beer from his face as he spoke. He disclosed, when he had done so, a broad heavy countenance with a beard of three days' growth, and two scowling eyes; one of which displayed various party - coloured symptoms of having been recently damaged by a blow (OT, 2013: 146).

Sikes has a little white dog that follows him everywhere. He treats both her and his dog Bull's-eye with and old combination of cruelty and grudging familiarity. He threatens Oliver Twist and reluctantly leaves him to die in a field after the boy shot. He has to leave the boy or he will be caught by the people whose run after him.

'He's a rough man, and thinks nothing blood when his own is up. Whatever falls out, say nothing; and do what he bids you. Mind!' (OT, 2013: 245).

He also kills Nancy without mercy and does not want to listen to any explanation of her. Fagin tells to Bill Sikes that Nancy betrayed them and he becomes so angry about it. Although Nancy begs him to spare her life as she has been faithful throughout her service to the gang, Bill Sikes does not in accordance with her and cruelly killed Nancy without considering her appeal or her love for him. After that, Bill ran out of London. He does not know what he should do, he feels that he was haunted by Nancy's ghost. He tries to go back to Fagin's place and eventually when Bill Sikes attempts to escape from the housetop, he fall and hang in his own noose.

From the discussion above, Bill Sikes is categorized into antagonist character, he is also minor character and have flat character traits, because he behaves badly and evil during the story.

11.Monks

Monk is a sickly, vicious, nasty young man, prone to violent fits and teeming with inexplicable hatred. Monk's appearance in the story is mostly as a stranger, and here is the characteristic which described by Nancy when she speaks to Mr. Brownlow and Rose Maylie in the London Bridge.

'He is tall,' said the girl, "and a strongly made man, but not stout; he has a lurking walk; and as he walks, constantly looks over his shoulder, first on one side, and then on the other. Don't forget that, for his eyes are sunk in his head so much deeper than any other man's, that you might almost tell him by that alone. His face is dark, like his hair and eyes; and, although he can't be more than six or eight and twenty, withered and haggard. His lips are often discolored and disfigured with the marks of teeth; for he

has desperate fits, and sometimes even bites his hands and covers them with wounds- (OT, 2013: 590-591).

Monk pays Fagin for making Oliver as a thief, so that he can take all inheritances from his father. Because, according to the Monk's father last will, Oliver cannot have the inheritance if Oliver becomes a bad boy or a thief. Thus, he tries to send Oliver to the criminal society, and expects that Oliver will be a thief.

At last, Monk seized by Mr. Brownlow and takes him to his house. Finally, Monk confesses his crime after forced by Mr. Brownlow. He agrees to share his fortune to Oliver and goes away from London as far as possible.

From the discussion above, Monk is categorized into main antagonist in the story, although he rarely appears in the story, but he has important role in the story, he is the real criminal, which make Oliver's life to be miserable.

4.2 The Social Reflection of Fictional Story in England 19th Century

In this chapter, the writer would like to explain about the social reflection of fictional story in England 19th century. The writer explain about Exploitation of Children, Criminality and Oliver Twist a Victim.

4.2.1 Exploitation of Children

Many British children had no parents that could support their family, and then they put their children in the local orphanages, hoping that their children would be taken care with sufficient food. These children were called “pauper children” or “pauper apprenticed”, and under the English Poor Laws, local government officials were supposed to arrange for them to become apprentices, to learn a trade and be cared for. Although that job are the reason to pay money for food and clothes of the children.

According to Reed, apprentice children is a children labor who work under supervision of government official, and many of them were orphans, and a few were victims of negligent parents or parents whose health or lack of skills kept them from earning sufficient income to care for a family. All were in the protection of Parish authorities. (Online, <http://www.literaturenotes.com>, accessed on March, 21 2014).

However, in fact, these orphanage only gave them suffering rather than comfort. The master of the orphanages only gave them a very small portion of food. This is illustrated by Dickens when the inmates of the workhouse become of victim of the Poor Law. They are suffering from hunger, since they get only smallest portion of food from the Matron of the workhouse. The matron’s opinion is that providing the children with the smallest portion of the weakest possible food is the best policy in handling the children, where she regarded herself as needing the biggest possible portion of the food.

The poor children in the workhouse are not only suffering hunger but the workhouse authorities also exploit them. They should work for the workhouse and receive only seven pence-halfpenny per small head per week.

... that Oliver should be "farmed," or, in other words, that he should be despatched to a branch-workhouse some three miles off, where twenty or thirty other juvenile offenders against the poor-laws, rolled about the floor all day, without the inconvenience of too much food or too much clothing, under the parental superintendence of an elderly female, who received the culprits at and for the consideration of seven pence-halfpenny per small head per week (Oliver Twist: 48).

From the quotation above, we can see that poor orphans in the workhouse are cruelly mistreated. They are forced to work in bad condition, with low wages, less food and thin clothes. Although they have an elderly female, it does not much helps, because most of them also do the corruption.

This also can be seen in Dickens's work Oliver Twist that happens to the main character. In 9th birthday of Oliver Mr. Bumble took him from Branch of Workhouse to the Workhouse to learn pick oakum. Because according to Parish official, they never been able to discover who is Oliver's father or where his mother's house, name or condition.

'And now about business,' said the beadle, taking out a leathern pocket-book. The child that was half-baptized, Oliver Twist, is nine year old to-day. ... He finished the gin-and-water, and added, Oliver being now too old to remain here, the board have determined to have him back into the house. I have come out myself to take him here. So let me see him at once (Oliver Twist: 51-52).

'Well! You have come here to be educated, and taught a useful trade,' said the red-faced gentleman in the high chair. 'So you'll begin to pick oakum tomorrow morning at six o'clock,' added the surly one in the white waistcoat. For the combination of both these blessings in the one simple process of picking oakum, Oliver bowed low by the direction of the beadle, and was then hurried away to a large ward: where, on a rough, hard bed, he sobbed himself to sleep. What a noble illustration of the tender laws of England! They let the paupers go to sleep! (Oliver Twist: 54).

Oliver has to follow Mr. Bumble to the workhouse and begins to learn how to pick oakum. Oliver feels that the condition of the workhouse is not different from the earlier house. He has to sleep in a large hall with the other children and with a hard bed. Beside he has to work, he and other children often suffer of slow starvation because at meal-times, each boy only get or have one porringer, and no more.

Cruel mistreatment of children in the workhouse seems to be prevalent during those days, and Dickens even shows instances of this. Parish officials or the workhouse officials have the tendency to starve the children to death. As they only get a small bowl of gruel to eat, extreme hunger prevailed among them.

Oliver Twist and his companions suffered the tortures of slow starvation for three months: at last they got so voracious and wild with hunger, ...that unless he had another basin of gruel (r) 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. He had a wild, hungry eye; and they implicitly believed him (Oliver Twist: 56).

A small bowl of gruel is good for children who are dieting; meanwhile, when children are in the growing period, it is normal when they have an excellent appetite to support their growth. It can be seen

that they were not given some more food. In the workhouse Oliver spent his nine years in misery, he eat only smallest portion of food and also have to 'work' for the workhouse to compensate for the food he get.

The conditions above prove that Dickens uses the condition of workhouse in 19th century England into his novel. The children are absolutely being exploited. Seeing this, Dickens captures this exploitation and puts them into his novel. He, indirectly, wants to promote reform and simultaneously eliminate the abuses and malpractices in the workhouse, since the novel just gives critics not suggest any solution. The workhouses which are at first intended to help the poor children, in practice they are used by the official of the workhouse where they commit corruption.

4. 2. 2 Criminality

Industrial revolution in 19th century England brings a lot of advantages, yet there are also disadvantages, such as the use of children as child labor to work in factories, shop, mining etc. this make children's condition become far from safe, there is no health security, they work without protection, small payment and bad treatment. Then for children who did not strong enough, they will escape and choose to become criminal thief, pickpocket or prostitutes. Some of them who do not braveness to escape from the factories they will die slowly and some of them become sickly and get a physical defect.

Shahrokhi also stated that the other poor children in the large cities were sent out by parents as young as age 6 or 7 to earn their keep and contribute to the household economy. The youngest worked as scavengers, gathering salable trash-cinders, rope, and metal bottles. Older kids street-peddled worked at huckstering. Several low-paying trades were reserved for children, like street sweeping for girls, and boot blacking and newspaper selling for boys. The children who worked in the streets far away from adult supervision often fell into gambling, prostitution, or theft. (Online, www.earlham.edu, accessed on March, 18 2014).

When an unpleasant thing comes over them, mostly they intended to do the bad things. In this case, the industrial revolution need for child labor and the labor need more money to buy more food. Some of them have no job and no money to buy food, and slow starvation in coming after them. Those people will do anything to survive from hunger. Even become a criminal is another solution for them. The bad consequence of this is when the poor are out of the necessity and become acquainted with crime, and the worst is that when they really become criminals and join an organization for criminals which in modern terms are called as Mafia. In his *Oliver Twist*, Dickens also describes that at that time gangs of criminals was so widespread.

Children often experienced violence at home, school and work. Many poor children and orphans survived by joining street gangs and turning to crime and prostitution. In the novel *Oliver Twist*, Charles Dickens describes how children could become organized into pick pocketing gangs controlled by adult criminals. (Online, [http://www.museumoflondon.org.uk/English/Learning/Learning online/features/wc/world_city_6htm](http://www.museumoflondon.org.uk/English/Learning/Learning%20online/features/wc/world_city_6htm), accessed on March, 20 2014).

These conditions above also happen in Dickens' *Oliver Twist*. When Oliver decide to escape from Mr. Sowerberry's house and go to London. Many people go to London, the capital city of England, to find a better life, but actually social difference is easily found in London. The rich remain rich and the poor has to be stuck in economic pressure and the need of food. It also happen to children and also child labor, there are a lot of violence happen to them and the bad condition makes them to choose an easier way to find money, become a criminal.

However, this not happen all that way, there are people who take the advantages of this situation. Some of criminal who has power, took this children, they fed them, give good place and good food. But this is not for free, the children has to become a thief in a group of some child. These adult criminal exploits children for crime, they are so organized and operate on their own perimeter.

Dickens also includes these conditions into his works. When Oliver gets into London, he introduced to an old man called Fagin or

the Old Jew boy Jack Dawkins or the Artful Dodger. Jack Dawkins tell him that Fagin will provide free lodging for the homeless children like Oliver. Oliver is so happy when Fagin give him bed and good food. Oliver did not realize that he was trapped in there, criminal group. He even laughs when he saw other children practice with Fagin how to steal.

'Don't fret your eyelids on that score,' said the young gentleman. 'I've got to be in London to-night; and I know a 'spectable old gentelman as lives there, wot'll give you lodgings for nothink, and never ask for the change- that is, if any genelman he knows interduces you. And don't he know me? Oh, no! Not in the least! By no means. Certainly not!' The young gentleman smiled, as if to intimate that the latter fragments of discourse were playfully ironical; and finished the beer as he did so (Oliver Twist: 102).

"Offering something for nothing and never ask for the change" are generally the mafia's most effective reason to exploit and create a good image to the poor because they are homeless and powerless. Therefore, Dickens captures this bad condition in to the novel where the leader of the mafia, Fagin exploited the children like Jack Dawkins, Charley Bates, etc. Later, he also offering job to Noah Claypole which at that time escapes with Charlote to London.

For the first time, Oliver does not realise that he lived among the thieves in criminal society. He even laugh when he see other children practice how to steal with Fagin. He thinks that it is only a game which is usually played by the children in there. Oliver also teaches to remark the initial from the stolen handkerchief in order to be

selling again. Oliver does not realize that and consider that it is a usual job in London. One day, when he is too long live in Fagin's place, he want to get out a work like the other children, and then Fagin told Oliver to get out with Dodger and Charley.

At length, one morning, Oliver obtained the permission he had so eagerly sought. There had been no handkerchiefs to work upon, for two or three days, and the dinners had been rather meager. Perhaps these were reasons for the old gentleman's giving his assent; but, whether they were or no, he told Oliver he might go, and placed him under the joint guardianship of Charley Bates, and his friend the Dodger. The three boys sallied out; the Dodger with his coat-sleeves tucked up, and his hat cocked, as usual; Master Bates sauntering along with his hands in his pockets; and Oliver between them, wondering where they were going, and what branch of manufacture he would be instructed in, first (Oliver Twist: 112-113).

At last Oliver realize that he is lived with criminal. But that is too late, he get caught when he try to run with their friend and nearly get into prison until he is saved by Mr. Brownlow; a gentleman who almost stolen by Oliver's friend.

'... Little Oliver Twist lay on his back on the pavement, with his shirt unbuttoned, and his temples bathed with water; his face a deadly white; and a cold tremble convulsing his whole frame. "Poor boy, poor boy!" said Mr. Brownlow, bending over him. 'Call a coach, somebody, pray. Directly!' A coach was obtained, and Oliver, having been carefully laid on one seat, the old gentleman got in and sat himself on the other. 'May I accompany you?' said the book-stall keeper, looking in. 'Bless me, yes, my dear sir," said Mr. Brownlow quickly. "I forgot you. Dear, dear! I have this unhappy book still! Jump in. Poor fellow! There's no time to lose.' The book-stall keeper got into the coach; and away they drove (Oliver Twist: 124)

Poor Oliver has been take care in Mr. Brownlow's by his kind servant, Mrs. Bedwin until Oliver well enough to tell the story about

himself. From here the story began to be complicated, when Mr. Brownlow find that Oliver's face very similar with the picture of a girl in Mr. Brownlow's house.

From here Mr. Brownlow begin to investigate the real origin of the Oliver with the help from Rose Maylie and Nancy. Finally, Oliver has found his real family, although not complete, but he found that he is in the round of people who care and love him very much. In addition, the story is successful conclusion.

Here, Dickens portrays the life of poor Children who used by adult to commit crime. This is represented by Oliver as the main character in the story. Oliver who escapes from his previous job in undertaker shop and looking for a better life in London is trapped in a worse condition, crime. He used by Fagin to become a pickpocket, but Oliver finally realize that what they do is a crime then Oliver run away. He does not want to do the crime.

4. 2. 3 Oliver Twist A Victim

In the middle of the 19th century crime and poverty were an inseparable mixed matter and most of the youngsters who suffered prison sentences were the praise of poverty, unwanted by their family, church and state. During the Industrial Revolution period, a mass of humanity flowed from the countryside into cities and towns, especially London, without any promise of stable homes or shelters. Children ran wild on the streets, fighting for life as best as they

could, oftentimes by crime and only the tough and quick-witted held out. They had no education and did pretty much whatever they wanted. They never heard words of kindness, only the language of people they met in the streets which they copied various curses, shouting and vulgar language. Young children, who were running in the streets to fend for themselves, were never taught or told what was right and what was wrong, for instance that taking food from the market tables without paying for it was wrong and they were going to be punished for it if they were caught.

Jeannie Duckworth, in her book *Fagin's Children: Criminal Children in Victorian England* quotes Charles Dickens, who in the preface of the 1841 edition of *Oliver Twist* drew an outline to which many homeless children were connected:

The cold, wet, shelter less midnight streets of London; the foul and frowsy dens, where vice is closely packed and lacks the room to turn; the haunts of hunger and disease, the shabby rags that scarcely hold together: where are the attractions of these things? (2002: 2).

Life for the street youngsters was troublesome and cruel. The authorities regarded them as being only a social inconvenience. If there were enough proper work available, most of them would have been inclined to work, but most turned to stealing. Because many of them did not have any family or home to return to, they looked for lodging houses as a shelter if the days stealing had been successful but if otherwise, they stayed under bridges, or simply slept on the pavement.

They were often wet, freezing, hungry and dirty. The behavior of these children received public disapproval.

Duckworth in the same book quotes James Greenwood, an editor for the Pall Mall Gazette who in 1866 published a short piece about criminal children:

It is an accepted fact, that daily, winter and summer, within the limits of our vast and wealthy city of London, there wander destitute of proper guardianship, food, clothing and employment 100,000 boys and girls in training for the treadmill, the oakum shed and the convicts mark. There are those who are born in the workhouse who are abandoned by the unnatural mother (2002: 20).

Without parent or parish help and ethical guidance these wild street kids were seen behaving with no consideration towards elders and, swayed by those around them, adopted criminal habits.

Fagin's group is the kernel of villainy in the novel where young homeless boys are taken in and taught mischievous trade; trained to become thieves. When Oliver is taken in, in a playful and game-like manner, he also taught to rob and steal. Many seemed to be born to a life of crime and cruelty but Oliver appears to be different. He horrified by the brutality and heartlessness around him. During the action of robbery at the Mrs. Maylie's house he cries aloud.

Oh! For God's sake let me go! Let me run away in the fields. I will never come near London – never, never! Oh! Pray have mercy upon me, and do not make me steal: for the love of all the bright angels that rest in heaven, have mercy upon me! (OT, 2013: 273).

Oliver is born in a society which does not welcome him in a pleasant or loving way. He is one out of millions whose fate shows

some mercy upon him, many young juveniles were caught in the action, brought in front of the magistrate and sentenced to go to prison or to be hung.

Oliver cried lustily. If he could have known that he was an orphan, left to the tender mercies of churchwardens and overseers, perhaps he would have cried the louder (OT, 2013: 5).

While Charles Dickens was writing his novels, public punishments were taking place in London. McDonald describes while Charles Dickens was writing his novel as:

The authorities believed that watching so called lawbreakers being punished openly would discourage others from criminal life. For instance public hangings were held to be as some kind of entertainment. Sometimes there were more than 20,000 people who showed up to watch it... People would pay money for the better seats where they could see the action clearly. Dickens himself once paid for a good seat to watch people hang so that he could write about it. He thought the action was brutal (OT, 2004: 23).

When Fagin arrested, Dickens describes in small details the process when justice had made:

A slight bustle in the court recalled him to himself, and looking round, he saw that the jurymen had turned together to consider of their verdict. As his eyes wandered to the gallery, he could see the people rising above each other to see his face: some hastily applying their glasses to their eyes, and other whispering their neighbours with looks expressive of abhorrence. A few there were who seemed unmindful of him, and looked only to the jury in impatient wonder how they could delay, but in no one face – not even among the women, of whom there were many there – could he read the faintest sympathy with him, or any feeling but one of all-absorbing interest that he should be condemned (OT, 2013: 675).

It is not easy to understand human nature. Some are born with good qualities while others have the constant desire to do evil deeds. Oliver is the one who wants to turn away from all wickedness. "*Oliver is not like every other child. His thoughts are filled with 'angels, heaven, kind faces' and the idea of being sent to jail frightens him*" (OT, 2012 : 213).

When Fagin tells Oliver that by becoming good at pick pocketing, it will make him "*the greatest man of all time*" (OT, 2013: 81), in contrast, Oliver wonders to himself "*what picking the old gentleman's pocket in play had to do with his chances of being a great man*" (OT, 2013: 81). It shows that the boy already has a formed opinion about what it means to be a great man and Fagin's method does not correspond to his formed idea. Children learn from adults, by watching and imitating them. Oliver respects Fagin who is his senior, so he watches and follows his moves in silence.

However, let us examine Oliver's opinion when he is given a chance to experience a different type of environment Mr. Brownlow's home, where "*kindness and solicitude which knew no bounds*" (OT, 2013: 131). In chapter twelve, we can find many answers. When Oliver wakes up from the deep sleep, he sees that it is not the same place where he closed his eyes the last time. After his first conversation with Mrs. Bedwin, Oliver realizes how everything is different, people, surroundings and the way he feels. For the first time the boy gets lots

of care, tenderness and comfort. *“He feels cheerful and happy surrounded by people who look after him”* (OT, 2013:131). He sees many different objects, like paintings and books which look so new to him, and he does not know yet if he likes it or not, he is still absorbing. After being for a few days around people who share nothing but love, kindness and show lots of attention towards him.

Oliver does not belong to the criminal world. As he himself states, *“he wants to be good and indeed he likes to be good”* (OT, 2013: 34)!

CHAPTER V

CONCLUSION AND SUGGESTION

After presenting an analysis in the previous chapter, the conclusion and the suggestion is given in this section.

5.1 CONCLUSION

In this chapter, the writer presents the conclusion essence of the whole story. The discussion shows that some characters and the social condition in the Victorian age. Oliver Twist as the main character in Charles Dickens's work clearly reflects the condition of 19th century in England. There are some suffering conditions experienced by Oliver in the novel that truly reflect the condition of that era. There is a parish workhouse, where children have to work with only little food to eat and very inconvenient place to stay in which they feel hunger every day.

Orphanage only gave them suffering rather than comfort. The master of the orphanages only gave them a very small portion of food. This is illustrated by Dickens when the inmates of the workhouse become victims of the Poor Law. They are suffering from hunger, since they get only the smallest portion of food from the Matron of the workhouse. The matron's opinion is that providing the children with the smallest portion of the weakest possible food is the best policy in handling the children, where she regarded herself as needing the biggest possible portion of the food.

The poor children in the workhouse are not only suffering hunger but the workhouse authorities also exploit them. They should work for the workhouse and receive only seven pence-halfpenny per small head per week.

When an unpleasant thing comes over them, mostly they intended to do the bad things. In this case, the industrial revolution need for child labor and the labor need more money to buy more food. Some of them have no job and no money to buy food, and slow starvation is coming after them. Those people will do anything to survive from hunger. Even become a criminal is another solution for them. The bad consequence of this is when the poor are out of the necessity and become acquainted with crime, and the worst is that when they really become criminals and join an organization for criminals which in modern terms are called as Mafia. In his *Oliver Twist*, Dickens also describes that at that time gangs of criminals was so widespread.

Charles Dickens successfully introduced unpleasant facts to the consideration of his reader. In order to see the ugliness one has to look into the mirror. In my opinion, the novel was like a mirror for the Victorian society to see its deficiencies and advantages. The novel had to have a happy ending otherwise it would have been too harsh for Charles Dickens to show things as they really were. I am quite certain that everybody who read the novel in those time could recognize their society in which they lived.

5.2 SUGGESTION

For those who are interested in studying literature, this study may contribute to the students in enjoying literary works, especially the novel. However, this study is still far from perfection since it actually discusses only a small part of the whole aspects that a literary study can cover. Therefore, the writer of this thesis proposes the following suggestion for other researchers who might conduct further research on the same novel.

The writer suggests others to have further study in comparing this novel with other works of Dickens. This is due to the fact that Dickens is a literary giant a very productive and creative novelist, whose may work related with others.

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APPENDICES

Appendix 1

Synopsis of the Novel



Oliver Twist's mother dies after birth of her child in a workhouse. The infant's father is unknown, and the orphan is placed in a private juvenile home. After nine years of mistreatment, the boy is returned to the workhouse forever more abuse. After representing his fellow sufferers in an attempt to get more food, Oliver is punished and is apprenticed to Mr. Sowerberry, an undertaker. Noah Claypole, a charity boy working for Oliver's master, feels jealous of Oliver Twist. He flogs Oliver many times. Finally, Oliver runs away and heads for London.

Near London, Oliver joins company with John Dawkins, the Artful Dodger, a questionable character who brings the boy to Fagin, the ringleader of a gang of criminals. Instructed in the "art" of picking pockets, Oliver goes out with Charles Bates and the Dodger. His companion picks an old man's pocket and flees, and Oliver is arrested for their offense. At the police station, the terrified boy is cleared by the testimony of the bookseller who witnessed the theft. Oliver collapses and is taken home by Mr. Brownlow, the victim of the crime.

While Oliver recovers at his benefactor's home, Brownlow is puzzled by the resemblance between Oliver's features and the portrait of a young woman. Mr. Grimwig, Brownlow's friend, has no faith in Oliver, so Oliver sent on an errand to test his honesty. The boy recaptured by Nancy

and her friend Bill Sikes, a vicious lawbreaker. Oliver is restored to Fagin, who holds him in strict captive for a while. In the meantime, Bumble, a minor parish official from Oliver's birthplace, answer Brownlow's advertisement inquiring about Oliver. Bumble turns Oliver's benefactor against him by grossly misrepresenting the boy's history and character. Eager to get Oliver completely in his power by thoroughly involving the child in some crime, Fagin convinces Bill Sikes to use Oliver in major burglary that is being planned. Sikes takes Oliver westward through the city to rendezvous near Chertsey with Toby Crackit.

At the house that to be burglarized, Oliver hoists through a small window. The occupants are aroused and in the resulting melee, Oliver is shot. The robbers run off with the wounded Oliver but abandoned him in a ditch.

In the workhouse, Sally, the old pauper who attends Oliver's mother, is dying. At her urgent request, Mrs. Corney, the matron, sees the old woman alone before she expires. Immediately thereafter bumble and the matron agree to marry.

Fagin is greatly upset when Toby Crackit returns alone. Fagin makes anxious inquiries about Sikes. He then has an ominous meeting with a person called Monks, who is angry with Fagin, who claims has failed in his obligation to ruin Oliver by tricking him into a lawless life.

When Oliver regains consciousness in a ditch, he stumbles to the nearest house, which proves to be the site of the attempted burglary. The

owner, Mrs. Maylie, take the boy in a protect him with connivance of the doctor, Mr. Losberne. The boy is taken care to a cottage in the country, where Mrs. Maylie's niece Rose suffers a near fatal illness. In the town in a yard, Oliver r encounters a repulsive stranger who later spies on him with Fagin. Rose rejects the proposal of Mrs. Maylie's son, Harry, but he does not accept her refusal as a final.

Monks meets the bumbles and purchases a locket that Mrs. Bumble redeemed with a pawn tickets that she took away from the deadly Sally, who had received the pledge from Oliver's dying mother. The trinket contains a ring inscribed with the name "Agnes", Monks drops it into the river.

Nancy, who sympathizes with Oliver, nurses Sikes until he regains his "natural" meanness. She drugs the man slips away to Hyde Park for a secret meeting with rose Maylie. Nancy tells Miss Maylie everything that she has learned by eavesdropping on Fagin and Monks on two occasions. The two rogues are plotting the destruction of the object of Monk's inveterate hatred his brother Oliver. Mr. Browlow, who has been absent from London, reappears and Rose tells him Nancy's story. Harry Maylie, Grimwig, and Mr. Losberne are also briefed on what Nancy has learned.

Noah Claypole and Charlotte, Sowerberry's maidservant, hide out in London after she has plundered the undertaker's till. They are discovered by Fagin, and Noah is employed to visit the police station to bring back information about Dodger's indictment as a pickpocket,

because of her suspicious behavior, Fagin assigns the sneak to spy on her. Nancy has a midnight meeting with Rose and Brownlow on London Bridge. Nancy informs Brownlow how he can corner Monks. Noah hears everything and immediately reports his finding to Fagin.

Fagin waits up for the marauding and provokingly discloses Nancy's double-dealing. Sikes promptly goes home and bludgeons her to death. After wandering in the country for a day, haunted by his evil death, the murderer returns to London.

Mr. Brownlow has seized Monks and has taken him to his home. The resultant disclosures clear up many mysteries. Brownlow had been engaged to the sister of his friend Edwin Leeford, Monks's father. While yet a mere boy, Leeford was forced into a bad marriage. The couple had only one child- Monks- and separated. Leeford became attached to a retired naval officer's daughter, Agnes Fleming. But Leeford died suddenly in Rome while looking after an inheritance. His wife had come to him from Paris just before his death. At the time, Agnes was expecting a child- the future Twist. Before leaving Italy, Leeford had left the girl's picture with his friend Brownlow.

Because of the striking similarity between Oliver's face and Agnes Fleming's, Brownlow has been searching for Monks since the boy's disappearance. With the help of Nancy's discoveries, Brownlow has learned that all about the destruction of Leeford's will, the disposals of the identifying trinket that Oliver's mother possessed, and Monks' vindictive

conspiracy with Fagin to destroy the innocent boy. Faced with this revelations and a reminder of his complicity in the murders of Nancy, Monks comes to terms in return for immunity on the condition that Monks make restitution to his brother (Oliver) in accordance with the original will.

Toby Crackit and Tom Chitling have taken refuge in a crumbling building amid the ruins of Jacob's Island, along with Claypole, while Chitling and Bates escaped. An unwelcome addition to the group is Bill Sikes, who is being tracked down. Charley bates turns against the killer and raises an alarm to guide the pursuers. Attempting to escape from the house top, Sikes falls and is hanged in his own noose.

Oliver returns to the town of his birth with Mrs. Maylie, Rose, and Mr. Losberne. Brownlow follows Monks. Monks confirm what he has already declared in writing. The history of the two half-brothers is recapitulated. Their father's will leave the bulk of his fortune to Agnes Fleming and her expected child. The Bumbles admit their part in the affair after being confronted with Monk's confession.

A new disclosure concerns Rose, who is of uncertain origin, although recognized by Mrs. Maylie as her niece. Rose is reality younger sister of Agnes Fleming hence Oliver's aunt. Harry Maylie has reputed his station in life to become a village person, so the way is cleared for the young couple's betrothal.

Fagin found guilty and sentenced to be hanged. While in prison awaiting execution, he disintegrates into a state of unrepentant

maliciousness, but on his last night, he is visited by Brownlow and Oliver. Regaining some semblance of humanity, he reveals the location of some papers relevant to Oliver's interest.

For testifying against Fagin, Claypole is pardoned, and he and Charlotte live by disreputable means. Charles Bates reforms and becomes a herdsman. The other leading members of Fagin's gang transported from England. In accordance with Mr. Brownlow's recommendation, Oliver shares his fortune with Monks, who nevertheless later dies in prison, destitute.

Rose and Harry Maylie are married, and Mrs. Maylie lives with them, Brownlow adopts Oliver and they settle the parsonage as does Mr. Losberne. The Bumbles lose their positions and become inmates of the workhouse where Agnes Fleming died.

Appendix 2

Biography of the Author



Charles Dickens (*Charles John Huffam Dickens*) was born in Landport, Portsmouth, on February 7, 1812. Charles was the second of eight children to John Dickens (1786–1851), a clerk in the Navy Pay Office, and his wife Elizabeth Dickens (1789–1863). The Dickens family moved to London in 1814 and two years later to Chatham, Kent, where Charles spent early years of his childhood. Due to the financial difficulties they moved back to London in 1822, where they settled in Camden Town, a poor neighborhood of London.

The defining moment of Dickens's life occurred when he was 12 years old. His father, who had difficult time managing money and was constantly in debt, was imprisoned in the Marshalsea debtor's prison in 1824. Because of this, Charles was withdrawn from school and forced to work in a warehouse that handled 'blacking' or shoe polish to help support the family. This experience left profound psychological and sociological effects on Charles. It gave him a firsthand acquaintance with poverty and made him the most vigorous and influential voice of the working classes in his age.

After a few months Dickens's father was released from prison and Charles was allowed to go back to school. At fifteen his formal

education ended and he found employment as an office boy at an attorney's, while he studied shorthand at night. From 1830 he worked as a shorthand reporter in the courts and afterwards as a parliamentary and newspaper reporter.

In 1833 Dickens began to contribute short stories and essays to periodicals. *A Dinner at Poplar Walk* was Dickens's first published story. It appeared in the *Monthly Magazine* in December 1833. In 1834, still a newspaper reporter, he adopted the soon to be famous pseudonym Boz. Dickens's first book, a collection of stories titled *Sketches by Boz*, was published in 1836. In the same year he married Catherine Hogarth, daughter of the editor of the *Evening Chronicle*. Together they had 10 children before they separated in 1858.

Although Dickens's main profession was as a novelist, he continued his journalistic work until the end of his life, editing *The Daily News*, *Household Words*, and *All the Year Round*. His connections to various magazines and newspapers gave him the opportunity to begin publishing his own fiction at the beginning of his career.

The Posthumous Papers of the Pickwick Club was published in monthly parts from April 1836 to November 1837. Pickwick became one of the most popular works of the time, continuing to be so after it was published in book form in 1837. After the success of Pickwick Dickens embarked on a full-time career as a novelist, producing work of increasing complexity at an incredible rate: *Oliver Twist* (1837-39),

Nicholas Nickleby (1838-39), *The Old Curiosity Shop* and *Barnaby Rudge* as part of the *Master Humphrey's Clock* series (1840-41), all being published in monthly instalments before being made into books.

In 1842 he travelled with his wife to the United States and Canada, which led to his controversial *American Notes* (1842) and is also the basis of some of the episodes in *Martin Chuzzlewit*. Dickens's series of five Christmas Books were soon to follow; *A Christmas Carol* (1843), *The Chimes* (1844), *The Cricket on the Hearth* (1845), *The Battle of Life* (1846), and *The Haunted Man* (1848). After living briefly abroad in Italy (1844) and Switzerland (1846) Dickens continued his success with *Dombey and Son* (1848), the largely autobiographical *David Copperfield* (1849-50), *Bleak House* (1852-53), *Hard Times* (1854), *Little Dorrit* (1857), *A Tale of Two Cities* (1859), and *Great Expectations* (1861).

In 1856 his popularity had allowed him to buy Gad's Hill Place, an estate he had admired since childhood. In 1858 Dickens began a series of paid readings, which became instantly popular. In all, Dickens performed more than 400 times. In that year, after a long period of difficulties, he separated from his wife. It was also around that time that Dickens became involved in an affair with a young actress named Ellen Ternan. The exact nature of their relationship is unclear, but it was clearly central to Dickens's personal and professional life.

In the closing years of his life Dickens worsened his declining health by giving numerous readings. During his readings in 1869 he collapsed, showing symptoms of mild stroke. He retreated to Gad's Hill and began to work on *Edwin Drood*, which was never completed.

Charles Dickens died at home on June 9, 1870 after suffering a stroke. Contrary to his wish to be buried in Rochester Cathedral, he was buried in the Poets' Corner of Westminster Abbey.

Source: <http://www.dickens-online.info/charles-dickens-biography.html/> (Accessed on May 1, 2014)

SURAT KETERANGAN

Skripsi yang berjudul **The Social Criticism of England in 19th Century Industrial Revolution in Dickens' *Oliver Twist*** oleh Siti Hardiyanti Nursyam, telah disetujui dan diperbaiki pada waktu ujian, tanggal 10 Juni 2014, oleh panitia penguji sebagai berikut :

1. Drs. H. Fathu Rahman, M. Hum (Penguji I) (.....)
(24 Juni 2014)
2. Drs. H.A. Lukmanulhakim Jaya, M.S (Penguji II) (.....)
(24 Juni 2014)