



INTERNATIONAL JOURNAL OF CREATIVE RESEARCH THOUGHTS (IJCRT)

An International Open Access, Peer-reviewed, Refereed Journal

Poverty as a satire in the society of 19th century Industrial revolution in Oliver Twist

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Abstract

In the world everywhere the main conflict between the people is not giving importance to another person, the reason behind the thing in the entire world people is having a thought of not giving the priority to other people. The mankind needs love and peace from the other people but according to the people's mindset is to play with the emotions as well in the way of treating others. In Charles Dickens' Oliver Twist has provoked controversy and invited censorship over its one-hundred-year history. Where once its detractors criticized its themes of poverty takes a vital role and protested the moral laxity in the language and characters of the novel, in the eighteenth century to twentieth century the controversy has evolved into an issue of poverty. The aristocratic people who make a mock in the way of treating and teasing with the colour of the other people and they don't understand the inner feeling of the other people, this is what the real-life situation the people felt bad and it should be the major part in the society also.

Keywords: Mankind, aristocratic, emotions, century, poverty

Oliver Twist is the second novel after Pickwick written by Charles Dickens, this novel has given so much to society. There are so much things that the people can learn from all the themes. Well, there are a lot of themes in this novel, but poverty is a very important theme in this book. Inspired by his own life, he had nailed to illustrate the lives of the poor in Victorian England and attack the New Poor Law of 1834.

Charles Dickens did not have a happy childhood. He had been through a lot of problems and experienced the lowest point when he was just twelve years old. He got to see his father arrested and put to jail for failure to pay debt. But it did not end there. Poor Charles had to do labours in blackening factory where he met Fagin the man that has inspired Charles to name a villain character after his name, though in reality Fagin was a nice guy who had showed him kindness and the darker side of life. These reasons support his ability to feel the novel and express every obstacle especially related to poverty in a dynamic way.

A brief summary of the novel illustrates what Fielding had in mind when he wrote these words. Oliver Twist is born in a workhouse. An orphan, he spends the first nine years at a baby farm; when he is nine, he is moved to the main workhouse and put to work picking oakum. One of the memorable scenes in the novel ensues when the boys draw lots and Oliver, the loser, has to ask for another portion of the foul-tasting gruel. Oliver approached the head table and makes his famous request: "Please, sir, I want some more." Eventually, Oliver goes to work for Mr. Sowerberry, an undertaker, who uses Oliver as a mourner at children's funerals.

Noah Claypole, another employee, makes the mistake of calling Oliver's mother "a regular right-down bad 'un". Oliver pummels him and is punished, in turn, by Mrs. Sowerberry. Oliver finally decides to run away to London; there he meets Jack Dawkins, one of Fagin's boys. The rest of the novel tells of Oliver's life with Fagin's gang, his "adoption" by Mr. Brownlow, his return to Fagin, Nancy, and Bill Sikes, his second "adoption" by Miss Rose and her guardian, Mrs. Maylie, and the revelation of Oliver's real father.

The people learn that Monks, who has been trying to have Oliver murdered, is really a Mr. Edward Leeford, Oliver's paternal half-brother. Mr. Brownlow, had a portrait of Agnes, Oliver's mother, and has noticed the close resemblance between her and Oliver. Oliver receives a small inheritance, Monks moves to America, Sikes, who has murdered Nancy, dies as he is being chased by the police, and Fagin is arrested and condemned to the gallows.

Dickens then ties up all the knots in typical Dickensian fashion: Rose Maylie turns out to be Oliver's aunt, and Oliver lives happily ever after with Mr. Brownlow. In this scene, Oliver that Dickens had in mind from the beginning, the Oliver who would survive no matter what happened in the cruel world in which he lived, the Oliver who portrayed "the principle of Good surviving through every circumstance and triumphing at last." While one should by no means give short shrift to Oliver's subsequent adventures, especially his time with Fagin and Brownlow and the Maylies, the reader, according to what the people learn from Dickens himself, should come away with that "message" in mind.

While an early novel in the works of Dickens, *Oliver Twist* was meant to be, in Fielding's words, one of his "dark" novels, one that reveals "a terrifying nightmare in which Oliver searches for his own identity and for hope and purpose in life." The "terrifying nightmare" is best revealed in the first seven chapters of the novel, and it those that should remain in the readers' minds long after they finish the novel. Reflecting on his own days as a child working in the Blacking Factory, Dickens was finally able, through this early novel, to come to terms with his survival in a world filled with hunger and horror.

Dickens certainly broadens his reader's understanding of terrible realities present not only in nineteenth-century England but in human nature the world over. He encourages a more charitable attitude to the needy poor, especially to children, and invites his audience to share his affirmation of a dream in the visionary reformed world he finally creates for Oliver. Yet to all intents and purposes he is entertaining his readers with a gripping story. He belongs to an ancient tradition of great artists who manage to teach while they delight.

[H]e should be despatched to a branch – workhouse.... Where twenty or thirty others

Juvenile offenders against the poor-laws, rolled about the floor all day, without the

Inconvenience of too much food or too much clothing[.]

The narrator explains how the system punishes Oliver and the other orphans for the "crime" of being poor. Throughout *Oliver Twist*, Dickens links poverty and criminality, but unfortunately, children like Oliver have virtually no opportunity to raise themselves and their station. The poor children who don't die on the farms find themselves shipped to the workhouses, where they become entrenched in a cycle of hunger and poverty. As evidenced by boys like Artful Dodger, few decent lines of work exist for poor, illegitimate children. Oliver can only improve himself through the kindness of others who react to his innate goodness.

After Oliver attacks Noah Claypole, Mr. Bumble blames the coffin-maker's wife for feeding Oliver too well and giving him the energy to fight. His words highlight two key ideas about poverty. First, the sentiments justify the decision to place orphans and other impoverished people on the farms and in the workhouses. The perverse logic follows that unless downtrodden people stay weak, they will revolt against their conditions. Secondly, the rationalization serves to keep poor people in such a state for their lifespans. Poor people unable to obtain proper nourishment will lack the energy to work hard enough to improve their situation.

In an ironic turn, due to role in hiding Oliver's true identity, the narrator explains how the Bumbles lose their position at the workhouse and get sent there as inmates themselves. This reversal of fortune plays with the argument that poor people have done something to merit their black situation. While the Bumbles brought about their own sorry fate – their avarice leads them to sell information about Agnes's locket for twenty – five pounds – most of the impoverished people in the novel, like Oliver and Nancy, are simply born into unfortunate circumstances. The Bumbles may be the only occupants in the workhouse who deserve to be there.

The ending of *Oliver Twist* shows the arrest and conviction of Fagin who is eventually hanged at the end of the novel. Finally, after Sikes is dead and Fagin is in prison under sentence, Oliver returns with his entourage of protectors to the workhouse to recover little Dick who, they learn, has died - the one sad note in an otherwise happy conclusion. Oliver sees all the sights of his youth with new eyes.

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