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The Orphans Sufferance in the Select Novels of the Great English Novelist, Charles Dickens

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Abstract

Actually, the Victorian Literature is over-populated with orphans, whose narratives in children's literary forms are complex and rich, and they generally saturated the pages of children's stories, so the orphan stories are well known books among readers and have spotted the scene of children writing since it appeared. Likewise, orphan narratives, or "orphan stories," offer a commonly unmistakable conventional plot with orphan heroes, who move thoughtful leanings from the reader, who predicatively win over affliction, and who are rewarded for their steadiness, diligence, and assurance. Along these lines, orphans offer an open door for writers to furnish the readers with a challenge to investigate sentiments of frailty from a protected vantage point, while simultaneously giving the chance of carrying on with an energizing and brave life through the eyes of the orphaned persona (Hani, 2012).

Some social scholars define an orphan as a child, younger than sixteen... who is an orphan due to the passing away or vanishing of, renunciation by, or partition or loss from the parents. In like manner, UNICEF outlines a distinction between a solitary orphan, as a kid with one perished parent, and a twofold orphan, a child with two dead parents, while different writings characterize children individually as half or full orphans. Similarly, Pearson claims that, on the most literal meaning, an Orphan is a child, who has been denied of parental insurance and nourishment while very young and too untalented to even think about taking care of oneself". Obviously, an orphan is characterized as a person, who has not yet arrived at the period of maturity, whose parents are perished, or who has been eliminated from their folks (Reynolds, 2012). This paper will discuss the orphans sufferance during their daily lives, and reflect their fear, as well as shed light on the maltreatment of the society against them, furthermore, give some examples of the novels of Charles Dickens like; *Oliver Twist*, *David Copperfield* and *Great Expectations*.

KEYWORDS: Dickens, Orphan, Sufferance, Benefactor, Poverty,

INTRODUCTION

On 7 February 1812, the incomparable English writer, Charles Dickens was born in Portsmouth, UK. His dad, John Dickens, who lent a big amount of money, which he couldn't return, so his failure to pay his obligations had horrible results; John Dickens was captured and Charles had to leave school and to work at a stockroom marking pots at 12 years old as well as the family became in terrible as a result of the absence of its breadwinner (Barberá, 2014).

In fact, Dickens himself suffered a hard experience in his early years when his dad was detained and he was isolated from his family and compelled to work in a blacking stockroom (Uwais, 2016). Dickens, maybe more than some other writers, was devoted to the subject of orphans, which is found in the incredible number of youngster characters in his books. Morris asserts that Dickens was one of the most significant powers when it came to guaranteeing that the subject of children was extensively uncovered inside both social and literary circles. His capacity to feel sympathy and his consciousness of social injustice, undoubtedly got from his own background; as a little boy, he was isolated from his family and compelled to work in a factory of paints, and once he moved to London as a grown-up, he saw the daily hopeless environments in a few territories of the city (Albertson, 2016).

Actually, Charles Dickens earned the notoriety of a classic novelist through his unique scholarly figures of orphaned youngsters with regards to the harsh private enterprise of the Victorian period of the nineteenth century, since he enters profoundly into the psychology of the orphaned child in his self-awareness and improvement from early childhood on. By composing novels about the orphan sufferance, Dickens attempts to make an association between his heroes' affliction and their prosperity, proposing that sufferance, once in a while helps in building up the self-governance of an orphan's persona (Hani, 2012). Unfortunately, Dickens considers the orphan maltreatment as a proof that the social agreement has been broken. As per this view, the orphan turns into untrustworthy, a potential "bad seed," and the reason for a great part of the culpability that stained London. Dickens' utilization of the orphan recommends that while "incomplete and genuine orphans may turn sour for absence of direction... they may likewise make of their disengaged condition a reason for strong development". In Dickens' books, an orphan is as a predominant picture of an image of the feeble and desolate time, the novelist learns through the orphan' experience and communicated solitariness of this world (Ren, 2013).

Undoubtedly, Charles Dickens was one of the most renowned novelists of the nineteenth century and he was enormously famous among the readers. Subsequently, Dickens' mankind and social concern established significant keys to his prosperity, since they engaged the public notion and the moral and benevolent vein in Victorian culture. Additionally, Paul Morris states that Dickens was a novelist of masterpieces, yet additionally of the ethical perspectives of his own and the coming generations (Albertson, 2016). There is an extraordinary peril of essentializing the lives of orphans, whereas, no two orphan cases are the equivalent, and the directions of orphan life shift enormously from timeframe to another, and from an area of the world to another. While it tends to be contended that the utilization of orphans shows the tremendous number of orphans and an alternate meaning of "orphan" than is generally utilized today (a Victorian "orphan" could have one parent), the number of orphans in nineteenth century English writing remains excessively high and no place is it higher than the literary work of Charles Dickens.

Elaborately, Auerbach illustrates Victorian mentalities to orphans, so she thinks that the "orphan is born to himself and sets up his own social obscurity" (Auerbach, 2016). Victorians saw orphans as unhampered by family backgrounds or the other cultural desires that quandary as much as they uphold. Hence, the orphan is a free person, conceivably fit for composing his own biography in manners that "customary" children, troubled as they are with parental and social desires, are not allowed to endeavor. The literary orphan's "appearance of winsome delicacy" is misleading on the grounds that it covers a tremendous "intensity of endurance" vital for existence. In addition, the number of orphaned children was so immense (different evaluations propose that 10% of all orphans were feeling the loss of a dad and 13% of orphans were feeling the loss of a mother), that this narrow view needed total comparability (Byrd, 2018).

OLIVER TWIST

Clearly, through his novel *Oliver Twist*, Charles Dickens depicted the lives of fringy gatherings of the Victorian community, with the orphan as a primary core interest. It is a novel of the orphaned boy, Oliver, who, regardless of troubles at last discovers his personality and prestige in the public arena, the novel gives a picture of society's evil treatment of orphaned children. As indicated by Lydia Murdoch, the portrayal of Oliver turned into the standard picture of an orphan, which went on for the whole century, and consequently it affected the community's view of orphans. A consequence of this was the nineteenth century authors frequently portrayed the orphans as victims, who are noticeable in *Oliver Twist* (Albertson, 2016). Oliver Twist was an orphan and the hero of the novel, who is so youthful toward an early commencement of his life, fizzled to accomplish a stable character, despite the fact that he encounters incredible enduring since his adolescence, he has confronted

numerous troubles, first in the workhouse and later as an understudy to a director. At that point, he fled to the city of London looking for a happy life, but he fell under the control of a certain crook, yet, he was saved by a decent hearted man called Mr. Brownlow (Tasnim, 2016).

Unfortunately, when children were born in the workhouse and left there as orphans, the issue was to put the babies at branch workhouses in the rural areas, supposed as 'infant farm', where they were raised until mature enough to come back to the workhouse. These youngsters experienced daily horrendous environments and were regularly seriously dismissed; it has been assessed that around 60 % passed away before coming to the age of two. If the infants endure as the Child Farm, they confronted incomparable sufferings in the workhouse. Nonetheless, the storyteller of *Oliver Twist* sees that despite the fact that the conditions within the workhouse were in reality frightful, Oliver was blessed to wind up there; accordingly showing how awful the choices were there (Albertson, 2016).

Basically, *Oliver Twist* is about the exploitation of a child, in which, Dickens attacks the inhuman system of feudalism that dehumanizes human beings, for example, when Oliver was hungry, he asked the cook at the workhouse for more gruel. He asks: *"Please Sir, I want some more."* (Dickens, *Oliver Twist*, 1838) A member of the board replied; *"I know that the boy will be hung"* (Dickens, *Oliver Twist*, 1838). This kind of attitude was towards the poor in the Victorian era. It was considered a great offense if the boys asked more food. Mr. Bumble whipped Oliver and threw him into a darkened room. When he asks for more food, he is sold to an undertaker as a punishment. Mr. Bumble is a corrupt man and very insensitive towards the orphan children, he used to feed very little. Accordingly, the boys remain hungry, so they never dare to ask more food. Likewise, Ruth Richardson has composed in his essay "Oliver Twist and the Workhouse" that "The enduring of the Victorian workhouse prompted Oliver Twist to articulate the renowned expression *"Please Sir, I need some more"*. This line precisely shows that in Workhouses, hungry children, even couldn't need more food, since it is deserted for them and if any youngster did this, he/she would get punished from the Workhouse's manager as per their unfair rules. In the acclaimed representation by George Cruikshank, "the helpless orphan Oliver stands absolutely alone with the frightful danger of human flesh consumption directly behind him, and confronting him, the punisher of a workhouse planning to release his forces to punish the little orphans" (Tasnim, 2016).

DAVID COPPERFIELD

Plainly, Charles Dickens' initial sufferings have been depicted in David Copperfield, so he has offered real pictures of misuse, abuse, disregard and dehumanization of the children. It is a most loved book of Charles Dickens, since David's story is frequently close to the historical backdrop of his own life, so it was his favorite novel of literary work, where he has stated obviously

"Of every one of my novels, I like this the best. It will be handily accepted that I am an affectionate parent to each offspring of my extravagance... in any case, in the same way as other affectionate parent, I have in my true inner being a most loved orphan and his name is David Copperfield" (Dickens, *David Copperfield*, 1850).

Unfortunately, David Copperfield's father had died before his birth, accordingly, he becomes an orphan in the wide world at an early age, so the orphaned child, (David) is in need for warm love, affection, security and wisdom. Unfortunately, Mr. Murdstone appears like a devil in the David's contented world, he is evil by nature, and very cold, but he is very harsh towards David and his mother Clara. It is the lust for money and power that Mr. Murdstone marries Clara Copperfield, and destroyed the happy world of David, yet Murdstone's torture is unbearable for David and his mother, so David composes:

"He beats me at that point, as though he wants to end my life. Over all the commotion we made. I heard them approaching steps I heard my mom weeping out-and Peggotty. Then he was gone; and the entryway was bolted outside; and I was lying, fevered and hot, and torn, and score, and seething me my tiny way, upon the floor " (Dickens, *David Copperfield*, 1850).

To be free of him, the stepfather (Mr. Murdstone) sends David to Peggotty's relatives in Yarmouth, but When David returns, he is subjected to the emotional and physical cruelty of his stepfather, who also tyrannizes David's poor mother. When David tries to stand up to him, he is sent to the Salem House boarding school run by the sadistic teacher Creakle. In that school, the children were given merciless treatment by the schoolmaster. To make the school staff to punish him, immorally, Mr. Murdstone put a placard on David's back that reads: *"Take care of him."*

He bites" (Dickens, *David Copperfield*, 1850). Unfortunately, David's mom passed away when he was twelve years of age, it represents his enthusiastic demise additionally in light of the fact that he was denied of passion of his mom. Consequently, the motherless child gets upset in his life. Accordingly, David begins to take on the role related with free grown-up. He is cognizant that other kids carry on uniquely in contrast to him. Therefore, David's mom's demise, Mr. Murdstone sends him to work in a wine trader's home in London. David had to work hopelessly in a stockroom at twelve years old in a spot, where he experienced the mortification of blending in with young men.

Undoubtedly, he confronted destitution, wretchedness and loneliness, and furthermore after some time, sadly, David's landowner, Wilkins Micawber is captured for debt and sent to prison for a while. During this time, no one thinks about David, who is battling to flee from London to Dover, having his cash taken, pawning dress for food, injuring his bare feet, facing the criminals, and keeps walks for about twenty-three-mile trip from London to his auntie Betsy in Dover, so his horrible frightened story has a self-portraying background (Byrd, 2018).

GREAT EXPECTATIONS

Obviously, Dickens demonstrated the childhood of a kid called Pip, whose name is Phillip Pirrip, who is the protagonist character and the storyteller of this story was a little boy toward the beginning of the novel. In spite of the fact that he was an orphan, his elder sister and her spouse brought him up and they wanted Pip to become a blacksmith. As the novel starts, Pip steals cognac, a pie and a file subsequent to being threatened by a convict on the marshland. Pip was abused by his elder sister, Mrs. Joe Gargery, she is uncommon cruel and maltreated and abused both Pip and her spouse, Mr. Joe, who is straightforward nature doesn't spare them from enduring because of his spouse and Pip's sister. Pip states:

"My sister's raising had made me delicate. In the little world where orphans have their reality whosoever brings them up, there isn't anything so finely saw thus finely felt, as treachery that the kid can be presented to; yet the boy is little, and its world is little, and its shaking-horse remains the same number of hands high (Dickens, Great Expectations, 1881).

Certainly, Pip endures as an orphaned boy raised by an angry elder sister, and suffers too Stella's hatred. He endures intense when he discovers that his sponsor is the convict, Magwitch in light of the fact that he feels misery that he has taken corrupted money, so Pip appears to go through his whole time on earth being scared and frightened of his sister, of the convict, and of the convict's alleged companion. Having set up Pip as polluted by criminality, it becomes no surprise, when the convict returns and uncovers a previous that matches Pip's most obscure apprehensions. Magwitch says.

"I'm not going to hide, but to reveal to you my life. In any case, to offer it to you short and convenient, I'll put it into a significant piece of English. In prison and out of prison. There, you have it. That is my life practically, down to such occasions as I got dispatched off... I've done everything really well – aside from being hanged. I've been secured, as much as a silver tea pot. I've been trucked here and trucked there, and put out of this town and put out of that town. I've not any more an idea of where I was conceived than you have – if to such an extent. I initially got a mindful of myself down in Essex, a stealing turnip for my living" (Dickens, Great Expectations, 1881).

Mostly, there are similarities between the three orphans, (Oliver, David, and Pip); the main characters are orphans from the beginning of the novels, where Oliver's mother dies directly after he is born and Pip is seen in his family's grave as well as David mother died when he was twelve years old. Likewise, there is another similarity between Oliver and Pip in that they are both from the poor lower class. Oliver, David and Pip are similar in working at an early age as child labor. The three protagonists lived a harsh life because of cruel treatments of the adults, who usually look down on children as being inferior creatures (Uwais, 2016). Oliver is badly treated in the workhouse, with the undertaker and by Fagin (the head of the gang) whereas Pip also is abused by his heartless sister Mrs. Joe, Miss Havisham and Estella, as well as David was maltreated by his stepfather and the schoolmaster. In fact, not all adults usually abuse the protagonists where some of them such as Joe and Magwitch, who give hand to Pip, and Mr. Brownlow, who adopts Oliver, as well as Aunt Petsey, who became the benefactor of David Copperfield.

Oliver escapes to London out of starvation and loneliness as well as undertaker wife's mistreatment together with other laborers whereas, Pip leaves his sister and her husband's house to London in order to get rid of his unexpected social status and his poverty but David escapes from London to Dover passing twenty-three miles on feet. Pip and Oliver get into special relationships with convicts and receive some kind of care of these criminals such as Magwitch becomes a Pip's benefactor and Mr. Brownlow protects Oliver from misery and starvation, providing him with a place to live in, whereas aunt Betsey becomes the benefactor of David (Uwais, 2016).

CONCLUSION

Obviously, during the early modern Western history (generally the fifteenth to eighteenth centuries), the meaning of orphans included both children (male and female), whose parents had passed away and as children, whose families were incapable or reluctant to help them. Truth be told, children could be left orphaned because of parents' monetary difficulty, expanded military or maritime help, vital disease, or widowhood. Orphaned youngsters, who have lost one or the two parents during childbirth or at a later age have gotten themselves the imperfect citizens, yet Orphans start with a fresh start since they don't have guardians to impact them either for good or for evil (Nabergoj, 2011).

Actually, in Dickens' literary works, for example, *Oliver Twist*, *David Copperfield*, and *Great Expectations* reflect the conditions of some defenseless orphans, who don't have family members, no dad or mother, without food, garments, and living in a subhuman condition. From these heartbreaking encounters of the orphans, we can perceive how an entrepreneur community savage is, youngsters' physical and psychological well-being endured a horrible crushing. The reason behind that the writer focuses on the certain truth out is his own experience indivisible, so he raised his voice against the arrangement of youngster warehouses and enduring of orphaned children of the Victorian period (Barberá, 2014).

Clearly, the picture of orphans in the Victorian media and community can't be disregarded, for they were all over, so genuine orphans populated Victorian England both true and in writing, also the truth of orphans in the nineteenth century was desperate surely—a condition enhanced by the tremendous number of orphans in Britain (Reynolds, 5). Appropriately raised the orphan is viewed as a clean slate, so an orphan sensibly could be named as a youngster —without parents; in any case, —in the Victorian culture the term additionally alluded to one who was denied of just one parent, a definition that left numerous children possessing the insecure societal position of orphans. Truly, a large portion of the orphaned children in Victorian stories is working class, and their battles to endure their conditions—and the story—are the focal point of the writers' consideration. Because of high death rates and brutal perspectives, orphans and illegal children kept on expanding in numbers well into the nineteenth century. Pregnant or recently begotten ladies frequently passed away of frail health— as in the portrayal of Oliver's mom — or deserted their infants to the Foundling Hospital or to the workhouses, as the disrespect and separation following wrongness was so serious (Albertson, 2016).

The story of the novel *Oliver Twist* depicts the harrowing life story of the eponymous boy of unknown birth whose identity is not revealed until near the end of the narrative. After the boy's mother dies in childbirth, Oliver is sent to a miserable orphanage, where he is often beaten. From there, he has moved to an adult home, and after a while, Mr. Sowerberry, an undertaker, takes him on as an apprentice. After Oliver suffers an unbearable situation also during his apprenticeship, where he is beaten, he flees from the countryside into the unknown. For a while, he wanders the poorer quarters of London and survives by begging. Likewise, the stories of *David Copperfield* and *The Great Expectations* reflect the lives of the two orphans and their sufferance in the absence of their parents. Finally, I (the writer of the paper) have experienced the absence of a mother in my early age of four months, because she was separated from my father when I was an infant. Accordingly, I suffered in my dawn of life and transferred from my grandmother to grandfather and then father house and live with stepmother and half brothers and sisters, so I strongly, sympathize with children, who missed their mother or father or both of them.

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