

**ÇANKAYA UNIVERSITY
GRADUATE SCHOOL OF SOCIAL SCIENCES
ENGLIS LITERATURE AND CULTURAL STUDIES**

MASTER THESIS

**TRANSFORMATION FROM
MISANTHROPY TO PHILANTHROPY
IN CHARLES DICKENS'S *HARD TIMES*
AND *GREAT EXPECTATIONS***

FERİT ŞAHİN

SEPTEMBER 2012

**ÇANKAYA UNIVERSITY
GRADUATE SCHOOL OF SOCIAL SCIENCES
ENGLISH LITERATURE AND CULTURAL STUDIES**

MASTER THESIS

**TRANSFORMATION FROM
MISANTHROPY TO PHILANTHROPY
IN CHARLES DICKENS'S *HARD TIMES* AND *GREAT EXPECTATIONS***

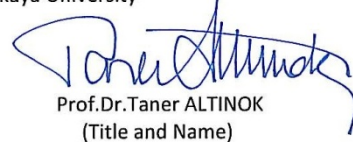
FERİT ŞAHİN

SEPTEMBER 2012

Title of the Thesis : **Transformation from Misanthropy to Philanthropy in
Charles Dickens's *Hard Times* and *Great Expectations***

Submitted by **Ferit ŞAHİN**

Approval of the Graduate School of Social Sciences, Çankaya University



Prof. Dr. Taner ALTINOK
(Title and Name)
Director

I certify that this thesis satisfies all the requirements as a thesis for the degree of Master of Arts.



Prof. Dr. Aysu ARYEL ERDEN
(Title and Name)
Head of Department

This is to certify that we have read this thesis and that in our opinion it is fully adequate, in scope and quality, as a thesis for the degree of Master of Arts.



Yrd. Doç. Dr. Mustafa ŞAHİNER
(Title and Name) (Title and Name)
Supervisor

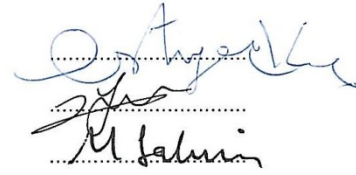
Examination Date : 10.09.2012

Examining Committee Members :

Doç. Dr. Ertuğrul KOÇ

Yrd. Doç. Dr. Zeynep YILMAZ KURT

Yrd. Doç. Dr. Mustafa ŞAHİNER

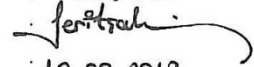


STATEMENT OF NON-PLAGIARISM

I hereby declare that all information in this document has been obtained and presented in accordance with academic rules and ethical conduct. I also declare that, as required by these rules and conduct, I have fully cited and referenced all material and results that are not original to this work.

Name, Last Name : Ferit ŞAHİN

Signature



Date

: 10.09.2012

ÖZET

CHARLES DICKENS'İN ZOR ZAMANLAR VE BÜYÜK UMUTLAR ADLI ROMANLARINDA KÖTÜLÜKTEN İYİYE GEÇİŞ

ŞAHİN, Ferit

Yüksek Lisans Tezi

Sosyal Bilimler Enstitüsü

M.A., İngiliz Dili ve Edebiyatı

Tez Yöneticisi: Yrd. Doç. Dr. Zeynep Yılmaz KURT

Ortak Tez Yöneticisi: Yrd. Doç. Dr. Mustafa ŞAHİNER

Eylül 2012, 64 Sayfa

İngiltere'de Viktorya döneminin önemli yazarlarından biri olan Charles Dickens yazdığı onlarca roman, kısa öykü, makale, şiir ve tiyatro eserleriyle yaşadığı dönemin ve günümüz edebiyat dünyasının önde gelen yazarlarından biri olmuştur. Fakat bu uzun edebiyat serüveninde birçok okuyucu tarafından daha çok romancı kimliğiyle bilinmektedir. Dickens romanlarında Viktorya dönemi İngiliz toplumunu farklı yönleriyle tasvir etmiş, gerektiğinde romanları aracılığıyla toplumsal eleştirilerde bulunmuştur. Bu tez yazarın farklı temalara sahip olarak görünen *Zor Zamanlar* ve *Büyük Umutlar* adlı romanlarını incelemektedir. *Zor Zamanlar* romanı sanayi devriminin dönemin insanları üzerinde yarattığı tahribatı anlatırken, *Büyük Umutlar* romanı Pip adındaki yetim bir çocuğun centilmen olma ve sınıf atlama uğruna yaptığı hataların sonucunda geçirdiği ahlaki gelişimi anlatmaktadır. Bu çalışma, ilk bakışta farklı görünen bu iki romanın Dickens'ın ahlaki öğretileri açısından benzerlikler gösterdiğini vurgulamaktadır. Charles Dickens, her iki romanda da üst sınıf insanların işçi sınıfı üzerindeki baskısını tasvir etmekte ve bu

baskı sonucunda ortaya çıkan kötülüğe çözüm olarak kötülük yapan karakterlerin ahlaki açıdan iyiliğe dönüşmesi gerektiğini belirtmektedir. Her iki romanın sonunda kötü karakterler yaptıklarından dolayı pişmanlık duyar ve alt sınıfa karşı empati kurulması gerektiğini öğrenirler. Dickens'ın romanlarındaki kötü karakterlerin bu dönüşümü aynı zamanda okuyucularına yönelik ahlaki mesajlar taşımaktadır. Yazar toplumsal bozulmaya karşı çözüm olarak sunduğu bu ahlaki dönüşümle bir bakıma okuyucularını da ahlaki açıdan eğitmeyi hedeflemektedir. *Zor Zamanlar* ve *Büyük Umutlar* romanları bağlamında iletilen bu ahlaki mesaj okuyucuya iyi ve kötü arasındaki keskin çizgiyi göstermekte ve iyiliğin kötülük karşısındaki nihai başarısını vurgulamaktadır.

Anahtar Kelimeler: Charles Dickens, Zor Zamanlar, Büyük Umutlar, İyilik, Kötülük, Dönüşüm

ABSTRACT
TRANSFORMATION
FROM MISANTHROPY TO PHILANTHROPY
IN CHARLES DICKENS'S *HARD TIMES* AND *GREAT EXPECTATIONS*

ŞAHİN, Ferit

Master Thesis

Graduate School of Social Sciences
M.A., English Literature and Cultural Studies

Supervisor: Assist. Prof. Dr. Zeynep Yılmaz KURT
Co-Supervisor: Assist. Prof. Dr. Mustafa ŞAHİNER

September 2012, 64 Pages

Charles Dickens was one of the most prominent authors of Victorian England and his novels, short stories, essays, poems, and plays remain popular to this day. Although he wrote many other works throughout his literary career, Dickens is mostly known as a novelist. In his novels, Dickens describes many different aspects of Victorian society and he sometimes makes social criticisms in his works.

This thesis studies two of Dickens's novels, *Hard Times* and *Great Expectations*, which are generally believed to be different in terms of their themes and subjects. While *Hard Times* depicts the destructive power of the industrial revolution and its impact on the people, *Great Expectations* recounts the story of an orphan who develops morally through his mistakes as he climbs the social ladder and becomes a gentleman. This study demonstrates that the two novels show similarities in terms of the moral lessons that Dickens aims to give his readers. In both novels, Dickens depicts the oppression of the lower class by the upper class. He finds the solution to this oppression in the transformation of the evil characters

from misanthropy to philanthropy. At the end of the both novels, villain characters feel regretful about their misdeeds and they start to feel empathy towards the lower class. This transformation of Dickens's characters in both novels also carries a message to the reader. Dickens's moral solution to social corruption also aims to educate his readers. Dickens's villain characters and their transformation to philanthropy draw a clear distinction between goodness and villainy. In both novels, villainy fails and goodness wins over.

Keywords: *Hard Times*, *Great Expectations*, Philanthropy, Misanthropy, Transformation

ACKNOWLEDGEMENT

The encouragement, suggestions, and support of many people are reflected in these pages. I would like to first thank to my supervisors Asst. Prof. Dr Mustafa ŞAHİNER and Asst. Prof. Dr Zeynep Yılmaz KURT who lovingly supported me through my graduate studies and during the preparation of this thesis. I am heavily indebted to both Dr ŞAHİNER and Dr KURT for their help, critical advice and infinite support while writing my thesis. Without their guidance, this study would have never been completed.

I would also like to thank Assoc. Prof. Dr Ertuğrul KOÇ for his advice and encouragement during the dissertation process and throughout my years as a graduate student.

Finally, this thesis would not have been possible without my wife, Ayşe. I do not have the words to thank my wife for the love and encouragement that kept me going.

TABLE OF CONTENTS

STATEMENT OF NON-PLAGIARISM.....	Hata! Yer işareti tanımlanmamış.
ÖZET	v
ABSTRACT	viii
ACKNOWLEDGEMENT	x
TABLE OF CONTENTS	xi
INTRODUCTION	1
CHAPTER I.....	7
1. MISANTHROPY IN <i>HARD TIMES AND GREAT EXPECTATIONS</i>	7
CHAPTER II.....	44
2. PHILANTHROPY IN <i>HARD TIMES AND GREAT EXPECTATIONS</i>	44
CONCLUSION.....	55
3. TRANSFORMATION FROM MISANTHROPY TO PHILANTHROPY IN <i>HARD TIMES AND GREAT EXPECTATIONS</i>	55
REFERENCES	61
CURRICULUM VITEA	64

GCPRIS

INTRODUCTION

A literary work can be analyzed from many different perspectives. This analysis may sometimes require background information such as writer's biography and information on the literary movements that influenced him. However, it is almost impossible to analyze an author's work without knowledge of the social background of the age. Especially, in order to study the works of a Victorian novelist, it is essential to mention the social atmosphere of the Victorian Age. This study focuses on Dickens's approach to corruption of Victorian society in *Hard Times* and *Great Expectations*. In both novels, Dickens creates misanthropic, self-centred, and vengeful characters that stem from the corrupt Victorian society. This thesis claims that Dickens's solution to the misanthropic atmosphere in society is its transformation to philanthropy and morality. Dickens believed in the innate goodness of human beings and he finds a solution to corruption through the moral values set out in his novels. He believed in transformation of misanthropy to goodness and philanthropy. In other words, he believed in eventual goodness. In this sense, a look at the social, cultural, and intellectual background of the Victorian period is necessary to explain Dickens's approach to the corruption in society.

Dickens was an astute observer of society. He wrote fictional stories not only to entertain literary enthusiasts but also to deal with social problems that were prevalent at the time. As Hawes states:

Dickens's exposure of certain social ills and anomalies still has an historical interest and importance: the plight of the poor in the workhouses and slums, the lack of urban sanitation, the absurdities and delays of legal proceedings, the incompetence and obstructiveness of the Circumlocution Office and the force-feeding of the facts in schools. (Hawes, 2007, p.6)

Social illnesses and anomalies were dominant in Victorian Britain because it was a period of great change that impacted on every aspect of the people's lives.

The Victorian Age was the period of Queen Victoria's reign from 1837 until her death in 1901. The first thing that comes to people's mind about this age is that it was a tremendously long period marked by significant changes in society. These changes were prevalent in politics, law, the economy, and in society. From the

beginning of the industrial revolution, which was a harsh period from the 18th to 19th century, England suffered from the effects of agricultural, industrial, mining, transportation, and technological changes on social, economic, and cultural conditions. During Victoria's reign, rapid industrial changes were witnessed. The power of steam led to the invention of more advanced and powerful machines that could be run in the factories. These inventions led to increase in the number of factories in many cities. Trade and commerce during this period made the country wealthier but the people who contributed to this wealth often lived and died in very poor conditions. Moreover, the social classes of England were newly reforming and the old hierarchical order was starting to shake. The middle class gained popularity and, as England was the first country to become industrialized, the transformation of society was acute:

In 1801 most people lived in villages or on farms; by 1851 more than half of the population was urban. Only one-fourth of the people who lived in a city such as Manchester had been born there. Teenagers and young adults flooded in from the country to factories where the jobs were available. Industrial cities were overcrowded, insanitary, and unplanned. (Mitchell, 2009, p.5)

Poverty led people to flood into urban areas in search of employment. However, the cities were full of problems caused by over-crowding. Over population in industrial cities also caused poverty among the people who lived there. "In 1842, more than 15 percent of the population received public assistance" (Mitchell, 2009, p.5). Private charities helped many people but that was not enough to get rid of poverty. As a result of poverty, crime rates became higher than at any other time during the century. Social inequality bred poverty and this domino effect quickly led to a marked increase in crime.

Social classes in the Victorian period were rigid. People behaved according to the class they belonged to. It was believed that each class had its own standards and people were expected to follow the unwritten rules for their class. For example, even if a working class man had a lot of money and could afford an expensive ticket, he still could not ride home in a first class compartment. Manners, speech, clothing, education, and values were the factors used in assessing a person's class. The society was divided into three distinctive classes: the working class, the middle class, and the aristocracy.

Working class people generally did physical work. Their jobs mostly included dirty work and that could easily be recognized from their clothes and hands. They were commonly agricultural labourers, domestic servants, and factory

workers. They were paid daily or weekly wages. These people earned money only to stay alive. Children of working class people started working at a very young age and they had little schooling.

The term middle class was used to describe people below aristocracy and above the working class. It “made up about 15 percent of the population in 1837 and perhaps in 1901” (Mitchell, 2009, p.19). Middle class people did clean work that usually required mental effort. They earned monthly or yearly salaries. The middle class included successful industrialists, extremely wealthy bankers, and merchants. The richest people in this group sent their sons to well-known schools. Their daughters expected to get married to aristocrats or landowners. Middle class lifestyles were different to those of other group of people: they hated aristocratic laziness and they valued hard work.

The aristocracy, which included the landed elite, did not work for money. Their income came from inherited lands or investments. The house where a landowner lived was very comfortable and usually employed servants. The head of an aristocrat family had responsibilities and privileges such as being a member of the House of Lords. Moreover, he could not be imprisoned for debt.

Victorian people endured long working hours. Children and young women were employed in the factories. Their jobs required hard physical labour when compared to occupations now. There were only few laws to regulate working hours, salaries, job security, and bad working conditions. Workers generally had no contracts or pensions. At the beginning of the Victorian period, agriculture was the most common sector of employment. However, by the end of the century, new working sectors such as industry, mining, building, and transportation had emerged.

The Victorian period was also notorious for the employment of young children in factories and mines. The children of the poor were expected to help their families financially. They worked for long hours like other Victorian workers. They did dangerous jobs such as chimney sweeping and coal mining for low wages.

In the early nineteenth century, the English lower class was believed to be brutal and rowdy. Crime rates were high during this period. The common crimes were theft, stealing from shops, pick pocketing, and burglary. Since crimes such as burglary and theft were common; people did not leave their houses unattended even when they went to church on Sundays. One or two servants were left at home in case of burglary.

A traditional Victorian family was made up of a father, mother, and children living together. In working class families, prosperity brought peace to family member

and it served to extend the period of childhood. Otherwise, children of the working class had to start working at a young age. Women of the working class also worked to support the family. Middle Class and aristocratic families had more activities among family members than the working class. Women of the middle class did not need to earn money like working class women. They focused their attention on family affairs and raising children.

Most marriages were between people from the same social rank. However, women of the middle class expected to get married to aristocrats in order to climb the social ladder. Moreover, a woman's civil status dramatically altered once she got married. After marriage, women did not have an independent legal existence. A wife was subjected to her husband and she had to live wherever her husband wanted. Divorce was rare during the period because it was both difficult and expensive. It was also believed to be shameful.

Education of children in Victorian England depended on the children's gender and the parents' financial circumstances. Social class, religion, and the values of the family were also important factors in determining the education of a child. Elementary schools provided low-cost education for working class and middle class children. However, these schools were classified according to the type of funding such as board schools¹, parish schools², village schools, and national school³. Working class children generally attended religious schools for their elementary education. Rich parents had a chance to send their children to public or private schools for secondary education. Private schools were owned by a single proprietor and they provided almost all kinds of education.

The Victorian intellectual atmosphere played a crucial role in the changes that occurred in England during this period. Utilitarianism particularly affected the ideas of the age. People like Thomas Carlyle, John Ruskin, and Jeremy Bentham were leading thinkers of the age. They also had an impact on Dickens's intellectual world. Mathew Arnold was another social critic who had similar opinions to Dickens about social order.

Jeremy Bentham was British moral philosopher and legal theorist. He was the earliest expounder of Utilitarian philosophy. Since utilitarianism was a common

¹ Board Schools were public bodies England and Wales that established and administered elementary schools.

² A parish school is a school that provides religious education in addition to conventional education

³ A church of England school founded by the National Society in England and Wales in 19th century

philosophy during the Victorian period, Dickens attacked this philosophy in his novels, especially in *Hard Times*. Utilitarian characters exist in many of Dickens's novels.

John Ruskin and Thomas Carlyle were well-known satirists of the Victorian Age. They influenced Dickens's writing because they generally shared similar opinions about the social issues of Victorian England. For example, Dickens dedicated *Hard Times* to Thomas Carlyle because social problems mentioned in the novel were also mentioned by Carlyle.

Matthew Arnold was a British poet and cultural critic who worked as an inspector of schools. He has been characterized as a sage writer: a type of author who instructs the reader on contemporary issues. He was educated at Winchester and Oxford. He is especially known for his classical attacks on the contemporary manner of **barbarians**, the **philistines** (the commercial middle class) and the **populace** (the working class) in his popular work *Culture and Anarchy*. He finds anarchy very common in these classes and analyses them with their virtues and defects. For the aristocratic classes (defined as Barbarians by Arnold), he believes that this class pay attention to individualism and liberty. They do things as they like. For Arnold, aristocrats lack courage for resistance. The middle class (defined as philistines by Arnold) are known for their worldly wisdom. They are busy in industrialization and trade. All keys to progress are in the hands of the people of the middle class. The working class (defines as the populace by Arnold) is believed to be half-developed because of poverty. They are exploited by barbarians and philistines. In spite of such a class system, Arnold believes in the goodness of "sweet and light" (Arnold, 2006, p.67). In Arnold's view, sweet is beauty and light is intelligence. When they come together, they create "the essential character of human perfection" (Arnold, 2006, p.67) and sweep away anarchy.

Arnold's criticism of society in his work *Culture and Anarchy* is similar to Dickens's satire of the middle class and aristocracy in *Hard Times* and *Great Expectations*. Although Dickens does not name classes like Arnold, his novels seem to be a narrative form of Arnold's views.

Utilitarianism is an ethical theory that states that "actions are to judged only by the contribution they make to increase human happiness or decreasing human misery" (Ree & Urmson, 2005, p.384). In this regard, utilitarians focus on the consequences of an action rather than its nature. It stems from the late 18th and 19th century English philosophers and economists Jeremy Bentham and John Stuart Mill.

The theory is based on a principle formulated in the work of Jeremy Bentham, *Principles of Morals and Legislations*. In this book, Bentham states that:

By the principle of utility is meant that principle which approves or disapproves of every action whatsoever, according to the tendency which it appears to have to augment or diminish the happiness of the party whose interest is in question... if that party be the community in general, then the happiness of the community. (Bentham, 1988, p.9)

A utilitarian mind always questions what the use of something is. Dickens satirizes this philosophy in both *Hard Times* and *Great Expectations*. In both novels, the characters are victims of the utilitarian egocentrism of money owners.

CHAPTER I

1. MISANTHROPY IN *HARD TIMES* AND *GREAT EXPECTATIONS*

The misanthropic atmosphere in *Hard Times* and *Great Expectations* stems from various factors. Dickens's personal observations of society, his biography, the social order of the society, and the intellectual atmosphere of the age all play important roles in the sullen atmosphere in the two novels. Dickens's literary style and use of language increase the impact of this atmosphere on the reader.

Charles Dickens, one of the prominent Victorian novelists, wrote fifteen completed novels, five Christmas stories, six short story collections, five non-fiction works, two plays, and a book of poetry. Apart from his literary career, he was also a political journalist reporting on parliamentary debate and he was employed by various newspapers such as *The Daily News* and *Morning Chronicle* later in his life. Despite writing works in other literary genres as well, he mostly caught the reader's attention through his novels. Throughout his literary life, he created more than 2000 characters with a wide spectrum of good and evil, upper and lower class, and male and female. Today, nearly anyone who studies the Victorian novel is familiar with one of his works and know one of his popular fictional characters like David Copperfield, Oliver Twist, Pip, Estella and Miss Havisham. Dickens's novel have never gone out of print and his reputation among Victorian readers always remained high due to his distinctive literary style which set him apart from other novelists such as Thackeray and Gaskell. He utilizes vivid descriptions, metaphors, and imagery to capture the essence of the fictional characters' personalities and traits. Also many of his novels include his ingenious depiction of society with a satiric thrust and brilliant sense of humour. In *Hard Times*, his criticism of upper class characters through Mr Bounderby is just one example of his talent to make use of satire and humour in harmony. In the novel, Dickens uses Bounderby to mock the tyranny of upper class opinion by saying "Not being Mrs Grundy, who was Mr Bounderby?" (Dickens, 1966, p.11). Dickens's criticism of society may create a tragic atmosphere to some of his readers. However, the way that Dickens portrays a tragic situation is not only pathetic and touching but also entertaining. He uses language so effectively that a reader can easily picture the situation while he is amused. In *Great Expectations*,

Pip's first encounter with Magwitch displays how effectively Dickens makes use of language to amuse the reader while portraying Pip's fear. Pip describes Magwitch:

A fearful man, all in coarse grey, with a great iron on his leg. A man with no hat, and with broke shoes, and with an old rag tied round his head. A man who had been soaked in water, and smothered in mud, and lamed by stones, and cut by flints, and stung by nettles, and torn by briars; who limped, and shivered, and glared and growled; and whose teeth chattered in his head as he seized me by the chin. (Dickens, 2002, p.4)

Koç states that while Dickens is "drawing the tragic picture of the pitiful to make human heart tender towards suffering, at the same time he caricatures the tragic situation and releases the reader's heart from the bondage of the sad situation." (Koç, 2010, p.45). Dickens knows how to appeal to reader's sentiments and sense of humour at the same time. He successfully makes use of humour in order to sweep away the tragic atmosphere of a situation in his novels. His depiction of Magwitch may immediately change a reader's sorrowful feelings towards Pip's orphanhood mentioned at the beginning of *Great Expectations*.

Dickens owes both his literary style and his popularity to his awareness of the middle class's structure and lower class's expectations. He understood Victorian society very well and he could appeal to all social classes through his novels. He detailed description of Victorian society and cities enrich the texture of his novels. William Cullen Bryant, an American romantic poet, states that Dickens's more "obvious excellences are the kind which are easily understood by all classes- by the stable boy as well as the statesman" (cited in Bloom, 2007, p.13). Bryant further explains that Dickens's :

Intimate knowledge of character, his familiarity with the language and experience of low life, his genuine humour, his narrative power, and the cheerfulness of his philosophy are traits that impress themselves on minds of every description (cited in Bloom, 2007, p.13)

Apart from his literary ability to use language full of satire and humour, Dickens was also a social critic and an intellectual with a powerful skill to observe society. He contemplated on the social and economic problems that England suffered from during the Victorian Era. In a sense, Dickens was a kind of social reformer and commentator. The way he depicted the problems sometimes turned into harsh criticism against the oppressors. His social criticism was most effective then his narrative powers and his observations came together in his novels. In his novels, the oppressed were generally the poor or the working class people. Hence

Dickens used provoking language in his descriptions of lower class conditions. For example, in *Hard Times*, the industrial Coketown is a place for people who are:

Generically call 'the Hands', - a race who would have found more favour with some people, if Providence has seen fit to make them only hands, or, like the lower creatures of the seashore, only hands and stomachs (Dickens, 1966, p.49)

Dickens's provoking language stems from his observations of social inequality and deformations. This inequality, suppression of the lower class, and bad social conditions cause the spread of misanthropy among people and institutions in his novels. The Oxford English Dictionary defines **misanthropy** as "hatred of mankind" (Simpson & Weiner, 1989). It also defines a misanthrope as a person who "distrusts men and avoids their society" (Simpson & Weiner, 1989). Misanthropes in Dickens's novels represent the corruption of society. They dominate society with their passionate souls of hatred, vengeance, and greed. Dickens accuses them of exploiting vulnerable members of society. Since Dickens reflects fragments of his age in his works, the villainy present in his novels most probably stems from the structure of nineteenth century British society in which he both:

reflected and helped created what we now conceptualize as Victorian England. His stories and characters do not seem to work as well out of context (Watkin, 2009, p.50)

Dickens's criticism of Victorian society mainly originates from class distinction and social inequality. In his novels, social inequality generally comes from the relationship between the middle class and the working class. Therefore, in order to understand why Dickens is dissatisfied with social order in his novels, a brief overview of class distinctions in Victorian England is necessary.

Change is a keyword in nineteenth century England because during the period the country underwent radical social, economic, and technological changes. Inherently, these transformations brought troubles to daily life of England. At the beginning of the century, England was an agricultural and rural society. The population of the country was nearly 12 million and it was ruled by aristocracy who were the landed elite. Transportation between cities was slow and only a small number of people had the chance to see other parts of the country. However, by the end of the century, the population of the country had trebled, and England was transformed into an industrial country. Technological developments such as steam engine, and inventions like the power loom and spinning jenny also contributed to the industrial transformation of England. With the development of the steam engine and the spread of railways throughout the country, people were given access to

other cities for the first time. Factories multiplied in big industrial cities and rural unemployment triggered migration to urban areas in search of job opportunities and better life conditions. As a result of the emergence of industrial cities, social and economic problems increased in the country and the gulf between the rich and the poor widened. The working conditions of the lower classes and their standards of living gradually worsened during the period. The term class was established as a social label and the middle class started to gain power day-by-day. The middle class included successful industrialists and extremely wealthy bankers. As employers, the middle class owned money and they formed the decision making body of society. They were able to convert their economic success into political power during this period with the 1832 Reform Act⁴. The economic and political strength of the middle class started to create a society based on merit rather than on a person's birth. Because of its inhuman governing power over the working class, the middle class appears to be the source of a misanthropic atmosphere in Victorian society. This situation was harshly criticized by Victorian novelists such as William Makepeace Thackeray, Elizabeth Gaskell, and especially Dickens. However, in his novels, Dickens "downplays economic gain as a motive for villainy." (Lane, 2004, p.60). He also sees conflicts prevalent within Victorian society and satirizes institutions such as education, law, and health in his works.

Class distinction in society and the oppression of the working class are satirized in many of the novels written by Dickens. Dickens sometimes openly attacks social injustice as he does in *Hard Times*. In the novel, Dickens questions social injustice through Stephen's moody and intricate life. In *Great Expectations*, he indirectly criticizes the middle class suppression of the working class by penetrating Pip's mind and revealing the psychological trauma from which he suffers. Dickens deals with corruption of institutions by creating a general panorama of society in *Hard Times* which emerges from upper class characters like Bounderby and Gradgrind. However, in *Great Expectations*, he talks about the psychological effects of social corruption on lower class characters. The distortion of Pip's personality arises from corrupted upper class characters. As an upper class character, Miss Havisham psychologically harms Pip's personality. In this regard, no matter whether Dickens's novels have psychological or social motifs, Dickens identifies the problems of the Victorian age as being the result of the clash between the upper

⁴ The 1832 Reform Act extended voting rights to previously disfranchised citizens. It reapportioned representation in Parliament in a way fairer to the cities of the industrial north. It broadened the franchise's property qualification in the countries, to include small landowners, tenant farmers, and shopkeepers. Therefore, the middle class gained political power with this act. Retrieved from http://en.wikipedia.org/wiki/Reform_Bills

class and the lower class. Andrzej Diniejko stated that Dickens “succeeded in making Victorian public opinion more aware of the conditions of the poor” (Diniejko, 2012) in his novels. In this sense, it is possible to say that Dickens’s novel aimed to create a kind of awareness among Victorian readers of the problems of the lower class.

The harsh conditions of the period which Dickens observed led him to create a misanthropic atmosphere in almost all his novels. His young protagonist Oliver faces poverty and crime in the back streets of London in *Oliver Twist*, while his protagonist Stephen Blackpool is drowned in the muddy industrial city of Coketown in *Hard Times*. Louisa, in *Hard Times*, is deprived of her fancy world by being exposed to the middle class teachings, while Pip, in *Great Expectations*, loses his goodness on his journey to become a gentleman in order to climb social ladder and gain respect. Dickens’s novels, especially the two novels which are analyzed in this study, seem to be quite different in terms their themes. For example, *Hard Times* is categorized as an industrial novel focusing on social and political deterioration of England, whereas *Great Expectations* is seen as a kind of bildungsroman⁵ which centres on Pip’s psychological and moral development. However, the two novels share a common point regarding their misanthropic layout. In both *Hard Times* and *Great Expectations*, the sullen atmosphere of society generally originates from the corruption of institutions and upper class people. Characters like Bounderby, Gradgrind, and Havisham have a negative effect on the people around them. The decay of institutions such as law and education increases the impact of this deterioration. Moral deficiencies of the age led the majority of Victorian novelists to write some didactic works. These novelists satirized different aspects of society. They attacked institutions and the system with their own solutions and suggestions. In the context of *Great Expectations* and *Hard Times*, Dickens’s solution to moral deficiency is a transition from misanthropy to philanthropy. Dickens’s evil characters such as Havisham and Gradgrind notice their mistakes and feel remorseful at the end of the novel.

So far, the social causes of misanthropy in Dickens’s novels have been mentioned because Dickens’s misanthropic atmosphere in his novels is mainly the result of the corrupt social structure of the age. However, besides the social structure of the age, Dickens uses autobiographical elements in most of his novels,

⁵ Bildungsroman is a German term signifying novel of formation and novel of education. The subject of this novel is the development of the protagonist’s mind and character, in the passage from childhood through varied experiences and often through spiritual crisis-into maturity, which usually involves recognition of one’s identity and role in the world. (Abrams, 1999, p.193)

especially in *David Copperfield* and *Oliver Twist*. Particularly, the trauma he experienced during his childhood has a profound effect on his life and literary works. Hence, a short look to Dickens's biography will be helpful in understanding the usage of evilness in his novels.

Dickens was born in Portsmouth. He was the second of seven children born to John and Elizabeth Dickens and he was their first son. His father was a clerk in the Navy Pay Office and always has financial problems. During Dickens's childhood, the family moved to London because of the father's job. However, London became a monstrous place in Dickens's childhood because of his father's debts. Dickens's father could not repay the money he had borrowed and he was imprisoned in Marshalsea debtor's prison when Charles was just 12 years old. Because of his father's imprisonment, Dickens started working in a shoe blacking factory at a young age. Although his father was soon released, this tragic situation deeply influenced young Dickens. His depression is observable in Dickens's literary works and in letters written to his friends. In *David Copperfield*, his most autobiographical novel, Dickens describes his childhood trauma:

No words can express the secret agony of my soul as I sunk into this companionship; compared these everyday associates with those of my happier childhood; and felt my early hopes growing up to be a learned and distinguished man crushed in my breast. The deep remembrance of the sense I had being utterly neglected and hopeless; of the shame I felt in my misery, cannot be written. My whole nature was so penetrated with grief and humiliation of such considerations that even now, famous and caressed and happy, I often in my dreams that I have a dear wife and children; even that I am a man ; and wander desolately back to that time of my life. (Dickens, 1996, p.151)

When Dickens moved to London, one of the biggest commercial cities of England, he was faced with the factory and the prison. As Peter Ackroyd states:

The factory and the prison, then, represented Dickens's first true encounter with London. It could be said that these were also the two most important institutions of the nineteenth century civilization, and so from an early age he intuitively understood the nature of that civilization. (Ackroyd, 2002, p.13)

However, factory and prison were not the only things Dickens encountered. Dickens was a Londoner, he spent most of his life in London, and he knew almost every aspect of the city. He:

also knew London intimately. He knew that the coachmakers worked in Long Acre and the coachmakers in Clerkenwell, that the dentists were in Finsbury Pavement and the hatmakers in Bermondsey. He knew the peculiar odour of each area. He even

knew the different types of pet in the areas as diverse as Harley Street and the Seven Dials. (Ackroyd, 2002, p.13).

Dickens's knowledge of London was not limited to the streets and districts. During the Victorian period, the city was a judicial, political, financial, and commercial centre which enabled Dickens to observe Victorian England from different aspects. London was also the centre of all industrial change in the country. In a sense, Dickens was living in the middle of all the troubles of 19th century England. As Cunningham states:

The changes were most dramatic in the growth of towns, particularly the cotton towns of the industrial north, but fully evident to Dickens in the city he knew so well, London; It grew from over one million inhabitants in the year of his birth to over three million by the time he died. (Cunningham, 2008. p.159)

Dickens's familiarity with London is visible through some of the characters like Mr Jaggers and Mr Harthouse in *Great Expectations* and *Hard Times*. Mr Jaggers is a prominent London lawyer who represents the interests of diverse clients, both criminal and civil, in *Great Expectations*. He is a typical symbol of Victorian solid justice. In *Hard Times*, Mr Harthouse is another Londoner who represents Dickens's powerful observation of London. Mr Harthouse, a good looking gentleman who comes as a potential candidate to look over Coketown from London, is a representation of the British parliamentary. These two Londoners symbolize the dark side of the British justice and politics. They are mostly outcomes of Dickens's observations of London and his personal experiences. Both characters are typical Londoners who are products of Victorian politics, justice, and the utilitarian philosophy that Dickens attacks in the two novels. Mr Jaggers's utilitarianism is quite obvious as he claims:

My name... is Jaggers, and I am lawyer in London. I am pretty well known. I have unusual business to transact with you, and I commerce by explaining that it is not of my originating. If my advice had been asked, I should not have been here. It was not asked, and you see me here. What I have to do as the confidential agent of another, I do. No less, no more." (Dickens, 2002, p.134)

Dickens's childhood experiences and his observations of society were the main inspirational elements in the creation of misanthropic characters and situations in his novels. Nonetheless, besides his childhood experiences and observations, another source of creating misanthropic figures in his novels was Dickens's discontent with utilitarian philosophy. In other words, Dickens was not satisfied with the intellectual background of Victorian society. As Ruth Glancy states,

“utilitarianism was the object of Dickens’s contempt throughout his life.” (Glancy, 1999, p.92). The philosophy based on “the great happiness principle” (Bentham, 2001, p.18) mainly believes that human beings try to minimize pain and maximize pleasure, and one can determine the moral worth of an action by just looking at its resulting outcome. Dickens attacks the understanding of human nature that depends on pragmatic principles in his novels such as *Oliver Twist*, *A Christmas Carol*, and *Hard Times*. He “wants to believe that humans have a special status and are born with an instinctive moral sense...his novels filled with phrases from Bible resonate with his faith in innate goodness.”(Carvetti, 2002, p.87). His belief in his innate goodness most probably let him transform his villain characters into remorseful figures at the end of his novels. In a letter to one of his best friends, Thomas Carlyle, a Victorian philosopher and strict opponent to utilitarian philosophy to whom Dickens dedicated his novel *Hard Times*, Dickens shows his discomfort with the philosophy and says:

I am going, next month, to publish in one volume a story now coming out in Household Words, called *Hard Times*. I have constructed it patiently, with a view to its publication altogether in compact cheap form. It contains what I do devoutly hope will shake some people [utilitarian supporters] in a terrible mistake of these days, when so presented. I know it contains nothing in which you do not think with me, for no man knows your books better than I. I want to put in the first page of it that it is inscribed to Thomas Carlyle. May I (cited in Hartley, 2012, p.238)

Utilitarian philosophy, a body of thought stemming from the works of Jeremy Bentham and John Stuart Mill, exploited Victorian society in a moral sense. Since Victorian society was a world of production and economic power, the economic system was generally based on utilitarian egocentric attitudes. This economic system called *Laissez-Faire*⁶ dictated that the government should refrain from interfering with the economy unless absolutely necessary. However, this non-interference gave money owners a free hand to control the working class to the detriment of the lower class people. The economic power gained by the middle class had the potential to widen the gap between the working class and the middle class. The middle class started to praise money and power without thinking of the moral consequences of their deeds as Bounderby and Mr Jaggars do in *Hard Times* and

⁶ *Laissez-Fire* is a policy which states that government interference in the economic affair of individuals and the society should be at minimum level. It was strongly supported by Adam Smith and John Stuart Mill. It was widely accepted in 19th century and assumed that the individual who pursues his own desires contributes more successfully to the society as a whole. The popularity of the *laissez-faire* doctrine waned in the late 19th century, when it proved inadequate to deal with the social economic problems caused by industrialization. (Wolff, 2006, p.1068)

Great Expectations. There is no place for love in middle class society. The middle class generally valued money and the material world. In this sense, it is possible to say that money and power belong to the middle class while the lower class generally place emphasis on non-materialistic virtues such as love, imagination, and fancy. Dickens's novels mention this distinction between the lower and upper classes. As Selby claims:

In a society based upon the economic principles of production, some people will become rich by exploiting the talents, the labour and the weakness of the others. Some, the particularly vulnerable, will fall by the wayside... It is this conflict between money and love which forms the core of Dickens's novels. What is this conflict usually reveals is that the people who have the greatest love for their fellow humans are the ones who are most hurt by the world of money. (Selby, 1989, p.35)

Misanthropic characters in Dickens's novels are the ones who own money. They value the materialistic world to attain power over the vulnerable lower classes. The conflict between money and love forms the essence of the two novels examined in this thesis.

Another common feature of the two novels is that they were published weekly in serial form. Therefore, Dickens has the chance to observe his readers' reactions after the publication of each chapter. As Fielding states:

Serialization remained the form in which all Dickens's novels came out, either weekly or monthly, giving them certain characteristics, a close relationship with his readers in the need for him to hold their attention, multiple narrative lines and characters, and a greater concern with unifying themes and from, and devices to effect this. (Fielding, 2002, p.276)

In this sense, Dickens could shape his evil characters' personalities and evolutions through the reactions of readers in order to emphasize the importance of moral transformation in Victorian society. The transformation from misanthropy to philanthropy in the two novels offers a kind of remedy to the corruption of society.

The philosophical and economic atmosphere of the age, Dickens's personal observations of society as an outcome of the industrial revolution, and his childhood experiences all led him to create villain characters. In his novels, Dickens aims to give a moral message to his readers. This message is given through the transformation of evil characters into goodness and sometimes remorse. Dickens also sometimes criticizes the whole society in the search for reform. In summary, Dickens created various misanthropic elements such as the oppression of the lower classes, bureaucracy, the upper classes' formation of the lower classes, distorted

justice, and utilitarian philosophy in both *Great Expectations* and *Hard Times*. These misanthropic elements are explained in details in the following part of this thesis.

Hard Times (1854) and *Great Expectations* (1860-1861) are generally categorized as different novels in terms of their themes and subjects. *Hard Times* is a social critique of the damaging effects of utilitarianism on Victorian society and the destructive power of industrialization. By contrast, *Great Expectations* is classified as a sensation novel about the journey of a blacksmith's boy into a gentleman with the help of a mysterious benefactor. Although they seem to be quite different, the two novels share a common point in term of depicting human nature and the moral needs of the society. As Fielding states:

He [Dickens] was not unintellectual, his reading was wide, his experience was extensive, but whatever the subject, scene, or story, his fiction dramatically displays human nature. (Fielding, 2002, p.280)

In the two works, Dickens depicts his characters' struggles in corrupt society through the effective use of language and a sense of humour that sometime includes satire.

Both novels were published were in serial forms and in contrast to Dickens's other novels, they had no illustrations. Since they were published weekly and were cheap enough to be afforded by the lower classes, Dickens has a chance to create a kind of awareness among both the poor and the ruling classes by drawing a general panorama of their conditions. Victorian readers were somehow morally educated and informed by Dickens's novels in terms of their miserable conditions in Victorian society. It may even be argued that Dickens might have deliberately used his weekly published novels to create a kind of social awareness. Apart from educating his readers, Dickens also had the opportunity to sense readers' reactions at the end of each publication and to shape his story in accordance with those reactions. This situation most probably gave Dickens the power to impose his moral lessons in a more convincing way. Both novels were written around the same period, in the second half of the century, which suggests that Dickens dealt with similar problems of the period.

Crime, gender, politics, morality, society, class distinction, and education are just some of the topics Dickens mentions in his novels. He was a talented author who was able to combine the different components of a literary work in harmony. He makes used of these components so effectively that after reading one of his works, a careful reader can easily understand the importance of every chapter. Dickens carefully selected the titles of his novels to provide an insight into the content. A title

chosen by Dickens quickly gives the reader a brief idea about his novels. In this regard, the very titles of the two novels give us clues of what is to come.

In a letter to one of his best friends, John Forster, that shows how much attention Dickens pays to the title, Dickens brainstorms about the title of *Hard Times* and shares other alternatives with his friend in order to get some help:

I wish you would look at the enclosed titles for the Household Word story, between this and two o'clock and so, when I will call... It seems to me that there are three very good one among them. I should like to know whether you hit upon the same [the enclosure reads:] 1. According to Cocker 2. Prove it 3. Stubborn Things 4. Mr Gradgrind's Facts 5. The Grindstone 6. Hard Times 7. Two and Two are four 8. Something Tangible 9. Our Hard-headed Friend 10. Rust and Dust 11. Simple Arithmetic 12. A matter of calculation 13. A mere Question of Figures 14. The Gradgrind Philosophy (cited in Monod, 1966, p.273)

It is obvious from the other alternatives mentioned in the letter that Dickens's main aim in writing this novel was to attack formulated, fact-based, and calculated utilitarian philosophy and rusted-dusted, grinding industrialization progress. As George Orwell states, Dickens:

is vaguely on the side of the working class – has a sort of generalized sympathy with them because they are oppressed. (Orwell, 1940, p.103)

Since Dickens stands up for the lower class in almost all of his novels as Orwell states, it is easy to find a correlation between the titles of *Hard Times* and *Great Expectations* in terms of their messages to the working class. From this perspective, *Hard Times* simply represents the harsh conditions and difficulties that working class people endured. *Great Expectations* basically stands for anticipations and dreams of those people waiting for a better life and more desirable social conditions. For example, in *Great Expectations*, Pip is taken from his roots in the hope of a better life and better social conditions. His expectations start with an illusion which promises a bright life and turns into a kind of failure at the end. He is full of repentance at the end of the novel. Pip's uprooting from his family in order to become a gentleman and climb the social ladder is first mentioned by Mr Jaggers:

He [Pip] be immediately removed from his present sphere of life and from this place, and be brought up as a gentleman – in a word, as a young fellow of great expectations. (Dickens, 2002, p.135)

In this context, the title of *Great Expectations* refers to some misanthropic elements about bad conditions of the working class and how those conditions caused unmet anticipations or fancies among lower class people. Dickens so

skilfully dramatized these expectations in the eyes of an orphan that any Victorian reader could feel empathy with the boy at the end of the novel.

Both novels reveal the desperate circumstances of the oppressed classes. People are sometimes drowned in the smoke and the murky atmosphere of an industrial city or entrapped by the bright and sparkling lives of the upper class by ignoring their honest and fair origins. However, what is common in the two novels is the victimization of lower class people.

Two main working class characters of both novels are taken away from their origins in consequence of social pressure. In *Great Expectations*, Pip is driven by external and internal factors. He belongs to the lower class with poor life standards and he feels ashamed of his family. He leaves his family on the promise of a wealthy life. Similarly, Stephen is compelled to leave the place he belonged to. He feels that he has to leave his beloved Rachel with whom it is impossible to come together due to social structure. The tragedy of the two characters in terms of their victimization is that they are unable to return to their previous lives at the end of the novels. Pip knows that his return to the forge will discomfort Joe's and Biddy's lives. Stephen's return to Coketown leads to his death. Dickens's social structure in the two novels is so ruthless and normative that any attempt by a worker to change his destiny has a potential ending with failure and remorse. In this sense, his depiction of fancy and emphasis that "people must be amuthed" (Dickens, 1966, p.36) in *Hard Times* most probably aims to raise awareness among Victorian readers. It is likely that the reader feels the same remorse when Pip turns back from his journey up the social ladder to the place to which he belonged. When Pip visits Biddy and Joe at the ends of the novel, he feels that all the weight on his shoulder has been lifted and says:

It was only the pleasanter to turn to Biddy and to Joe, whose great forbearance shone more brightly than before, if that could be, contrasted with this brazen pretender. I went towards them slowly, for my limbs were weak, but with a sense of increasing relief as I drew nearer to them, and a sense of leaving arrogance and untruthfulness further and further behind.(Dickens, 2002, p.470)

In this context, a close analysis of the lower class characters in the two novels will be helpful to understand better how Dickens pictures the oppression of sullen society on the working class and the isolation of the poor from society.

In *Hard Times*, Dickens depicts the lives of people in Coketown, portraying this dark industrial town as being full of social injustice, crime, corruption and many other social illnesses. The city contains characters that each symbolizes a different

side of Victorian society. Bounderby represents industrialism, and Gradgrind represents utilitarianism. Slackbridge symbolizes union organizers, and Stephen Blackpool is a stereotype of the working class. Working class people, who are at the bottom of the hierarchical order, are the most affected and they suffer more than any other group of people. For instance, Stephen pays a heavy price for being a worker. He dies due to the misdeeds of those on top of hierarchical order. Working class people pay the price for social corruptions without any gratitude in return. The solidarity of industrialists, utilitarians, and political figures against workers results in a great social disaster in which individuals from the lower classes remain unhappy and depressed. For example, social inferiority in this society costs Stephen a lot because he lacks justice and individual rights just like all other workers. Stephen Blackpool, a power-loom weaver in Bounderby's mill, is offended by the merciless upper class and the system itself for being poor. His hard life and misfortune is mentioned in *Hard Times* as:

Stephen looked older, but he had had a hard life. It is said that every life has its roses and thorns; there seemed, however, to have been a misadventure or mistake in Stephen's case, whereby somebody else had become possessed of his roses, and he had become possessed of the same somebody else's thorns in addition to his own. He had known, to use his words, a peck of trouble. He was usually called Old Stephen, in a kind of rough homage to the fact. (Dickens, 1966, p.49)

In fact, the troubles and thorns of society make Stephen's life harder as his victimization is mostly due to the villainy of others and the social injustices that deprive him of the beauties he imagines.

Stephen is excluded by the workers of the factory for refusing to join the workers' union. He is also rejected by his employer, Bounderby, for not explaining the reason why he did not join the union. He prefers defending his friends against his boss. However, Stephen's unhappiness is not limited to his dissatisfaction of the work place. He is also unhappy with his love relationship. He is obliged to maintain an unhappy marriage with a drunken and irresponsible woman whom he does not love. Even though he tries to rid himself of this dreadful marriage and get married to Rachel, with whom he believes everything will be good, he is told by Bounderby not to be dissatisfied and reminded that marriage is for better or worse. Bounderby also tells him that there is no way that he, as a poor man, could get a divorce because divorce proceedings required a lot of money during the Victorian period.

There is such a law...But it's not for you at all. It costs money. It costs a mint of Money... Why, you'd have to go to Doctors' Commons with a suit, and you'd have to go to a court of Common

Law with a suit, and you'd have to go to the House of Lords with a suit, and you'd have to get an Act of Parliament to enable you to marry again, and it would cost you (if it was a case of very plain-sailing), I suppose from a thousand to fifteen hundred pound,' said Mr Bounderby. 'Perhaps twice the money.' 'There's no other law? (Dickens, 1966, p.58)

Moreover, "divorce at the time Dickens was writing *Hard Times* was indeed difficult and there had been only under one hundred fully divorces since 1801" (Humpherys, 2008, p.398). The only grounds for divorce were adultery. In order for a divorce to complete, a private bill in the House of Lords had to be passed. Stephen's unhappy marriage in *Hard Times* is most probably a reference to Dickens's own marriage with Catherine Thomson Hogarth whom he divorced in 1858. In this sense, Stephen's unhappy marriage can be an autobiographical reference to Dickens's life.

In a society based on materialism, the love that Stephen seeks requires money and a higher status in society. Love cannot be held in hand. It does not exist in Bounderby's and Gradgrind's world because it is not computable or materialistic. Workers in *Hard Times* are only seen as "the hands" (Dickens, 1966, p.54) by governing figures who are motivated by the desire to avoid pain and seek pleasure. As social engineers forming everyone in their society, Bounderby and Mr Gradgrind are responsible of "grinding" (Dickens, 1966, p.113) unlike minds, transforming them into stereotypical selves by excluding fancy and imposing facts and reason instead. Mr Gradgrind explains the essence of his philosophy in these words:

NOW, what I want is, Facts. Teach these boys and girls nothing but Facts. Facts alone are wanted in life. Plant nothing else, and root out everything else. You can only form the minds of reasoning animals upon Facts: nothing else will ever be of any service to them. This is the principle on which I bring up my own children, and this is the principle on which I bring up these children. Stick to Facts, sir! (Dickens, 1966, p.1)

In Gradgrind's society, facts construct the basic structure of a community. Anything unreasonable and uncountable in this community has to be rooted out including expectations, fancies, and dreams. He is a man of realities who proceeds upon the principle that "two and two are four" (Dickens, 1966, p.2) and nothing else should be entertained.

Stephen's desperateness is not limited to being restrained by his friends, his employer, or his drunken wife; he is also overwhelmed by the system itself. His lower status leaves him to despair against the system which is constructed for money owners. The system makes him a stranger to Coketown and the people who live there. As a working class man, his highest priority is to earn money in order to survive. His job is physical and dirty which is easily understood by his clothes and

hands. He is doomed to be dirty from birth and that is why he, as a poor and oppressed man, describes life as a muddle:

Ay, Rachael, lass, awlus a muddle. That's where I stick.
I come to the muddle many times and agen, and I never get
beyond it. (Dickens, 1966, p.51)

Bad working conditions, a complicated love relationship, and an unfair social order all damage Stephen's life. Besides all of these unbearable situations, he, "a rather stooping man" (Dickens, 1966, p.54), shoulders the burden of the upper classes' mistakes. He is charged with stealing money from Bounderby's bank; money that in reality was stolen from Tom Gradgrind. As powerless figure without the ability to prove his innocence, he is seen as a receptacle for all the dirt of the society:

every piece in a violent hurry for some one man's purpose, and
the whole an unnatural family, shouldering, and trampling, and
pressing one another to death(Dickens, 1966, p.48)

Through not joining the workers' union, not being loyal to his boss or his drunken wife, and through allegedly stealing money, Stephen has the thorns of Victorian society in every part of his body. Dickens's portrait of the worker is so vivid that readers', and indeed Stephen's, only solution is to leave Coketown which its very name, symbolizes the dirt and mess of typical Victorian industrial city.

It was a town of red brick, or of brick that would have been red if
the smoke and ashes had allowed it; but, as matters stood it was
a town of unnatural red and black like the painted face of a
savag. It was a town of machinery and tall chimneys, out of
which interminable serpents of smoke trailed themselves forever
and ever, and never got uncoiled. It had a black canal in it, and a
river that ran purple with ill-smelling dye, and vast piles of building
full of windows where there was a rattling and a trembling all day
long, and where the piston of the steam-engine worked
monotonously up and down, like the head of an elephant in a
state of melancholy madness. (Dickens, 1966, p.22)

After a long struggle, Stephen decides to leave Coketown. However, the robbing of the bank coincides with his decision; he is charged with robbery and compelled to return to clear his name. He cannot get out of the muddle in any way. On his way to Coketown, he falls into a disused mine called "Old Hell Shaft" (Dickens, 1966, p.204) and dies. The name of the mine is used as a metaphor symbolizing Stephen's return to the same dark, murky, and smoky hellish place. In fact, Dickens's story of Stephen is allegorical itself in terms of depicting the deadlock of workers in a cruel society. In this metaphorical story, as Valentine Cunningham states, Stephen's only weapon against the cruel society is his faith and fancy which is demonstrated in the chapter describing his death:

And Stephen Blackpool, in *Hard Times*, victim of the unfair marriage laws and conventions that Dickens so deplored, cast out by harsh trade unionists, sacked by judgmental boss Bounderby, wrongly charged with the rich Gradgrind brat's crime, dying, physically broken, at the bottom of the Old Hell mine shaft in starlight that reminds him of the Star of Bethlehem, the original light of Christmas that led the magi to Jesus. "I thowt it were the star as guided to Our Saviour's home. I awmust think it be the very star" (Cunningham, 2008, p.274)

Dickens's Victorian workers in both novels struggle to get out of the muddle but their attempts ends in tragedy in Stephen's story. Pip is another victim of society in *Great Expectations*. His experiences leave a great impact on his character.

Although the stories of the two characters seem to be different on the surface, Pip and Stephen share the same destiny in terms of their victimization. In both novels, the two characters are pureminded. They are not evil or wicked like the people who try to dominate them. Instead, they are corrupted in a soiled society. Stephen becomes the victim of social deformation as a worker and he has to face everything he is accused of. Similarly, Pip, the orphan boy in *Great Expectations*, is another victim of society. He, just like Stephen, is an easy picking for society because of his social status. He is a kind of subject for a revenge experiment carried out by Miss Havisham, the daughter of a wealthy brewer, who was abandoned on her wedding day. She is determined to spend the rest of her life raising Estella in order to take revenge on men. The poor boy is supposed to fall in love with the cold-hearted Estella who despises and leaves him with a broken heart. His journey into this planned love relationship destroys his relationship with his little naive family and degrades his good nature. Pip is no longer the little boy with limited desires when he confronts Miss Havisham and Estella because he is already entrapped by the intrigue of the upper class characters.

Pip's estrangement from his family starts when he is asked to visit glorious Satis House where he encounters the richness of the upper class and the beauty of Estella who makes him feel ashamed of his roots. Pip talks about his visit to Satis House in the following passage:

My young conductress locked the gate, and we went across the courtyard. It was paved and clean, but grass was growing in every crevice. The brewery buildings had a little lane of communication with it; and the wooden gates of that lane stood open, and all the brewery beyond stood open, away to the high enclosing wall; and all was empty and disused. The cold wind seemed to blow colder there than outside the gate; and it made a shrill noise in howling in and out at the open sides of the brewery, like the noise of wind in the rigging of a ship at sea. (Dickens, 2002, p.54)

Although Pip observes something cold and howling in Satis House, he is fooled by its brilliance, cleanliness, and wealth. He is entrapped by the beauty of Estella and is convinced to leave his little world in order to become an educated gentleman fitting of Estella's beauty. However, as Pearlman states, he feels "the pain of social distinction" more severely when he tries to "cross the line from proletarian to gentle" (Pearlman, 1978, p.191).

Dickens uses children in his novels quite a lot like Tom, Louisa, Sissy, and Bitzer in *Hard Times*, Pip and Estella in *Great Expectations*, and David in *David Copperfield*. It may be argued that Dickens uses children in his novels in order to promote the naivety and innocence of man's innate sinless nature; man is shaped by society later on. As Christoph says:

In the non-Christian but virtuous Dickens world, characters are influenced and shaped by their society rather than their sins, and as a result, Pip's identity comes to be defined by his great expectations that are largely the result of the deceptions of the other characters in the novel and society in general. (Christoph, 2009, p.45)

In this regard, Pip is also vulnerable to attack from the outside world as a child and lower class figure. Although he accepts Joe Gargery and his sister as his family, he is a helpless orphan who knows nothing of his mother or father other than the location of their graves. Dickens creates such a mournful story about Pip's origin that his exposition to upper class figures touches readers' hearts very effectively.

Pip talks about his knowledge of his parents in a pitiful way by saying:

I give Pirrip as my father's family name, on the authority of his tombstone and my sister - Mrs. Joe Gargery, who married the blacksmith. As I never saw my father or my mother, and never saw any likeness of either of them (for their days were long before the days of photographs), my first fancies regarding what they were like, were unreasonably derived from their tombstones. The shape of the letters on my father's, gave me an odd idea that he was a square, stout, dark man, with curly black hair. From the character and turn of the inscription, 'Also Georgiana Wife of the Above,' I drew a childish conclusion that my mother was freckled and sickly. To five little stone lozenges, each about a foot and a half long, which were arranged in a neat row beside their grave, and were sacred to the memory of five little brothers of mine - who gave up trying to get a living, exceedingly early in that universal struggle - I am indebted for a belief I religiously entertained that they had all been born on their backs with their hands in their trousers-pockets, and had never taken them out in this state of existence. (Dickens, 2002, p.3)

Pip does not have any information about his family except his sister. His sister always reminds Pip that she has brought him up “by hand” (Dickens, 2002, p.8). However, what Pip understands from being brought by hand is his sister’s violence against him. That is why he believes that his sister has “a hard and heavy hand” (Dickens, 2002, p.8). Pip is even vulnerable to his sister. In this sense, Dickens deliberately uses a child as a protagonist as the weakest member of Victorian society. A vulnerable orphan shows the reader that the weakest ones are the most oppressed in society; the boy seeks a future that promises happiness, but he is left with nothing, not even an identity or a past from his parents. These desires make him a target for all kinds of deception and exploitation. Moreover, Pip’s weakness makes him a burden to society and a burden to his sister who frequently complains of talking on his responsibilities.

Pip’s encounter with a very pretty girl and the comfortable life in Satis House affects him so much that he questions his own life and brings him to a point of no return. The little blacksmith’s boy, Pip, who was happy with his life with Joe Gargery and his sister, starts to feel ashamed of his home and of the people who live there by saying:

It is a most miserable thing to feel ashamed of home. There may be black ingratitude in the thing and the punishment may be retributive and well deserved; but that it is a miserable thing, I can testify. Home had never been a very pleasant place to me, because of my sister’s temper. But Joe had sanctified it, and I believed in it. I had believed in the best parlor as a most elegant saloon; I had believed in the front door as a mysterious portal of the Temple of State whose solemn opening was attended with a sacrifice of roast fowls; I had believed in the kitchen as a chaste though not magnificent apartment; I had believed in the forge as the glowing road to manhood and independence. Within a single year all this was changed. Now, it was all coarse and common, and I would not have had Miss Havisham and Estella see it on any account. (Dickens, 2002, p.104)

The boy, who was once proud of Joe and was looking forward to be apprenticed to him, changes his mind suddenly after his visit to Satis House. He becomes a kind of slave to Miss Havisham who plans to take revenge on men. As a member of lower class, just like Stephen, Pip is victimized and uprooted. Instead of being a worker at the forge, now he has dreams of becoming a rich, well-educated and respected gentleman. However, he is not aware of the trap he has fallen into. He does not even suspect Estella’s and Miss Havisham’s scornful attitudes because of his good nature. The more he is insulted, the more he wants to climb the social ladder. This insistence on climbing the social ladder has a distorting nature on his character and

what he observes in Satis House clearly shows how dangerous Miss Havisham and Estella are:

Miss Havisham beckoned her to come close, and took up a jewel from the table, and tried its effect upon her fair young bosom and against her pretty brown hair. "Your own, one day, my dear, and you will use it well. Let me see you play cards with this boy." "With this boy? Why, he is a common labouring-boy!" I thought I overheard Miss Havisham answer—only it seemed so unlikely, "Well? You can break his heart." (Dickens, 2002, p.58)

However, the illusion he is exposed to covers everything negative so cleverly that he continues dreaming of getting married to Estella and become a gentleman. He does not realize the truth until the end of the story when it is too late to make up for his previous mistakes.

Pip's expectations are just dreams at the beginning but they blossom when a secret benefactor funds his education in order to make him a gentleman. At this point, Pip wants to believe that the secret benefactor is none other than Miss Havisham. This belief and his plans to marry Estella create a bigger illusion in Pip's mind. Then, Pip's personality begins to deteriorate. He is estranged from his family and his roots. He despises Joe for not being an educated gentleman. When he plays cards with Estella, he starts to question the way he and Joe were raised:

I determined to ask Joe why he had ever taught me to call those picture-cards, Jacks, which ought to be called knaves. I wished Joe had been rather more genteelly brought up, and then I should have been so too. (Dickens, 2002, p.61)

Had he been brought up by his family as a gentleman, Pip's opportunities in life would have been better, but unfortunately he was left ignorant and that is why he accused Joe of not being a gentleman and not teaching him good manners.

Pip blames Joe about his humble origin and ignorance. He is not aware of the fact that Miss Havisham is the person who is primarily responsible for his situation. Miss Havisham knows that Pip has some expectations in terms of raising him as a gentleman and helping with his relationship with Estella. However, she does not tell him the truth because her passion to take revenge blankets everything good in her heart. Therefore, she contributes significantly to Pip's transformation. In this sense, Pip's moral distortion is caused by the society he lives in, and by people like Miss Havisham, predominantly from the upper classes. Pip shoulders the misdeeds of others as Stephen does in *Hard Times*. As Stephen is charged of robbing the bank, Pip is made to suffer for Miss Havisham having been jilted at her wedding. However, Miss Havisham is not the only exploiter in Pip's life. The orphan also serves the desires of the convict, Magwitch. When Pip sees Magwitch in the

graveyard at the beginning of the novel, he is asked to steal food and a file for him. Pip steals the things for the convict and this is his first sin in the novel. This sin can be considered as the beginning of Pip's distortion. Pip is also subjected to Magwitch's plans to become the convict's gentleman. Pip is supposed to be Magwitch's gentleman in the future because Magwitch was once sentenced to 14 years just because of his poor appearance. Magwitch became the accomplice of a gentleman named Compeyson about 20 years ago. When he and Compeyson were arrested and tried for their crimes, Magwitch was punished severely while Compeyson received a light sentence just because he presented himself as a gentleman. Magwitch receives an unjust trial because he did not have the necessary boarding school polish and he is not good looking like Compeyson. Therefore, Magwitch reveals a feeling of hostility in his heart against Compeyson and other money owners. After that event, Magwitch knows that he cannot be a gentleman, but can own one. He chooses Pip as his educated, well respected gentleman in the future. In a way, Pip assumes the role of a toy for the ruthless ones in society.

Dickens chooses his characters' names with a great care. These names sometimes tell a lot about the story. The names of the characters in *Great Expectations* also give information about what is going on in the story. The meanings of the names of characters such as Pip, Havisham, and Magwitch show how Pip is victimized by the other two characters. The Oxford English Dictionary defines the word **Pip** as a "common name for seeds" (Simpson & Weiner, 1989). In fact; Pip is considered like a seed to be planted for the vengeful purposes of others such as Havisham and Magwitch in the novels. Miss Havisham waters her seed with beauty of Estella, while Magwitch waters it with the idea of being a gentleman and climbing the social ladder. The word Magwitch, the combination of **Magic** and **Witch**, symbolizes the bright and respected life the convict magically offers to the little orphan. However, the magical talent of Magwitch is noticed by the orphan at the end of the story. Pip's disillusion at the end of the novels shows that the bright and respected life presented by the convict is just a magical world that leaves Pip isolated and unable to return to his roots. The word Havisham, which is the short form of **have a shame**, represents the misdoings and immoral plans of an aristocratic lady. Most probably Dickens chooses this name to indicate that Miss Havisham should feel ashamed for what she has done to Pip. In *Great Expectations*, Miss Havisham eventually shows some signs of remorse and shame for her sins when she talks to Pip:

Until you spoke to her the other day, and until I saw in you a looking-glass that showed me what I once felt myself, I did not

know what I had done. What have I done! What have I done!
(Dickens, 2002, p.394)

Sissy Jupe, in *Hard Times*, is the only “little vessel” (Dickens, 1966, p.1) in Gradgrind school who is not filled with facts because she belongs to the circus where people have imagination and fancy in their hearts. As the upper class damages Stephen and Pip, they also tend to damage Sissy’s life. Since the upper class try to shape and transform lower class people’s mind in both novels, they try to separate Sissy from the circus where she belongs to. She is alienated from her family and her origins, just like Pip and Stephen. When Sissy’s father runs away from the circus after he loses his talents, Gradgrind offers to take the little girl into his home on the condition that she will promise to cut herself off from the circus. Gradgrind aims to take away Sissy from her family. He offers his suggestion by saying:

Well then. I, who came here to inform the father of the poor girl, Jupe, that she could not be received at the school any more, in consequence of there being practical objections, into which I need not enter, to the reception there of the children of persons so employed, am prepared in these altered circumstances to make a proposal. I am willing to take charge of you, Jupe, and to educate you, and provide for you. The only condition (over and above your good behaviour) I make is, that you decide now, at once, whether to accompany me or remain here. Also, that if you accompany me now, it is understood that you communicate no more with any of your friends who are here present. These observations comprise the whole of the case. (Dickens, 1966, p.27)

The favour Gradgrind does for the little girl is in fact nothing more than an “eminently practical” (Dickens, 1966, p.70) solution; he intends to shape Sissy’s mind according to the principles of utilitarian philosophy in which there is no place for love and imagination. Since Sissy puts love and fantasy at the centre of her life, Gradgrind wants to educate her according to utilitarian facts and calculations. This educational process disregards Sissy’s origins and drags her away from her beloveds and relatives. The damage of this process on Sissy’s personality is not taken into consideration because Gradgrind’s philosophy focuses on egocentric pragmatic rules. This philosophy can damage anyone for the sake of facts and scientific, computable truths. Although Sissy resists being transformed according to utilitarian philosophy throughout the story, she cannot escape its damaging effects. The way Bounderby and Gradgrind treat her family and relatives in *Sleary’s Circus* illustrates how the upper classes scorned the lower classes. Sissy and the people in *Sleary’s Circus* are full of fancy against facts that are based on utilitarianism. Therefore, they

must be shaped in Gradgrind School according to utilitarian facts. In Gradgrind School, people like Gradgrind and Bounderby aim to sweep away anything fanciful. As Kate Flint states:

Dickens failed to confront the structural and social issues in his critique of industrial capitalism and chose instead to offer a sentimental vision of Sleary's Circus as an 'anarchic alternative' to Coketown. (Flint, 1986, p.92)

In this sense, any anarchical threat to Coketown that is governed by utilitarian philosophy is subdued by supporters like Bounderby and Gradgrind.

In his visit to Sleary's Circus with Gradgrind, Bounderby attacks circus people by saying:

You see, my friend ... we are the kind of people who know the value of time, and you are the kind of people who don't know the value of time. (Dickens, 1966, p.23)

Bounderby's insult against E.W.B. Childers, an equestrian performer in the circus, reveals how he looks down at lower class people. He believes that people dealing with entertainment and fancy trifle away their time on matter that have no pragmatic return according to the utilitarian philosophy that Bounderby stands up for. For Bounderby, banker in the novel and a symbol of capitalism, time is an important tool in making more and more money, the only practical material in Coketown. That is why he identifies himself with Coketown naming himself as "Josiah Bounderby of Coketown" (Dickens, 1966, p.31) because in place where money and wealth talk, the only arbiter can be a banker, Mr Bounderby.

Sissy's counterpart in *Great Expectations* is Estella. Although Estella is considered to be an exploiter in her relationship with Pip, she is at the same time a victim of Miss Havisham's revenge. What makes her similar to Sissy is that both characters are settled in the houses of upper class people to be educated according to upper class manners. Sissy is taken away from the circus and told to forget about her family and relatives. Similarly, Estella is adopted by Havisham and taken away from her roots. She is used as a weapon in Miss Havisham's revenge against men. Both Sissy and Estella are exposed to a kind of educational process determined by their masters. Sissy is supposed to learn calculations and "eminently practical" (Dickens, 1966, p.13) solutions. Estella has already learned them. She uses her skills to taunt and humiliate men. However, Sissy's progress in learning facts ends in failure for the upper class because she maintains her belief in fancy and love:

The wretched ignorance with which Jupe clung to this consolation, rejecting the superior comfort of knowing, on a sound arithmetical basis, that her father was an unnatural vagabond,

filled Mr Gradgrind with pity. Yet, what was to be done? M'Choakumchild reported that she had a very dense head for figures; that, once possessed with a general idea of the globe, she took the smallest conceivable interest in its exact measurements; that she was extremely slow in the acquisition of dates, unless some pitiful incident happened to be connected therewith; that she would burst into tears on being required (by the mental process) immediately to name the cost of two hundred and forty-seven muslin caps at fourteen pence halfpenny; that she was as low down, in the school, as low could be; that after eight weeks of induction into the elements of Political Economy, she had only yesterday been set right by a prattler three feet high, for returning to the question, 'What is the first principle of this science?' the absurd answer, 'To do unto others as I would that they should do unto me.' (Dickens, 1966, p.42)

After all the efforts to teach her the principles of economy and science, Sissy answers questions with reference to the principle of love in her heart. She reinterprets pragmatic principles with the golden rule of morality⁷: to do unto others as you would have them do unto you. Throughout the novels, she behaves according to the principles of the golden rule. Though Mr Gradgrind separates her from her family to brainwash and fill her mind with facts, she does not indicate any sign of hatred towards him. This is in fact that causes a kind of transformation in Mr Gradgrind from cruelty to goodness.

As opposed to Sissy's resistance to knowledge and facts, Estella accepts Miss Havisham's truths and becomes a villain. However, her wickedness is just the result of her victimization. She loses "softness, sympathy and sentiment" (Dickens, 2002, p.235) in her heart. She is both a victim and a villain but her remorse at the end of the novel indicates that the evil acts she learned from Miss Havisham have been washed away and Estella is emancipated.

Although the two characters show different reactions against their educational processes: one resisting and the other accepting, their abuse by upper class misdeeds is clear. Their oppression by those in high positions in the society partly damages their spirits and changes their destiny. When Estella talks about herself in the novel, she indirectly reveals the damage she receives:

'You must know,' said Estella, condescending to me as a brilliant and beautiful woman might, 'that I have no heart - if that has anything to do with my memory.'...'Oh! I have a heart to be

⁷ This concept describes a reciprocal or two-way relationship between one's self and others that involves both sides equally and in a mutual fashion. As a concept, the golden rule has a history that long predates the term Golden Rule. As a concept of the ethic of reciprocity, it has its roots in a wide range of world cultures, and is a standard way that different cultures use to resolve conflict.

Retrieved from http://en.wikipedia.org/wiki/Golden_Rule

stabbed in or shot in, I have no doubt,' said Estella, 'and, of course, if it ceased to beat I should cease to be. But you know what I mean. I have no softness there, no - sympathy - sentiment - nonsense.' (Dickens, 2002, p.234)

She believes that her heart has been stabbed and filled with Miss Havisham's evilness. Her master's grip on her heart enslaves her and her captivity goes until the end of the novel.

Bitzer in *Hard Times* is the person most affected from upper class oppression. He is the typical offspring of a utilitarian education. He does not question anything imposed on him and accepts whatever he is told in Gardgrind School. He does not fancy or dream like people in the circus. His mind is full of statistics, calculations, and definitions. Even his definition of a horse is encyclopaedic:

Quadruped. Graminivorous. Forty teeth, namely twenty-four grinders, four eye-teeth, and twelve incisive. Sheds coat in the spring; in marshy countries, sheds hoofs, too. Hoofs hard, but requiring to be shod with iron. Age known by marks in mouth. (Dickens, 1966, p.3)

From this point, Bitzer is educated so rigidly that the way he looks at incidents is also scientific like his definition of a horse. He does not consider the moral outcomes of his deeds, the only thing he cares about is the result of his actions: whether beneficial or not. Moreover, just like his masters Bounderby and Gradgrind, he can easily insult lower class people about their status and ignorance. He uses others to his own benefit as seen when he is caught chasing Sissy. When Sissy tells Bounderby that Bitzer is chasing her and she is afraid of his "cruel face" (Dickens, 1966, p.19), Bitzer directly defends himself by insulting Sissy:

'No, I wasn't, sir!' ... 'Not till she run away from me. But the horseriders never mind what they say, sir; they're famous for it. You know the horseriders are famous for never minding what they say,' addressing Sissy. 'It's as well known in the town as-please, sir, as the multiplication table isn't known to the horse-riders.'...Oh! An't you one of the rest! An't you a horse-rider! I never looked at her, sir. I asked her if she would know how to define a horse to- morrow, and offered to tell her again, and she ran away, and I ran after her, sir, that she might know how to answer when she was asked. You wouldn't have thought of saying such mischief if you hadn't been a horse-rider! (Dickens, 1966, p.20)

To convince his masters of his innocence, Bitzer tries to use Sissy's family background. He implies that his master should believe him not her. Sissy comes

from a background that cannot define a horse scientifically. Bitzer is a graduate of Gardgrind School, and he is the one that should be trusted.

What makes Bitzer a victim of society is that he can harm anyone for pragmatic purposes without caring about moral values or ethical results. He believes that being powerful and getting money are the only aims to be achieved in life. His belief in money and power as the only aim in life puts him in a pathetic situation. Bitzer does not know what is good as a young boy being shaped by a middle class education rich in utilitarian ideas. He is exploited by middle class idealism just like Estella. What is taught to him is nothing but wickedness. He is educated so viciously that at the end of the novel he rejects his master Gradgrind because what Gradgrind offers him is not pragmatic. When Bitzer goes to arrest Tom when he is preparing to leave the city, Gradgrind tries to appeal to his good nature so as to let Tom escape. However, the system Gradgrind created is so rigid that Bitzer cannot empathize with others:

'Bitzer,' said Mr Gradgrind, broken down, and miserably submissive to him, 'have you a heart?' 'The circulation, sir,' returned Bitzer, smiling at the oddity of the question, 'couldn't be carried on without one. No man, sir, acquainted with the facts established by Harvey relating to the circulation of the blood, can doubt that I have a heart.' 'Is it accessible,' cried Mr Gradgrind, 'to any compassionate influence?' 'It is accessible to Reason, sir,' returned the excellent young man. 'And to nothing else.' They stood looking at each other; Mr Gradgrind's face as white as the pursuer's. (Dickens, 1966, p.217)

Bitzer is a "reasoning animal" (Dickens, 1966, p.1) created by utilitarian education and he is at the point of no return like other oppressed characters. He becomes even worse than Bounderby and Gradgrind. He reminds Gradgrind of utilitarian ideas of self-interest while he is talking about reason. The little boy is so much deformed by statistical teachings that he is inaccessible to fancy and dreams.

Dickens's oppressed lower class characters in *Hard Times* and *Great Expectations* are helpless creatures in the hands of the upper classes. As Barbara Hardy states, "Dickens is generally concerned with the nature of the society" (Hardy, 1970, p.4). The society he describes in the two novels is comprised of villains and victims. Victims are formed by the desires of the upper class and they lack the power to decide their own future. "Dickens's individual characters are created by needs of roles" and they are "seen as agents of victims" (Hardy, 1970, p.14). Pip and Estella are tools in the hands of the upper class in *Great Expectations*. Stephen and Sissy are the tools of their betters in *Hard Times*. These characters, both as agents and victims, suffer spiritual deformation through manipulation by their

masters. Although some of the characters try to escape from the suppression of society, their attempts usually end in failure. In other words, Dickens's oppressed characters do not have a say in their destiny as they are victimized by the upper classes. In this context, Dickens indirectly states that the more working class people are oppressed in Victorian society, the more malignity will spread and society will corrupt.

During the Victorian period, with the coming of industrialization, the middle class grew in size and gained importance. The middle class people shared a set of standards and ideals. It was a diverse group that included successful industrialists and extremely wealthy bankers. They valued hard work, individual responsibility, and education. However, Dickens's panorama of the middle class is not heart warming. His descriptions of the middle class and aristocracy in *Great Expectations* and *Hard Times* contain harsh criticism in terms of their approach towards the working class. His upper class characters in the two novels are so inhumane and hard hearted that a kind of hatred and enmity may easily emerge in the reader's heart while reading about misdeeds of Mr Bonderby, Mr Gradgrind, Miss Havisham, and Uncle Pumblechook. Dickens created these characters because he:

saw the need for the reform of English society; he urged that the wealthy and privileged exhibit a greater humanitarianism towards the poor and the vulnerable. (Diniejko,2012)

In neither novel does Dickens offer complete social reform as a solution to the corruption in Victorian society. He portrays the evilness of characters so vividly and diffusively that readers expect them to be more merciful toward the characters they suppress. In this sense, any moral behaviour towards lower class people is welcomed by Dickens because, as mentioned before, in Dickens's works, the poor and the vulnerable are not able to change their destiny. That is why Dickens wants the powerful to be more humanitarian.

Misanthropic elements in Dickens's two novels mostly emerge through the wealthy and privileged characters. Dickens deals with different social issues in both *Hard Times* and *Great Expectations* such as industrial relations, education for the poor, class division, class mobility, justice, marriage, and working conditions. To understand how most of these misanthropic elements emerge from the upper class, a close analysis of the two novels with specific examples will be more useful.

One of Dickens's harshest criticisms of the rich in *Hard Times* and *Great Expectations* is their pragmatic utilitarian philosophy and egocentrism. In both

novels, money owners act like social engineers shaping others for their own purposes. They are dreadful, cunning, and monstrous. As David Lodge explains:

On every page *Hard Times* manifests its identity as a polemical work, a critique of mid-Victorian industrial society dominated by materialism, acquisitiveness, and ruthlessly competitive capitalist economics. To Dickens, at the time of writing *Hard Times*, these things were represented most articulately, persuasively, (and therefore dangerously) by the Utilitarians. (Lodge, 2002, p.158)

In a society ruled by capitalism, materialism has a strong voice over greedy characters. In both of Dickens's novels, money owners treat others ruthlessly by using their economic power. In this regard, Bounderby, a banker and a mill owner, and Mir Gradgrind, a retired merchant and a member of parliament, are typical money owners who try to shape their community. What brings these two powerful utilitarian characters together is their goal of social engineering. Collins English Dictionary defines the term **social engineering** as "the manipulation of the social position and functions of individuals in order to manage change in the society" (Collins English Dictionary, 2012). Merriam Webster Dictionary defines the term as "management of human beings in accordance with their place and their function in society" (Merriam Webster Dictionary, 2012). Individuals are generally manipulated by government or private groups through social engineering. In this sense, the social engineers of Coketown in *Hard Times* are most probably Bounderby and Gradgrind. Throughout the novel, they manipulate society according to utilitarian philosophy. In Gradgrind School, in line with the utilitarian curriculum, teachers fill their vessels with facts, calculations, and statistics and remove anything concerning fancy or dreams. They raise reasoning animals who obey the capitalist economy and its principles of power and money. Dickens's description of Bounderby reveals a lot about his personality in line with these principles:

He [Bounderby] was a rich man: banker, merchant, manufacturer, and what not. A big, loud man, with a stare and a metallic laugh. A man made out of a coarse material, which seemed to have been stretched to make so much of him. A man with a great puffed head and forehead, swelled veins in his temples, and such a strained skin to his face that it seemed to hold his eyes open and lift his eyebrows up. A man with a pervading appearance on him of being inflated like a balloon, and ready to start. A man who could never sufficiently vaunt himself a self-made man. A man who was always proclaiming, through that brassy speaking-trumpet of a voice of his, his old ignorance and his old poverty. A man who was the Bully of humility. (Dickens, 1966, p.11)

In Coketown, the imaginary industrial town that serves as the setting for *Hard Times*, Bounderby, who owns every job relating to earning money, is the absolute power.

He, just like other many owners, believes that he owns everything, from workers to factories. He is so engulfed in this materialistic world that even the way he laughs is metallic. His passionate personality uproots him from any kind of moral values. In order to be the supreme character of society, he thinks nothing of hurting and insulting the people around him. For the sake of his supremacy, he even keeps his own mother a secret; the person who sacrificed herself for her son's education. The story he tells about his mother is:

'My mother left me to my grandmother,' said Bounderby; 'and, according to the best of my remembrance, my grandmother was the wickedest and the worst old woman that ever lived. If I got a little pair of shoes by any chance, she would take 'em off and sell 'em for drink. Why, I have known that grandmother of mine lie in her bed and drink her fourteen glasses of liquor before breakfast!'...She kept a chandler's shop,' pursued Bounderby, 'and kept me in an eggbox. That was the cot of my infancy; an old egg-box. As soon as I was big enough to run away, of course I ran away. Then I became a young vagabond; and instead of one old woman knocking me about and starving me, everybody of all ages knocked me about and starved me. They were right; they had no business to do anything else. I was a nuisance, an incumbrance, and a pest. I know that, very well. (Dickens, 1966, p.12)

He creates a different identity in order to construct the myth of Josiah Bounderby of Coketown. His myth is the success story of a "vagabond" (Dickens, 1966, p.14) who becomes an "errand boy... a labourer, a porter, a clerk, a chief manager, a small partner" (Dickens, 1966, p.14) and finally Josiah Bounderby of Coketown. According to the image he creates through this myth, he is talented man grown up in wickedness, "nuisance and encumbrance" (Dickens, 1966, p.14) but he has to be respected for working his way up from nothing. He invents this story to make people believe that he is a self-made man coming from humble origins.

The money and wealth he owns gives him such a great confidence that he claims others' lives. He believes that he has the right to shape people's mind through the education given in Gradgrind School. What makes Bounderby the source of villainy in Coketown is not his wealth as a middle class member of society but the he uses his power and exploits others. He grounds his life on a myth, he abandons his father, and he designs individuals according to the philosophy he believes in. Moreover, he humiliates workers in his factory, bullies them and accuses them of being rebellious. In his opinion, workers are unsatisfied creatures who always ask for more. He claims that they want to "be set up in a coach and six, and... fed on turtle soup and venison, with a gold spoon" (Dickens, 1966, p.55). In fact, they are just workers who should be content with whatever is given to them.

They he treats Mrs Sparsit, a housekeeper from an aristocratic family, is a kind of exploitation of her privileged background. He even constructs a marriage that resembles a contract signed between two companies. He believes that it is a “perfectly reasonable” (Dickens, 1966, p.74) marriage. However, his wife Louisa believes that their marriage lacks love. His capitalist way of thinking dominates his marriage and it excludes anything fanciful, fantastic, or sentimental. Considering Bounderby’s interaction with the people around him, he hurts nearly everyone he contacts: Stephen dies, Tom becomes a robber, Louisa stays miserable, Gradgrind feels regret for the rest of his life, Sissy is ripped apart from her family and relatives, Mrs Sparsit is disappointed for not getting married with him, and Mrs Pegler realizes that her efforts for her son were all for nothing. In fact, Bounderby is just a typical capitalist who thinks only of his own self-interests. Ingham states that:

In the characters of the Utilitarian and political economist Gradgrind and the entrepreneur Bounderby, *Hard Times* figures the world entirely as a marketplace where “the relations between master and man were all fact . . . and what you couldn’t state in figures, or show to be purchaseable in the cheapest market and saleable in the dearest, was not, and never should be, world without end, Amen” (Ingham, 2008, p.136)

In Bounderby’s marketplace, Coketown, everything is believed to be available for purchase in the cheapest from because the relationship between masters and “the hands” (Dickens, 1966, p.54) is constructed by facts depending on materials and figures.

Bounderby’s companion in *Hard Times* is Mr Gradgrind. When these two characters, a capitalist figure and a parliamentarian, combine forces, they hold absolute power in their society. Gradgrind serves Bounderby’s power by training new supporters like Bitzer and his son, Tom. Bounderby and Gradgrind educate new pragmatic individuals just like themselves. Gradgrind “has a tragic flaw: blindness, an inability to see the dangerous limitations of the philosophy he lives by” (Nelson, 2002, p.139). Mr Gradgrind is so obsessed with his utilitarian philosophy that he fails to see how his actions destroy his children’s lives with statistics and facts. To meet her father’s desires, Louisa marries her father’s eminently practical friend, Bounderby. Tom is brought up with so many pragmatic thoughts that he does not even consider the moral side of his bank robbery or the effects on Stephen Blackpool’s life. Stephen is just an instrument for Tom’s purpose of getting more money without consideration of the consequences. It appears that Mr Gradgrind’s education system creates such ruthless, selfish figures that they harm others’ lives. In this sense, Mr Gradgrind is as guilty as his son is in shattering Stephen’s life.

Mr Gradgrind's marriage is also based on facts like his friend Bounderby's. He does not have a happy relationship with his wife. His wife is also one of the victims of Mr Gradgrind. Mrs Gradgrind:

a little, thin, white, pink-eyed bundle of shawls, of surpassing feebleness, mental and bodily; who was always taking physic without any effect, and who, whenever she showed a symptom of coming to life, was invariably stunned by some weighty piece of fact tumbling on her (Dickens, 1966, p.12)

His wife is also a victim of the facts that she shoulders. She has to raise her children in line with the principles set out by her husband, which makes her mentally and bodily feeble. She does not even know what she should teach her children. The only thing she can tell her children is to "go and be somethingological directly" (Dickens, 1966, p.14)

The partnership formed by Bounderby and Gradgrind is associated with the spirit of Coketown. The industrial city shelters money owners in its "interminable serpents of smoke and ashes" (Dickens, 1966, p.17). It serves as a castle of capitalism. The city grinds and shapes the inhabitants just like the mass production taking places in its factories:

It [Coketown] contained several large streets all very like one another, and many small streets still more like one another, inhabited by people equally like one another, who all went in and out at the same hours, with the same sound upon the same pavements, to do the same work, and to whom every day was the same as yesterday and tomorrow, and every year the counterpart of the last and the next. (Dickens, 1966, p.17)

Every individual in Coketown has to be the same as the streets, pavements, and days. Anyone different must be punished and excluded as is the case with Stephen or Sissy.

Sleary's circus, which is a little castle blossoming in Coketown for people seeking amusement, is under attack by the utilitarian supporters because Coketown must remain a castle for Bounderby and Gradgrind's philosophy. Coketown is "a town so sacred to fact and so triumphant in its assertion" (Dickens, 1966, p.17) that it cannot be invaded by other believers. That is why Bounderby and Gradgrind visit the circus in the hope of reshaping the people to their beliefs. Pegasus Arms, the name given to the circus from a mythological story, is allegorical as it symbolizes fancy and curiosity:

The name of the public house was the Pegasus's Arms. The Pegasus's legs might have been more to the purpose; but, underneath the winged horse upon the sign-board, the Pegasus's Arms was inscribed in Roman letters. Beneath that inscription

again, in a flowing scroll, the painter had touched off the lines: Good malt makes good beer, Walk in, and they'll draw it here; Good wine makes good brandy, Give us a call, and you'll find it handy. Framed and glazed upon the wall behind the dingy little bar, was another Pegasus- a theatrical one- with real gauze let in for his wings, golden stars stuck on all over him, and his ethereal harness made of red silk. (Dickens, 1966, p.21)

The public house is full of so many dreamers that Bounderby and Gradgrind feel uncomfortable. They cannot even communicate with these people. Their solution to gaining control of such places is to separate their inhabitants from their origins and to compel them to the teachings of their philosophy. That is why they choose Sissy, a little girl left alone by her father, as the subject of their conversion experiment.

Mr Bounderby and Mr Gradgrind's counterparts in *Great Expectations* are Miss Havisham and Magwitch. Although they differ in terms of their motives to harm other people, the way they show misanthropic signs as wealthy people is nearly the same. Bounderby and Gradgrind devote themselves to the rehabilitation of others according to their own utilitarian views. They act like social engineers in reshaping people. While doing this, they seem to wipe out what is pure and innocent and implant what is necessary and required by the materialistic world that they favour. However, Miss Havisham and Magwitch are obsessed with their past experiences and they interfere with others' lives for the sake of revenge. They do not perform social engineering consciously like Bounderby and Gradgrind, but the way they exercise power on lower class people, especially on Pip, still has damaging effects. While Havisham turns Pip into a target representing all men, Magwitch uses the orphan as means to take revenge on anyone like Compeyson. Both leading figures satisfy their egos by the exploitation of a lower class person. Implanting Estella's beauty into Pip's heart, Miss Havisham distances the little boy from his humble origins and indirectly affects Joe Gargery's family. Joe Gargery loses his best friend, Pip, forever as a result of Hivisham's plans.

Miss Havisham not only harms Pip for her purposes, she also exploits Estella by training her for the sake of revenge. Just as Bounderby and Gradgrind do in their school, she takes away anything that is good in Estella's heart. Estella is left with nothing sentimental and moral after the education process imposed upon her. She works as Havisham's heartbreaker until the end of the novel.

Harthouse in *Hard Times* and Uncle Pumblechook in *Great Expectations* are self-seeking middle class characters. Jamet Harthouse, a good-looking gentleman who comes to Coketown as parliamentary candidste, tried everything for his happiness. He;

had tried life as a Comet of Dragoons, and found it a bore; and had afterwards tried it in the train of an English minister abroad, and found it a bore; and had then strolled to Jerusalem, and got bored there; and had then gone yachting about the world, and got bored everywhere. (Dickens, 1966, p.95)

He makes sudden decisions and easily gets bored with them. His final destination is Coketown where he seeks something colourful and entertaining. For entertainment, Louisa is an easy target. Since Louisa is not content with her education and unhappy with her “reasonable” (Dickens, 1966, p.80) marriage, she can be easily seduced. Although Louisa is victimized by her father’s fact based education, Harthouse increases her troubles. She is vulnerable to anyone who show signs of the love that she did not find in her statistical education. Harthouse is the person who promises her love:

He [James Harthouse] had established a confidence with her [Louisa], from which her husband was excluded. He had established a confidence with her, which absolutely turned upon her indifference towards her husband, and the absence, now and at all times, of any congeniality between them. He had artfully, but plainly assured her, that he knew her heart in its last most delicate recesses; he had come so near to her through its tenderest sentiment; he had associated himself with that feeling; and the barrier behind which she lived, had melted away.(Dickens, 1966, p.137)

The relationship between Harthouse and Louisa is constructed upon a confidence which does not exist in Louisa’s marriage with Mr Bounderby. Harthouse is so cunning that he plays upon the love lacking in this desperate woman’s life. Then, in order to seduce her, he plays with Louisa’s feelings. In this sense, Louisa is not only the victim of her father’s and husband’s misdeeds, but also a prey for another self-oriented middle class character.

Similar to Hartouse in *Hard Times*, Uncle Pumblechook’s opportunism bothers Pip to a large extent in *Great Expectations*. When he learns Pip’s inheritance, he mistakenly claims that Pip’s benefactor is Miss Havisham and misleads Pip and the other members of the family. Since he initially organized Pip’s first visit to Satis House, he claims credit for Pip’s inheritance:

He was waiting for me with great impatience. He had been out early in the chaise-cart, and had called at the forge and heard the news. He had prepared a collation for me in the Barnwell parlour, and he too ordered his shopman to ‘come out of the gangway’ as my sacred person passed. ‘My dear friend,’ said Mr. Pumblechook, taking me by both hands, when he and I and the collation were alone, ‘I give you joy of your good fortune. Well deserved, well deserved!’ This was coming to the point, and I thought it a sensible way of expressing himself. ‘To think,’ said

Mr. Pumblechook, after snorting admiration at me for some moments, 'that I should have been the humble instrument of leading up to this, is a proud reward.' (Dickens, 2002, p.149)

After learning of Pip's inheritance, Uncle Pumblechook, who scolds Pip at the beginning of the novel by saying "be grateful boy, to them who brought you by hand" (Dickens, 2002, p.25), changes completely and becomes a more polite man who is proud of little boy's wealth. It is clear that Pumblechook is a typical middle class hypocrite who thinks only his own benefits. Indeed, at the end of the novel, when he learns that Pip has lost his money, he starts insulting him again:

Young man, I am sorry to see you brought low. But what else could be expected! What else could be expected! (Dickens, 2002, p.467)

He is a giddy-paced man who takes credit for other's successes and mocks their failures without thinking about moral issues just like other villainous upper class character in the two novels.

In terms of their relationships with the lower class, the general panorama of Victorian upper class characters in the two novels is not pleasant. Their interaction with lower class characters is generally centred on exploitation of the weakest. None of the upper class characters care about the moral dimension of their acts. Some of them feel regret only after the damage is done. However, most of the time, their regret comes too late to change the damaging effects of their acts on their victims. Their greediness prevents them from understanding what is morally good or bad. They do not realize that a thing that seems good to them may be fatal to others. For example, in his description of Coketown to Harthouse, Bounderby sees the smoke as something pleasant, but he does not understand that smoke is a sign of dirt for lower class people:

First of all, you see our smoke. That's meat and drink to us. It's the healthiest thing in the world in all respects, and particularly for the lungs.(Dickens, 1966, p.96)

The oppressed are uncomfortable with the corruption of society. They cannot breathe in the smoke of Coketown. However, upper class people do not care about the lower class because what the lower class see as smoke and dirt is meat and drink for upper class characters. That is why Dickens criticizes the cruelty and selfishness of the upper class in the two novels under discussion.

In the two novels, Dickens also implies that villainy is contagious and has a domino effect among individuals. What Bounderby and Gradgrind do in *Hard Times* affects Stephen and indirectly also drags Rachel to a desperate situation. Tom's

deformation as a result of his utilitarian education results in trouble, not only for him, but also for Louisa who makes the wrong decisions in order to help her brother. What Havisham and Magwitch plan not only affects Pip but also his family, at large Biddy who has feelings for him. The tragic side of the villainy in the two novels is that mistakes made by the upper class characters are irreversible. They have long term effects on each individual's life and cannot be totally corrected. Feeling remorseful is the only way to salvation for wrongdoers.

Dickens's use of allegorical subheadings in both novels reveals a lot about the upper classes' inhumane treatment of lower class characters. *Hard Times* is divided into three books called **Sowing, Reaping** and **Garnering**. The first book is generally about the training of children according to utilitarian philosophy and the word sowing refers to the planting of statistics, facts and calculations in their minds. The word reaping stands for harvesting the "needful" (Dickens, 1966, p.91) facts planted in the children's minds. In other words, it means harvesting a considerable amount of facts that are beneficial for the utilitarian philosophy. Finally, the name of the last book, Garnering, refers to the effective use of those minds for future advancement. Patricia Ingham explains that by the use of these metaphorical names, Dickens tries to indicate that "the industrial society... values not virtue but profit" (Ingham, 2008, p.135). Dickens uses the same agricultural metaphors in *Great Expectations* through the main character Pip whose name means seed. In a society dominated by Miss Havisham-like characters, Pip is a fresh seed to be planted according to their own desires. While he is trying to become a gentleman, Pip experiences such harsh conditions that by harvest he is thoroughly weakened. He comes from humble origins and cannot adopt the villainy that is imposed on him.

It is clear in both novels that the upper class has deep negative impact on lower class people. They sometimes see the lower class people as tools to be used for their purposes. They use the lower class as scapegoats as seen when Stephen takes the blame for the robbery in *Hard Times*. The upper class sometimes consider the lower class as merely products of their factories. They educate lower class people with pragmatic beliefs in order to create the society they want. Finally, the lower class are sometimes used like pawns as seen by Pip in *Great Expectations*.

Dickens not only attacks upper class characters as the source of the misanthropic atmosphere in Victorian society, he also criticizes Victorian England in terms of its bureaucratic problems, bad working conditions, and the social injustices created by industrialization. He mentions some of these problems in both *Hard Times* and *Great Expectations*. One of the social corruptions mentioned in the two

novels is the deteriorated structure of the family. In *Hard Times*, marriage and family are two institutions that suffer due to the deficiency of moral values:

Dickens pictures five family units in a state of disruption: the Gradgrind family is perverted under the rule of the father's practical philosophy; Bounderby's household is desolate without love and feelings between husband and wife; Bitzer's home is destroyed by his desertion of his own mother; Blackpool's home is wretched with a drunken, unloving wife...Though bound by blood ties and marriage, the members of these families are emotionally alienated in their solitary worlds, unable to experience domestic comfort and peace. (Chen, 1991, p.163)

Dickens's picture of such problematic families shows that there is a lack of love among the family members. Just like industrialized Coketown, individuals who live there are mechanically and emotionally alienated from their families. Mr Gradgrind, who devotes himself to the education of little vessels, fails in his household affairs. The banker, Bounderby, who is proud of his business success, cannot even manage his own marriage. Bitzer's failure in his relationship with his mother is just an imitation of his master's relationship with his mother. He even rejects the idea of having a family by saying "I don't want a wife and family" (Dickens, 1966, p.90). Stephen is unhappy with his wife. He wants to get a divorce but that is impossible for the lower classes at that time. At this point Dickens criticizes Victorian bureaucracy and injustice because, according to law, only rich people can get divorced since they can afford the fees. Those who do not have the money to divorce must remain married no matter how they feel about their spouses. Dickens attacks bureaucracy with Bounderby's words about the procedures of divorce:

Why, you'd have to go to Doctors' Commons with a suit, and you'd have to go to a court of Common Law with a suit, and you'd have to go to the House of Lords with a suit, and you'd have to get an Act of Parliament to enable you to marry again, and it would cost you (if it was a case of very plain-sailing), I suppose from a thousand to fifteen hundred pound. (Dickens, 1966, p.58)

Bounderby indirectly explains that there is "no way out" (Dickens, 1966, p.55) to get rid of your misery in Victorian England because of the corrupt system.

In a similar way to *Hard Times*, *Great Expectations* also points to the problem of scattered marriages through the portrayal of a scattered family structure of characters. Miss Havisham is abandoned on her wedding day by a conman called Compayson who is after her money. From that point on, she stops every clock in her house which shows that he does not have any real expectations in her life anymore.

The marriage between Joe Gargery and Mrs Gargery is also problematic as Pip describes in the first chapter of *Great Expectations*:

My sister, Mrs. Joe Gargery, was more than twenty years older than I, and had established a great reputation with herself and the neighbours because she had brought me up 'by hand.'... I supposed that Joe Gargery and I were both brought up by hand... She was not a good-looking woman, my sister; and I had a general impression that she must have made Joe Gargery marry her by hand. (Dickens, 2002, p.8)

Pip believes that his sister's dissatisfaction with her marriage has a damaging effect on himself and on Joe. He thinks that his sister's hard and heavy hand also dominates her marriage with her husband. Their marriage hardly continues as she is fed up with her life:

I may truly say I've never had this apron of mine off, since born you were. It's bad enough to be a blacksmith's wife (and him a Gargery) without being your mother. (Dickens, 2002, p.10)

She is not happy to take her little brother's responsibility. She believes that it is something bad to be married with a blacksmith. She is also tired of working for her husband all the time.

Dickens's description of family structure in *Hard Times*, not only satirizes scattered families in Victorian England, but also satirizes the legal system that enables the rich to get divorced and ignored lower class people. He attacks the legal system in Victorian England through Mr Jaggers in *Great Expectations*. As a criminal lawyer in London, Jaggers knows a lot about human nature, of the dark side of Newgate Prison, and of criminals. Since London was a judicial centre during the Victorian period, Jaggers is most probably the one who can best observe the corruption of the legal system. Due to his job, which requires talking to criminals all the time, he always washes his hands with scented soap in order to cleanse himself of the filth left over from his criminal clients:

I embrace this opportunity of remarking that he washed his clients off, as if he were a surgeon or a dentist. He had a closet in his room, fitted up for the purpose, which smelt of the scented soap like a perfumer's shop. It had an unusually large jack-towel on a roller inside the door, and he would wash his hands, and wipe them and dry them all over this towel, whenever he came in from a police-court or dismissed a client from his room. (Dickens, 2002, p.208)

Crime rates in Victorian England were notably high. Therefore, Jaggers represents the punishing legal system. His cold, hard exterior even frightens the convicts he works for. According to reports:

Social problems dominated the economic and political scene in the 1840s. The term hungry forties is sometimes applied to the first part of the decade. Food prices were high. A depression threw many people out of work. In 1842, more than 15 percent of the population received public assistance; many more people were helped by private charities; and the crime rate was higher than any other time during the century. The London police force established its first detective division in 1842, and Pentonville Prison was built. (Mitchell, 2009, p.5)

Since Dickens experienced those years, he most probably was crime as a result of injustice in Victorian England. In the context of the two novels studied in this thesis, it is noticeable that Dickens believes that sin is not completely individual but rather social. In *Great Expectation*, Magwitch damages Pip's life by offering him money to make him a gentleman who deserves Estella. However, he is not totally guilty of what he has done to Pip. The social injustice that distinguishes him from Compeyson leads him to aggravate Pip's problems. Similarly, Miss Havisham is full of hate because her life was devastated by someone else's actions. In *Hard Times*, Mr. Gradgrind robs the boys and puts the blame on Stephen because the educational system imposed on Tom taught him to have pragmatic purposes in his life. Utilitarian philosophy compels him to commit a sin without thinking of the moral results.

CHAPTER II

2. PHILANTHROPY IN *HARD TIMES* AND *GREAT EXPECTATIONS*

Dickens's social criticism in his novels generally does not offer any solution to institutional corruption. He mentions social problems and portrays them in a dramatic perspective, but then it comes to answering these problems, he merely emphasizes society's lack of morality. The need for morality in society is urgent in order to stop social deterioration. Even in his industrial novel *Hard Times*, which includes the harshest criticism against Victorian social deterioration, Dickens does not provide solution to the problems he depicts. He "finds the solution in philanthropy, not government" (Aydelotte, 1948, p.48). For social problems, he simply tries to raise questions in the readers' minds and to make them feel uncomfortable with the social corruption. As George Orwell states in his article about Dickens:

The truth is that Dickens's criticism of society is almost exclusively moral. Hence the utter lack of any constructive suggestion anywhere in his work. He attacks the law, parliamentary government, the educational system and so forth, without ever clearly suggesting what he would put in their places. Of course it is not necessarily the business of a novelist, or a satirist, to make constructive suggestions, but the point is that Dickens's attitude is at bottom not even destructive. There is no clear sign that he wants the existing order to be overthrown, or that he believes it would make very much difference if it were overthrown. For in reality his target is not so much society as 'human nature'. (Orwell, 1940, p.116)

So, Dickens aims to instruct his readers through moral precepts rather than by openly suggesting alternations to the law, government, or the educational system. The Oxford English Dictionary defines the word **philanthropy** as "love to mankind, practical benevolence towards men in general" (Simpson & Weiner, 1989). The dictionary also defines the word philanthropist as a person who "from love of his fellow man exerts himself for their well being" (Simpson & Weiner, 1989). As Christianson states:

No Victorian writer had as many uses for philanthropy as did Charles Dickens, and from the early 1840s onward the trope became increasingly necessary to his depiction of social relations and, more particularly, the challenges stemming from the forms of

social differentiation produced by modern industrialism.
(Christianson, 2007, p.75)

In both *Hard Times* and *Great Expectations*, Dickens uses some philanthropic elements against misanthropy. Philanthropic characters in both novels instruct villains about their malignity. They try to teach villains to love mankind. Dickens's philanthropic characters such as Sissy and Biddy in both novels serve as a moral teacher, telling wrongdoers of their mistakes. They resist the corruption in society and ultimately convert ruthless characters into regretful people by creating sympathy in their hearts. At the same time, Dickens tries to engage his readers with moral considerations by creating dramatic and touching situations in his novels.

Dickens makes use of philanthropy as a central power to eliminate the misanthropic air that existed in Victorian society. His philanthropic characters are pure-minded and well-intentioned. They do not have hateful and revengeful feelings in their hearts. That is why Dickens's morally developed characters seem more loveable to the readers. Dickens makes a clear distinction between evil and good characters and, as Patricia Ingham states in her article, readers realize that:

Those who plant thorns and thistles, as Gradgrind and Bounderby [and Havisham] do, will reap a bitter harvest; those like Sissy and Blackpool [and Biddy] who plant good seed will harvest the "grapes" and "figs" of salvation (Ingham, 2008, p.136)

Dickens believes that good deeds are rewarded in the end. He also believes in the power of mercy. If a person does not have mercy in his heart, they will inevitably have a bitter harvest. This is seen when Gradgrind, Bounderby, and Havisham, eventually feel remorse for their actions. In Dickens's ideal society, hatred and vengeance do not have any place as he believes in the goodness of human nature.

Dickens's philanthropic characters aim to moralise middle and upper classes. His morally developed characters like Sissy and Biddy act like religious messengers teaching moral values to the upper classes. Since Dickens generally believes that the wealthy and privileged are the source of misanthropy in his novels, morally developed characters teach them the principle: "To do unto others as I would that they should do unto you." (Dickens, 1966, p.43)

In both novels morally developed characters have their own distinct places, such as the circus in *Hard Times* and the Blacksmith's house in *Great Expectations*, where they find protection. Dickens's

novels show a division between the society he rejects and the humanity he believes in, and that humanity, in different ways, is somehow preserved, frozen, shut off, and saved from the social pressure. (Hardy, 1970, p.4)

In this sense, the humanity Dickens believes in is provided by humane characters who believe in fancy and imagination. He dislikes the world of his characters like Havisham, Bounderby, and Gradgrind who belong to a society where there are rigid rules and systems that ignore human feelings and emotions. Characters like Pip who try to pass the border poisoned by corrupt society are morally weakened because “they act through calculation rather than through instinctive charity” (Stange, 1995, p.517). Dickens’s philanthropic society includes the whole range of human sentiments, such as sympathy, devotion, and honour that have no place in a cruel society. And the distorted society that Bounderby, Gradgrind, and Havisham inhabit is full of dull, rigid, and unhappy people.

As a result, Dickens’s moral lessons in both novels gain power from their philanthropic elements in order to morally educate the reader. They represent the innate goodness of human nature which reminds people of their mistakes and evil deeds. Philanthropy is Dickens’s message to his readers: that anything bad may eventually turn into good. A close analysis of philanthropic elements in *Hard Times* and *Great Expectations* will make it easier to understand how they function in the two novels. In this regard, the following sections of this thesis analyze the philanthropic characters in *Hard Times* and *Great Expectations* and draw a clear distinction with the misanthropic characters discussed earlier.

Stephen and Pip are the two main oppressed philanthropic characters in *Hard Times* and *Great Expectations*. Although they are confronted with, and deeply affected by, upper class misdeeds neither character discards the goodness and honesty that exist in the lower class. Stephen seeks justice and mercy. He only mentions his desperate situation and asks for mercy. He never thinks of committing a crime against the perpetrators. Pip also feels the discomfort of his situation. He only feels ashamed of his self-indulgence against his family. Like Stephen, he never thinks of seeking revenge on the people who changed his life. Both characters remain innocent despite threats imposed upon them from a misanthropic society. Although they are tarnished by the dirt of society, their good hearts remain strong despite their hardships.

As in the “roses and thorns” (Dickens, 1966, p.49) analogy in *Hard Times*, Dickens shows that somebody else holds Stephen’s roses whilst he is burdened with their thorns in addition to those of his own. However, Stephen never uses immoral or illegal methods to rid himself of his thorns. He tries to convince people of his innocence as he returns to Coketown to clear his name. He even dies to prove his innocence. He never digresses from the path of truth and he always keeps his

promises. His death when he turns back to Coketown to prove his innocence makes the situation even more tragic. Nonetheless, it is a message to the readers and even to the misanthropic characters in the novel that a true man may die in the name of truth and goodness. In this sense, his determination to pursue what is right, despite society's opposition to his ideas, makes him a legendary figure in the novel.

When he [Stephen] is lifted from the darkness of the pit, he comments upon a star shining above them, a beacon Stephen perceives to have guided him "to the God of the poor; and through humility, and sorrow, and forgiveness, he [goes] to his Redeemer's rest (Shirley, 2009)

Stephen's honesty and loving-kindness throughout his life takes him to "the God of the poor" (Dickens, 1966, p.220) which is also a sign of religious support for his innocence and kind-heartedness against the corrupt society that finds him guilty.

Pip's oppression by the upper class in *Great Expectations* does not lead him to his death like Stephen, but instead leaves traumatic fingerprints on his heart. He leaves his beloved family for the sake of the bright life offered by Miss Havisham and Magwitch. He sets out with great expectations, but the decisions he takes, such as trying to be a gentleman and leaving his family, cause irredeemable results. Even so, this does not mean that Pip loses his conscience at any point in the novel.

Pip literally does not know who he is...He has no past and hence no relationship to anything. Consequently, not only does he possess nothing, but he also has no status in the world, because he is wholly alienated from it. He has no place anywhere, and is nobody. This situation impresses very forcefully on our minds a sense of Pip's isolation in the world, and the need for him to build relationship with other people in order to discover who he is. (Selby, 1989, p.35)

Since he is an orphan with no ties to his past, he is the most vulnerable character to be exploited by Miss Havisham. In this sense, his decisions to leave his family and aspire to becoming a gentleman may seem excusable. However, he does not have any hard feelings towards the people that harm him. In this regard, his conscience never leaves him as we see in his regret at the end of the novel:

But I must say more. Dear Joe, I hope you will have children to love, and that some little fellow will sit in this chimney corner of winter night... Do not tell him Joe that I was thankless; do not tell him Bidley, that I was ungenerous and unjust, only tell him that I honoured you both, because you were so good and true. (Dickens, 2002, p.472)

Pip is entrapped by Miss Havisham and renounces his real family. However, his moral development throughout the novel appeals to his conscience and he realizes

that he has been thankless to Bidy and Joe who supported him no matter what. His moral evolution throughout the novel, contrary to what was expected of him by Miss Havisham, only makes him more mature. He forgets and then remembers what he was once told: “be grateful, boy, to them which brought you up by hand.” (Dickens, 2002, p.25).

Louisa, in *Hard Times*, may also be considered as another philanthropic character who rejects utilitarian doctrines with a virtuous heart. Although she is the daughter of an upper class character, her childhood curiosity and Sissy’s help prevent her from becoming a villain like others at Stone Lodge. She marries a banker whom she does not love. She is also raised with utilitarian facts which never made her happy. In this sense, the lack of love in her marriage and her dissatisfaction with her education lead her to seek something new. Harthouse is the person who promises her a different life away from Coketown. That is the reason why Louisa is vulnerable to Harthouse’s seduction. Despite all the difficulties in her life, Louisa does not have hateful or wicked feelings in her heart. Unlike the misanthropic upper class characters, she tries to help those less fortunate like Stephen and Rachel. She also criticizes her father for the education imposed upon her. She is not happy with her life:

I do not know that I am sorry, I do not know that I am ashamed, I do not know that I am degraded in my own esteem. All that I know is, your philosophy and your teaching will not save me. Now, father, you have brought me to this. Save me by some other means! (Dickens, 1966, p.167)

Louisa is aware of the fact that there is something missing in Gradgrind and Bounderby’s philosophy: love and mercy. She needs something other than the teachings of utilitarian philosophy. She needs to be allowed to follow her own heart rather than the doctrines of utilitarian philosophy. The wisdom of her heart makes her a good character but she suffers a lot from the misdeeds of villains.

Mr Wemmick in *Great Expectations* is another philanthropic character in Dickens works. His house in Walworth is like a small castle that offers him a kind of protection from the dehumanizing effects of Victorian society. Although it is difficult to define him as a true philanthropist, his lifestyle reveals a lot about the distinction between the ruthless and merciful characters in Dickens’s novels. Mr Wemmick, Jaggers’s clerk, shows very different personalities in his workplace and in his own house. Wemmick tries to keep his home separate from his work because he knows that his workplace is a place of villainy. He does not want to take villainy to his home. At work he is a rude man of affairs. However, in his own home, he is a warm,

welcoming, and generous man. He is a happy at home which is far from Victorian villainess:

It [Walworth] appeared to be a collection of back lanes, ditches, and little gardens, and to present the aspect of a rather dull retirement. Wemmick's house was a little wooden cottage in the midst of plots of garden, and the top of it was cut out and painted like a battery mounted with guns. 'My own doing,' said Wemmick. 'Looks pretty; don't it?' (Dickens, 2002, p.204)

Pip likes the company of Wemmick in his home because Wemmick gives the best advice there. However, he is conformist in his workplace and never deviates from the rules. Since Wemmick understands the inhumanity of Victorian society, he has two distinct places where he adopts either brutal or kind personas. However, the place where he feels happy and true to himself is his home. He has to act like others in his workplace which is not what he wants. In other words, he hides his philanthropic side in a society ruled by misanthropic figures like Jaggers. When Jaggers learns that Wemmick lives in Walworth with an aged parent, he is utterly astonished that his clerk has another life which is completely different to that of the workplace. Some philanthropic characters like Pip, Stephen, Wemmick, and Louisa are exposed to baleful treatments. Although they believe in goodness and kind-heartedness in their lives, they are somehow polluted by outsiders but manage to retain a sense of goodness. They are essentially far from the bad intentions that burden their society.

Dickens was one of "numerous Victorians [who] believed [that] public affections and love of mankind could trounce moral evil." (Lane, 2004, p.3) In both novels, *Hard Times* and *Great Expectations*, there are goodhearted characters who can sweep moral evilness away. These characters convey Dickens's moral instructions through their wisdom and prudence. These characters act like teachers, educating society. They correct the misdeeds of others as seen when Sissy warns Harthouse of his plans for Louisa in *Hard Times*. They sometimes show the right way to those who are set on the wrong course. These good-hearted characters also know what is morally good and right. Undoubtedly, Sissy and Biddy are two of the foremost moral teachers in the two novels under discussion. They come from humble backgrounds; they are not as powerful or rich like the misanthropic characters in the novels. . However, their wisdom makes them powerful against wrongdoers. Dickens constructs the two novels in the line with two opposing beliefs: the first support evilness and selfishness and is seen in Gradgrind and Havisham, the second symbolizes goodness and altruism, and is represented by Sissy and Biddy.

In *Hard Times*, the first conflict between fancy and fact emerges when Gradgrind asks a question to pupils in the schoolroom. Sissy stands for “vitality and goodness” (Leavis, 1948, p.236). Leavis also states that Sissy:

is generous, impulsive life, finding self-fulfilment in self forgetfulness- all that is antithesis of calculating self-interest.(Leavis, 1948 ,p.239)

This antithesis is clear from Sissy’s and Bitzer’s descriptions in the second chapter of the book. Bitzer, who represents facts, is described as a “light-eyed and light-haired” boy (Dickens, 1966, p.3). However, Sissy is a “dark-eyed and dark-haired” (Dickens, 1966, p.3) girl who threatens the utilitarian philosophy represented by Bitzer.

Sissy acts like a philanthropic messenger sent to change Gradgrind’s belief in facts and calculations. She is, in almost every respect, an alternative to Gradgrind’s philosophy as she rejects anything imposed upon her. Her rebellious resistance to Gradgrind philosophy starts at the beginning of the novel when she is asked to define a horse. She calls herself ‘Sissy’, not Cecilia as Gradgrind would like, and she defines her father’s job as horse-riding instead of a horse-breaker. The reason why she cannot give scientific answers to the questions raised in school is that she comes from a world of fancy. She does not rely merely on facts as her masters Gradgrind and Bounderby do. That is why she answers the question from the perspective of fancy:

‘Suppose you were going to carpet a room. Would you use a carpet having a representation of flowers upon it?’... Only a few feeble stragglers said Yes; among them Sissy Jupe... ‘Girl number twenty,’ said the gentleman, smiling in the calm strength of knowledge. Sissy blushed, and stood up. ‘So you would carpet your room- or your husband’s room, if you were a grown woman, and had a husband- with representations of flowers, would you,’ said the gentleman. ‘Why would you?’ ‘If you please, sir, I am very fond of flowers,’ returned the girl. ‘And is that why you would put tables and chairs upon them, and have people walking over them with heavy boots?’ ‘It wouldn’t hurt them, sir. They wouldn’t crush and wither if you please, sir. They would be the pictures of what was very pretty and pleasant, and I would fancy-’ ‘Ay, ay, ay! But you mustn’t fancy,’ cried the gentleman, quite elated by coming so happily to his point. ‘That’s it! You are never to fancy.’ ‘You are not, Cecilia Jupe,’ (Dickens, 1996, p.5)

Although Sissy sees flowers as pretty and pleasant things, she is told by her master that they are nothing more than plants and that she should never fancy them again. However, Sissy does not discard fancy from her life and she even teaches her dreams to Gradgrind’s children, especially Louisa. In one of his speeches he

delivered on November 5th 1857, Dickens criticizes Gradgrind's philosophy as grinding pupils' imagination:

I have never seen among the pupils, whether boys or girls, anything but little parrots and small calculating machines (Dickens, 1857)

Dickens himself is a significant supporter of Sissy's fancy and rejects the idea that pupils are like parrots and small calculating machines in Gradgrind School.

When Sissy is taken from the circus to live with Gradgrind's family, she still cannot adopt utilitarian doctrines. She begins to change Gradgrind's children with her fanciful world. Tom hates being obliged to call her Jupe as his father wants and he believes that Sissy hates them too. However, Sissy does not hate them as they think. Sissy represents the fancy that is missing in Tom's and Louisa's lives. When Louisa talks to Tom, she complains about what is absent in their lives:

I get older, and nearer growing up, I often sit wondering here, and think how unfortunate it is for me that I can't reconcile you to home better than I am able to do. I don't know what other girls know. I can't play to you, or sing to you. I can't talk to you so as to lighten your mind, for I never see any amusing sights or read any amusing books that it would be a pleasure or a relief to you to talk about, when you are tired. (Dickens, 1966, p.39)

In fact, Sissy is the one reconciling them to home, playing, singing, and lightening their minds. Since she belongs to the world of fancy, she is aware of things that they have never seen. Sissy is the girl of wisdom who shows them what they were trying to see behind the circus tent. And she will show Gradgrind's children to get rid of the calculations and facts imposed upon them.

The communication between Louisa and Sissy at Stone Lodge germinates new flowers that grab Louisa's attention and plant the seeds of fancy and love in her heart. Sissy's stories about the clown, about Merrylegs, and about Arabian Nights open the gates of fancy to Louisa who has never heard of these things before. After that time, Sissy acts like a fountain of wisdom whose moral stature is indicated by her speech and she resembles a lady rather than the daughter of a stroller. Sissy becomes a good observer in Gradgrind house and foresees the destruction in Louisa's life. When she learns that Louisa will be married to Bounderby, she quickly predicts the unhappy ending of the marriage:

When Mr Gradgrind had presented Mrs Bounderby, Sissy had suddenly turned her head, and looked, in wonder, in pity, in sorrow, in doubt, in a multitude of emotions, towards Louisa. Louisa had known it, and seen it, without looking at her. From that moment she was impassive, proud, and cold- held Sissy at a distance- changed to her altogether. (Dickens, 1966, p.79)

The pity and sorrow Sissy feels for Louisa turn into Louisa's eternal sorrow at the end of the novel but Sissy's intuition rescue Louisa from making a disastrous decision such as running away with Harthouse. On the evening that Louisa is planning to escape with Harthouse, Sissy persuades her change her mind. Then she goes to Harthouse and tells him that he should leave Coketown. She convinces Harthouse and rescues Louisa from what would have been a disastrous decision.

Sissy also helps Tom when he is trying to run away after the robbery. The little girl's despised family and relatives become a safe haven in which for Tom to hide. The circus people's help of Tom is quite ironic: Thomas Gradgrind who insults circus people and their lifestyle is in need of their help. At this point, Dickens gives a moral teaching that even people drowned in facts and calculations will need fancy and imagination one day. Therefore, Sissy's fanciful world becomes victorious over the utilitarian philosophy; Sissy's happy marriage at the end of the novel shows that goodness and philanthropy ultimately triumph. Sissy's role in helping Rachel and Stephen to clear Stephen's name also signifies that people must show mercy to each other and that lower class people must not be blamed for the ills of society.

Sissy's counterpart in *Great Expectations* is Biddy who assists Pip in Dame school where he receives his earliest education. Biddy serves as Pip's common sense and conscience in *Great Expectations* and constantly reminds him the importance of truth and virtue. She warns Pip on numerous occasions but Pip fails to see the wisdom of her words until the end of the novel when it is too late to turn back. Just like Sissy, Biddy is a woman of wisdom instructing others about the virtues of moral values.

When Pip and Biddy develop a close friendship and Pip tells Biddy about his desire to become a gentleman, Biddy wisely asks Pip what his real desire is:

'Do you want to be a gentleman, to spite her (Estella) or to gain her over?' Biddy quietly asked me, after a pause. 'I don't know,' I moodily answered. 'Because, if it is to spite her,' Biddy pursued, 'I should think - but you know best - that might be better and more independently done by caring nothing for her words. And if it is to gain her over, I should think - but you know best - she was not worth gaining over.' (Dickens, 2002, p.126)

Biddy realizes that Pip is confused about her plans concerning Estella and becoming a gentleman. She warns Pip that Estella is not worth winning. However, Pip does not listen to Biddy's advice until the end of the novel because he is blind with Estella's destructive love. The more Biddy tries to help Pip, the more he rejects her.

Pip senses Biddy's wisdom but he is so blinded by Estella's beauty that he cannot accept it:

And whenever I caught one of them looking at me, though never so pleasantly (and they often looked at me - particularly Biddy), I felt offended: as if they were expressing some mistrust of me. Though Heaven knows they never did by word or sign. (Dickens, 2002, p.141)

Biddy's mistrust of Pip and her offending gaze are merely the result of her insight. She knows how regretful Pip will feel when he realizes the error of his ways. . When Pip wants Biddy to help Joe learn manners, Biddy teaches Pip another moral lesson:

"Have you never considered that he may be proud?" "Proud?" I repeated, with disdainful emphasis. "Oh there are many kinds of pride," said Biddy, looking full at me and shaking her head; "pride is not all of one kind - "Well, what are you stopping for?" said I. "Not all of one kind," resumed Biddy. "He may be too proud to let anyone take him out of a place that he is competent to fill, and fills well and with respect. To tell you the truth, I think he is: though it sounds bold in me to say so, for you must know him far better than I do." (Dickens, 2002, p.146)

At this point, Biddy reminds Pip that although Pip is ashamed of Joe's manners and social status which are not in keeping with "a higher sphere" (Dickens, 2002, p.146), Joe is proud of his role in life and he is happy with who he is. Pip also believes that Joe has to be educated and to climb the social ladder but he is not aware of the fact that Joe's expectations are quite different from his own. In fact, the reason Pip wants to change Joe is that Joe, Biddy and the others from the lower class do not fit conveniently into Pip's plan for the future.

Despite all Biddy's advice, Pip never listens to her until the end of the story when he is betrayed by Miss Havisham, Estella, and all other misanthropic characters. Despite all of his mistakes Pip has some options: go back to the forge, ask Biddy to take him back, or go to Cairo to work with Herbert. He thinks of turning back to Biddy and accepting her love towards him:

I would go to Biddy that I would show her how humbled and repentant I came back, that I would tell her how I had lost all I once hoped for, that I would remind her of our old confidences in my first unhappy time. Then, I would say to her, 'Biddy, I think you once liked me very well, when my errant heart, even while it stayed away from you, was quieter and better with you than it ever has been since. If you can like me only half as well once more, if you can take me with all my faults and disappointments on my head, if you can receive me like a forgiven child (and indeed I am as sorry, Biddy, and have as much need of a hushing

voice and a soothing hand), I hope I am a little worthier of you that I was - not much, but a little. (Dickens, 2002, p.465)

However it is too late for Pip because when he returns to the forge, he discovers that it is Joe and Biddy's wedding day. He asks for forgiveness and goes to work in Egypt.

Biddy does not care about social rank; she love Pip when he was a blacksmith. She criticizes Pip for his snobbish personality and she values humble origins and modesty. She is the opposite of Estella in terms of moral values and virtues and she represents the philanthropy of humble origins.

CONCLUSION

3. TRANSFORMATION FROM MISANTHROPY TO PHILANTHROPY IN *HARD TIMES* AND *GREAT EXPECTATIONS*

The social structure of Victorian society, the intellectual atmosphere of the age, and Dickens's observations of society through his experiences led him to create instructive novels like *Hard Times* and *Great Expectations*. In the two works, Dickens depicts social corruption by portraying individuals' struggles in a sullen social atmosphere with a satirical and humorous tone. These novels aim to instruct readers by depicting villainy in society and transforming it into philanthropy at the end. In the context of *Hard Times* and *Great Expectations*, this transformation is observable through both characters and places. F. R. Leavis states that Dickens's *Hard Times* is "a completely serious work of art" (Leavis, 1948, p.230) which can be classified as a "moral fable". (Leavis, 1948, p.240). He further explains:

The moral fable...is peculiarly insistent, so that the representative significance of everything in the fable- character, episode and so on- is immediately apparent as we read (Leavis, 1948, p.240)

From the very first chapter to the last, Dickens intends to instruct readers through characters and episodes. Gradgrind's speech in the schoolroom about teaching only facts to young children and his remorse at the end of the novel give hidden messages to Dickens's readers. Leavis's classification of *Hard Times* as a moral fable is also appropriate to *Great Expectations*. *Great Expectations* also carries messages through Pip's moral development and Miss Havisham's regret at the end. The idea of moral fable in both novels is that they include a transformation of characters from misanthropy to philanthropy." When Dickens's novels end, misanthropes catch a being spirit leading them back to other people". (Lane, 2004, p.60) At the end of both novels, the main villain characters feel either regret about their misdeeds or empathy towards the oppressed characters. They also sometimes fail as Bounderby and Havisham fail in their plans. This transformation of characters from villainy to goodness is observable in the two novels.

In *Hard Times*, the first sign of transformation begins with Louisa when she meets Sissy. Louisa's curiosity at the world of fancy started when she was peeping

into the circus tent. However, Sissy increased Louisa's curiosity. Sissy represents fancy and moral wisdom. Therefore, Louisa's confrontation with Sissy opens the door to world for Louisa, a girl who is educated on facts and statistics. In fact, Louisa is not a villain character like Gradgrind and Bounderby. However, the utilitarian education that she was exposed to makes her lost between the world of facts and the world of fancy. After she makes a close friendship with Sissy, Louisa starts to question utilitarian philosophy. When Louisa has a conversation with Sissy, she confides of her belief that too much knowledge of facts does not make someone better:

'It would be a fine thing to be you, Miss Louisa!' she [Sissy] said, one night, when Louisa had endeavoured to make her perplexities for next day something clearer to her. 'Do you think so?' 'I should know so much, Miss Louisa. All that is difficult to me now, would be so easy then.' 'You might not be the better for it, Sissy.' Sissy submitted, after a little hesitation, 'I should not be the worse, Miss Louisa.' To which Miss Louisa answered, 'I don't know that.' (Dickens, 1966, p.43)

From Louisa's confession, it is possible to say that Louisa is not happy with her life. That is why she asks questions to Sissy about her life in the circus. Louisa's curiosity in the world of fancy blossoms through Sissy's stories of clowns, of Merrylegs, of the sultan. After this point, Louisa accuses her father of misdeeds. Her marriage with Bounderby took place at her father's insistence. When she asks her father's advice on whether to marry Bounderby or not, he only suggests "tangible facts" (Dickens, 1966, p.76) and that degrades Louisa's life. At the end of the second book in *Hard Times*, Louisa goes to her father and she tells him that his education has made her empty and confused and without love or fancy:

'Father, you have trained me from my cradle.'... 'How could you give me life, and take from me all the inappreciable things that raise it from the state of conscious death? Where are the graces of my soul? Where are the sentiments of my heart? What have you done, O father, what have you done, with the garden that should have bloomed once, in this great wilderness here!' (Dickens, 1966, p.165)

Louisa expresses her unhappiness by explaining damages that utilitarian philosophy has had on her soul. She asks for the wisdom of the heart that is missing in her life. She believes that her father is responsible of all her sorrows. Louisa falls down after she talks to her father. The next morning marks a new beginning to Louisa's life. She is not a tool of utilitarian philosophy anymore. When Louisa gets up, her sister tells Louisa that Sissy brought her to Stone Lodge. The conversation between

Louisa and her sister shows that Sissy plays an important role in the characters' lives in Stone Lodge:

'What a beaming face you have, Jane!' said Louisa, as her young sister- timidly still- bent down to kiss her. 'Have I? I am very glad you think so. I am sure it must be Sissy's doing.' (Dickens, 1966, p.168)

Sissy, who represents love and fancy, brings goodness to Gradgrind's family. She first starts teaching the need for love to Louisa and then she educates Jane according to the wisdom of heart. After Louisa rids herself of utilitarian doctrines, she starts helping Rachel and Stephen in trying to clear Stephen's name. In other words, just like Sissy, Louisa starts spreading philanthropy to others.

Gradgrind's transformation from misanthropy to philanthropy starts when Louisa accuses him of misdeeds in the name of utilitarian education. He notices that the utilitarian education he imposes upon his children has damaged their lives. Louisa had a miserable marriage. Tom became a robber and a fugitive. Gradgrind is not a rigid utilitarian supporter anymore after his daughter's accusation:

He [Gradgrind] spoke in a subdued and troubled voice, very different from his usual dictatorial manner; and was often at a loss for words. (Dickens, 1966, p.169)

His dictatorial manner turns into a soft personality which pays attention to love and wisdom of heart. He confesses that:

It would be hopeless for me [for Gradgrind], Louisa, to endeavour to tell you how overwhelmed I have been, and still am, by what broke upon me last night. The ground on which I stand has ceased to be solid under my feet. The only support on which I leaned, and the strength of which it seemed and still does seem, impossible to question, has given way in an instant. I am stunned by these discoveries. I have no selfish meaning in what I say; but I find the shock of what broke upon me last night, to be very heavy indeed. (Dickens, 1966, p.171)

The Utilitarian system that Gradgrind trusted ends in failure. He becomes aware of the need for love and fancy in his life. That is why Gradgrind tries to appeal to Bitzer's Bitzer's good nature when Bitzer arrests Tom in the circus. Bitzer does not accept Gradgrind's offer to let Tom escape. Sleary distracts Bitzer and helps Bitzer to run away. Sleary's help to Gradgrind and his son shows that fancy and love are eventually needed. Dickens denies Gradgrind, the most rigid utilitarian supporter, of love and fancy at the beginning of the novel. Gradgrind also shows philanthropic behaviour towards lower class people. He tries to exonerate Stephen Blackpool by

publishing the guilt of his own son in the streets of Coketown. the end of the novel, he becomes a man:

bending his hitherto inflexible theories to appointed circumstances; making his facts and figures subservient to Faith, Hope, and Charity; and no longer trying to grind that Heavenly trio in his dusty little mills? (Dickens, 1966, p.226)

He is full of regret about his misdeeds towards both his family and other people around him. He is not a man of facts and statistics anymore.

Gradgrind's accomplice, Bounderby, does not become a good character like Gradgrind. However, Dickens gives another message to his readers through Bounderby at the end of the novel. Dickens shows the destruction of the artificial life created by Bounderby. The myth of "Josiah Bounderby of Coketown" (Dickens, 1966, p.236) collapses at the end of the novel when Mrs Pegler appears as Bounderby's mother. It quickly becomes apparent that the success story of Bounderby and the story he tells about his mother's wickedness are false. In fact, Bounderby is no different from the people he scorns at the beginning of the novel. Mrs Pegler denies that she left her son and gives information about Bounderby's family:

No such a thing, sir. Never! For shame on you! My dear boy [Bounderby] knows, and will give you to know, that though he come of humble parents, he come of parents that loved him as dear as the best could, and never thought it hardship on themselves to pinch a bit that he might write and cypher beautiful, and I've his books at home to show it! ... his beloved father died when he was eight years old, his mother, too, could pinch a bit, as it was her duty and her pleasure and her pride to do it, to help him out in life, and put him 'prentice. ... his mother kept but a little village shop, he never forgot her, but pensioned me on thirty pound a-year- more than I want, for I put by out of it- only making the condition that I was to keep down in my own part, and make no boasts about him, and not trouble him. And I never have, except with looking at him once a year, when he has never knowed it. (Dickens, 1966, p.209)

In this perspective, it is possible to say that Bounderby comes from humble origins like the circus people but the corrupt society degrades his personality and makes him a passionate, self-centred man. By Bounderby's fallings at the end of the novel, Dickens shows that villainy and misanthropy do not last, one day they collapse to be replaced with goodness. Even Josiah Bounderby of Coketown came of parents that loved him dearly. Most probably, Bounderby feels remorseful when the lie about his life is exposed.

Similarly, in *Great Expectations*, Dickens transforms his villain characters into regretful or morally developed characters. Miss Havisham is the most villainous character who feels regret about her misdeeds towards Pip and Estella. Her revengeful feelings towards men cause a misanthropic atmosphere in Satis House and in the people around her. She not only harms members of Satis House but also has a negative impact on vulnerable characters like Pip. The damage she inflicts upon Pip does great damage to his soul and his family. However, like Gradgrind, Miss Havisham notices her mistakes at the end of the novel. She shows her regret when she says, "What have I done!" (Dickens, 2002, p.393) remorsefully. As she confesses at the end:

I want ...to pursue that subject you mentioned to me when you were last here, and to show you that I am not all stone. But perhaps you can never believe, now, that there is anything human in my heart? (Dickens, 2002, p.391)

She is not a wicked and revengeful woman anymore. She shows some philanthropic feelings towards others and she accepts to help of Herbert at the end. She helps Herbert financially in order to cleanse her heart of villainy and all previous malignity.

Estella is another transformed character in *Great Expectations*. She is both a victim and an exploiter at the beginning of the novel. She is victimized by Miss Havisham and her good-heart is polluted with her master's revengeful plans. She is a typical misanthrope who does not "have a heart" (Dickens, 2002, p.235). However, at the end of the novel, she feels guilty for what she has done to Pip. In the original ending of the book, when Pip meets Estella on the streets, he realized that Estella is a better girl. As Pip says:

The freshness of her [Estella's] beauty was indeed gone, but its indescribable majesty and its indescribable charm remained. Those attractions in it, I had seen before; what I had never seen before, was the saddened softened light of the once proud eyes; what I had never felt before, was the friendly touch of the once insensible hand. (Dickens, 2002, p.476)

Estella is not a proud or arrogant girl anymore. She is friendlier and more sensible than ever before. Like Miss Havisham, she gets rid of the hateful feelings in her heart. Dickens imposes philanthropic feelings upon Estella as he does to other villain characters in the two novels.

Although Pip is not a villain character like Louisa in *Hard Times*, his deterioration throughout the novel ultimately results in remorse towards the family that he left behind. He is a morally developed character at the end of the novel. He knows what is morally good and bad.

Taking the transformations of all characters mentioned above into consideration, it is possible to say that Dickens creates a misanthropic atmosphere in his novels in order to criticize corrupt social order, pragmatic philosophy, degenerate institutions, and self-centred members of Victorian society. However he does not suggest theoretical solutions to these problems. Instead, he finds the solution in philanthropy. That is why he turns this misanthropic atmosphere into goodness and philanthropy at the end of both novels. He believes that the personal goodness of characters will save society from corruption. His villain characters feel regret in the end and empathy towards other people. Upper class people become more merciful towards lower class people. Dickens also does not suggest any social reform to the corruption in society. For example, he does not offer any solution to corruption in institutions such as marriage, law, or bureaucracy mentioned in previous sections. For example, Sissy's and Biddy's happy marriages are the only solutions that Dickens offers to the deterioration in marital affairs in Victorian England. Dickens believes that a happy marriage comes from a good heart and that is why Biddy and Sissy are able to construct good families. Dickens only portrays institutional corruptions to his readers. The transformation from misanthropy to philanthropy in the two novels is Dickens's remedy to social corruption. In this sense, Dickens believes in the innate goodness of human beings. With the help of these transformations, Dickens also morally educates Victorian readers. Most probably, Dickens's readers notice the importance of goodness in their lives and they believe that goodness bring happiness. Villainy fails in the end, and goodness eventually wins through.

REFERENCES

- [1] **Abrahms, M.H.** (Ed.) (1999). *A Glossary of Literary Terms*, Boston: Heinle & Heinle Press.
- [2] **Ackroyd,P.** (2002). *The Life and Times of Charles Dickens*, London:Hydra Publishing.
- [3] **Arnold, M.** (2006). *Culture and Anarchy*,NewYok: Oxford University Press.
- [4] **Aydelotte,W.** (1948). "The England of Marx and Mills as Reflected in Fiction" *Journal of Economic History*, VIII, pp.42-48.
- [5] **Bentham, J.** (1988). *Principles of Morals and Legislations*, Newyork: Prometheus Books.
- [6] **Bloom,H.** (2007). *Bloom's Classic Critical Views:Charles Dickens*, New York: Infobase Publishing.
- [7] **Bowring, J.**(Ed). (2001). *The Works of Jeremy Bentham: Published under the Superintendence of His Executor*, London: Adamant Media Corporation.
- [8] **Carveti,N.** (2002). Faith, Religion, and the Nineteenth-Century Novel. Baker, W. (Ed.), *Companion to the Victorian Novel* (p.83-89).Westport: Greenwood Publishing.
- [9] **Chen,C.M.** (1991). *Charles Dickens and the Victorian Middle-class family* (Phd Dissertation). Florida State University, Florida.
- [10] **Christianson,F.** (2007). *Philanthropy in British and American Fiction*, Edinburgh: Edinburgh University Press.
- [11] **Cristoph,L.K.** (2009). *Disenchantment: The Formation, Distortion, and Transformation of Identity in Charles Dickens's Great Expectations*, M.A. Dissertation, Liberty University, Lynchburg.
- [12] **Cunningham,H.**(2008). Dickens as a Reformer. Parroissien,D (Ed.) *A Companion to Charles Dickens*, (p.159-174). Oxford: Blacwell Publishing.
- [13] **Dickens,C.** (1996).*David Copperfield*, New York:Penguin Books.

- [14] Dickens,C. (1966). *Hard Times*, New York:W.W. Norton & Compnay Inc.
- [15] Dickens,C. (2002).*Great Expectations*, London:Penguin Books.
- [16] Diniejko, A. ,(2012). *Charles Dickens as a Social Commentator and Critic*, retrieved from: <http://www.victorianweb.org/authors/dickens/diniejko.html>
- [17] Fielding, K. J. (2002).Charles Dickens. Baker W.(Ed), *A Companion to the Victorian Novel*,(p.275-283),London:Greenwood Press.
- [18] Flint,K. (1986). *Dickens (New Reading Series)*, London:Prentice Hall Harvester Wheatsheaf.
- [19] Ford,G., Monod,S. Ed. (1966). *Hard Times Charles Dickens*, New York:W.W. Norton & Company Inc.
- [20] Glancy,R.(1999). *Student Companion to Charles Dickens*, Westport:Greenwood Press.
- [21] Hardy,B. (1970). *The Moral Art of Dickens*, London:The Athlons Press.
- [22] Hartley, J.(2012).*The Selected Letters of Charles Dickens*, NewYork: Oxford University Press.
- [23] Hawes,D. (2007).*Charles Dickens*,London: Continuum.
- [24] Humpherys,A. (2008) *Hard Times*, Parroissien,D (Ed.) *A Companion to Charles Dickens* (p.390-401),Oxford:Blacwell Publishing.
- [25] Ingham,P.(2008). *The Language of Dickens,Parroissien D. (Ed), A Companion to Charles Dickens*(p.126-142),Oxford:Blacwell Publishing.
- [26] Koç, E. (2010).*The Victorians and The Novelists from Hardy to Dickens*, Ankara:Bariş Books.
- [27] Lane,C. (2004). *Hatred and Civility:The Antisocial Life in Victorian England*, NewYork:Columbia University Press.
- [28] Leavis,F.R. (1948). *Hard Times:An analytic Note The Great Tradition*, London:Chatto and Windus.
- [29] Lodge,D. (2002).*The Language of Fiction: Essays in Criticism and Verbal Analysis of the English Novel*, London:Routledge.
- [30] Misanthropy.(2002). In Simpson & J. Edmund,W (Ed). *Oxford English Dictionary* (p.184,Vol.14,2nd edition). Oxford: Clarendon Press.
- [31] Mitchell, S. (2009). *Daily Life in Victorian England*, London:Greenwood Press.

- [32] Nelson, J.G.(2002). The Victorian Social Problem Novel, Baker,W.(Ed) *Companion to the Victorian Novel* (p.189-207),Westport:Greenwood Publishing.
- [33] Orwell,G.(1940).*Charles Dickens Inside the Whale and Other Essays*, London:GB.
- [34] Pearlman,E. (1978). Inversion in Great Expectations, *Dickens Studies Annual VII*, p.190-202.
- [35] Philanthropy. (2002). In Simpson,J & Edmund,W (Ed). *Oxford English Dictionary* (p.136,Vol.17,2nd edition).Oxford: Clarendon Press.
- [36] Ree, J., Urmson J.O.(Eds.) (2005). *The Concise Encyclopedia of Western Philosophy*, London:Routledge Publishing.
- [37] Selby,K. (1989). *How to Study a Charles Dickens Novel*,London:Palgrave Macmillan.
- [38] Shirley,K.(2009). *The Implication of Christian Names and Surnames in Charles Dickens's Hard Times for These Times*, Retrieved from www.victorianweb.org/authors/dickens/hardtimes/shirley2.html
- [39] Simpson, J., Weiner, E. (Eds).(1989). *Oxford English Dictionary*, Oxford:Clarendon Press.
- [40] Social Engineering. (2012). In Mariem Webster Dictionary. Retrieved August, 20. 2012 from <http://www.merriam-webster.com/dictionary/social%20engineering>
- [41] Social Engineering.(2012). In *Collins English Dictionary*. Retrieved August, 20,2012, from <http://www.collinsdictionary.com/dictionary/english/social-engineering>
- [42] Stange,G.R.(1995) *Expectations Well Lost:Dickens's Fable for His Times*, Hollington M. (Ed) *Charles Dickens Critical Assesments V.3* (p.517-528), Sussex:Helm Information.
- [43] Watkin, A.S.(2009). *Bloom's How to Write About Charles Dickens*, New York: Infobase Publishing.
- [44] Wolff, A. (Ed) (2006). *Britannica Concise Encyclopedia*.Peru: Encyclopedia Brittanica Inc.

CURRICULUM VITEA

PERSONAL INFORMATION

Surname, Name: ŞAHİN, Ferit

Nationality: Turkish (TC)

Date and Place of Birth: 11 September 1984, Siirt

Marital Status: Married

Phone: +90 530 324 02 84

Email: sahinfer@gmail.com

EDUCATION

Degree	Institution	Year of Graduation
B.A.	Çankaya University English Language and Literature	2006
High School	Siirt High School	2002

WORK EXPERIENCE

Year	Place	Enrollment
2012- Present	Siirt University-Siirt	Instructor
2007-2012	İnönü University-Malatya	Instructor
2006-2007	Selçuk University-Konya	Instructor